

Lesson 20 CONTEXT: Reading, Writing, and Performing Responding to Film

In less than a century, the motion picture has developed from a curiosity to an art form. Many of the most significant artistic works use film as their medium, and some of the most talented artists in the world work in the film industry. Because of their significance, films and filmmaking are studied seriously in universities across the country. Most high schools still do not offer courses in film, but this might change. The people who now develop high school curricula have a growing awareness of the importance of film as an educational tool and as an artistic medium.

In the following exercises, you will have the opportunity to expand your vocabulary by reading about making and interpreting films. Below are ten vocabulary words that will be used in these exercises.

bisect discretion hectic inaudible lavish mimic nominal orthodox

panorama resourceful

EXERCISE 1 Mapping

Directions. In the item below, a vocabulary word is provided and used in a sentence. Take a guess at the word's meaning and write it in the box labeled **Your Guess**. Then look the word up in your dictionary and write the definition in the box labeled **Definition**. In the **Other Forms** box, write as many other forms of the word, such as adjective and noun forms, as you can think of or find in your dictionary.

Then, following the same procedure, draw your own map for each of the nine remaining vocabulary words. Use a separate sheet of paper.

1	
bisect	When watching a film, it is interesting to bisect the screen with an imaginary vertical line. What is most important to the scene usually appears on or near this center line.
ı	↓
	Your Guess:
Other Forms:	
	Definition:

EXERCISE 2 Context Clues

Directions. Scan the definitions in Column A. Then think about how the boldface words are used in the sentences in Column B. To complete the exercise, match each definition in Column A with the correct vocabulary word from Column B. Write the letter of your choice on the line provided; then write the vocabulary word on the line preceding the definition.

	COLUMN A
11	
	word:
aaj. unabie	e to be heard
12.	word:
.v. to divide or fork	e into two equal parts; to divide
13.	word:
	imitates another; v. to make fun ting; to copy closely
14.	word:
n. good jud freedom to	lgment; wise caution; individual judge
15.	word:
<i>adj.</i> very e	xcited or confusing; hurried
16.	word:
n. an unlim	nited view in all directions;
	changing scene; a
-	nsive survey; a picture unrolled
before the	spectator
17.	word:
<i>adj</i> . capabl	e of thinking of ways to do
	ing the ability to act effectively;
18.	word:
<i>adj.</i> adheri	ng to accepted beliefs, especially approved or conventional
	word:
<i>adj</i> . in nam	ne only; small; not worth considering
20.	word:
<i>adj.</i> very g costly; abu	enerous in giving or spending; ndant; v. to give or spend freely

COLUMN B

- (A) Places in the Heart concludes with an interesting panorama. The camera moves through a congregation assembled in a church, sweeping down each row.
- (B) Sometimes a director will employ a split screen. In this case, the screen is bisected, and the action that occurs on the right hand of the screen takes place in a different location than the action on the left.
- (C) In the early silent films, the actors actually did speak, but their words were inaudible because the equipment for recording sound had not been developed.
- (D) Some of the earliest comedies were made by Mack Sennett (1884–1960). His films were often fast paced, even hectic. In fact, he shot his Keystone Kops chases in fast motion.
- (E) Comedy directors still occasionally **mimic** Mack Sennett's approach to the chase scene by copying his slapstick style and his use of fast motion.
- (F) Many films are adapted from novels, which often contain too many scenes to film. The director uses discretion in determining what to include and what to leave out.
- (G) Every director needs a **resourceful** crew to work on a film—that is, people who can handle the many challenges of making a film.
- (H) Today, many directors have total control of a film, but this has not always been the case. Often, in the old days of the big studios, directors had to please the studio bosses, so the directors' control was often nominal.
- (I) Many directors are able to do imaginative work within the confines of the traditional approaches to filmmaking; a few, however, experiment with less orthodox approaches.
- (J)—Some film buffs enjoy the 1930s musicals of Busby Berkeley; they enjoy the **lavish** sets and the expensive production numbers.

EXERCISE 3 Sentence Completion

Directions. For each of the following items, circle the letter of the choice that best completes the meaning of the sentence or sentences.

- **21.** In a close-up shot, we may hear a character's whispers, but these words may be _____ to other characters.
 - (A) resourceful
 - (B) nominal
 - (C) orthodox
 - (D) inaudible
 - (E) lavish
- **22.** Many classic films are shown on college campuses, and students can see them for free or for only _____ charge.
 - (A) a resourceful
 - (B) a nominal
 - (C) a lavish
 - (D) an orthodox
 - (E) a hectic
- 23. Good, all-around actors are quite _____ in understanding and interpreting the characters they play. Directors use their _____, however, about whether to incorporate actors' suggestions into a film.
 - (A) resourceful...discretion
 - (B) lavish ... discretion
 - (C) resourceful...panorama
 - (D) orthodox...panorama
 - (E) inaudible . . . bisection
- **24.** Many people enjoy westerns set against the _____ of the mountains and plains; others enjoy high-quality sci-fi films with ____ special effects.
 - (A) orthodoxy...hectic
 - (B) panorama ... lavish
 - (C) mimic . . . hectic
 - (D) mimic . . . nominal
 - (E) discretion ... orthodox
- **25.** It is perfectly _____ for a director to ____ another director's style. Done in the right spirit, copying is not only considered acceptable, it is also considered a tribute.
 - (A) nominal ... mimic
 - (B) resourceful . . . bisect
 - (C) lavish bisect
 - (D) hectic ... lavish
 - (E) orthodox . . . mimic

- **26.** A director may decide to _____ the screen and show two characters engaged in a telephone conversation. One character will appear on the right, the other on the left.
 - (A) lavish
 - (B) mimic
 - (C) bisect
 - (D) nominate
 - (E) make audible
- **27.** Some actors are very difficult to work with. They expect the director and crew to _____ attention on them, yet they make only ____ efforts to be considerate of the crew.
 - (A) lavish ... hectic
 - (B) lavish ... nominal
 - (C) bisect . . . inaudible
 - (D) bisect ... nominal
 - (E) mimic...inaudible
- **28.** Many problems, both major and minor, arise while making a film, and a director must be _____ in solving them. For this reason, a director's day can become very
 - (A) lavish . . . resourceful
 - (B) orthodox...lavish
 - (C) resourceful...hectic
 - (D) lavish . . . inaudible
 - (E) inaudible . . . hectic
- **29.** A film doesn't need _____ sets and special effects to be successful, but many boxoffice hits have had high production costs.
 - (A) nominal
 - (B) lavish
 - (C) inaudible
 - (D) resourceful
 - (E) orthodox
- **30.** Many directors prefer to live and work far from the excitement of Los Angeles. They don't like the city's _____ pace.
 - (A) lavish
 - (B) nominal
 - (C) orthodox
 - (D) hectic
 - (E) inaudible

Weekly Writing Assignment