

IFS Quiz 1 - Answer Key

⚠️ For Doubts

Do not come to us asking for more marks unless your answers match with those in the answer key. No, having common keywords with the key doesn't make your definitions correct if they leave room for ambiguity or have other incorrect elements. Partial marks have been awarded for some definitions.

The answer key and marking rubric has been discussed extensively with Mam, so if you still have any major concerns then take those up with Mam directly in the next class or reach out to her via mail and CC us.

📝 Note

In some answer keys, we have given textbook definition for additional context, but we don't expect you write the same in your answers.

1. Definitions

a. Diegesis

- *The total world of the story action is sometimes called the film's diegesis (the Greek word for "recounted story").* - Film Art: An Introduction
- *The term "diegesis" refers to the space and time of the film's story: anything that is part of the story world is diegetic; a non-diegetic element exists outside the story world.* - Film History: An Introduction

b. Shot

- *Distance from the camera* - Slides

c. Take

- *An uninterrupted run of Film* - Slides

Note - Shot v/s Take

For shot you are expected to talk about Shot Size (long, full, etc.)
This has been discussed with Mam and will not be changed.

d. Mise-en-scène

- *Everything in front of the camera – properties, actors, blocking, scene/stage-design.* - Slides
- '*Mise-en-scene*' includes those aspects of film that overlap with the art of the theater: setting, lighting, costume, and the behavior of the figures. - Film Art: An Introduction
- '*Mise-en-scene*', or staging, lighting, setting, and costume; camera work; editing; and sound - Film History: An Introduction

e. 3-point Lightning

- *Key, Fill, Back* - Slides

f. 4-point Lightning

- *Key, Fill, Back, Background* - Slides

g. Foley Sound

- *Sound recorded live to add to the track to enhance aspects of the sound, e.g. a door creaking, a wolf howling* - Slides

h. Mickey-Mousing

- "*Accentuating a diegetic sound with music/sound (in sync) for heightened effect*" - Slides
- "*Another prototype of close coordination between screen movement and sound comes in the animated films of Walt Disney in the 1930s. Mickey Mouse and other Disney characters often move in exact synchronization with the music, even when they aren't dancing. (As we have seen, such exactness was possible because the soundtrack was recorded before the drawings were made.) Matching movement to*

music came to be known as 'Mickey-Mousing'." - Film Art: An Introduction

Note - Foley v/s Mickey-Mousing

Foley sound involves adding some sounds post-production instead of recording with the scene to match viewers' expectations of what the event should sound like.

Mickey-Mousing involves adding music to the soundtrack in sync with actions on camera to produce a certain effect (exaggeration, comedy, suspense, etc). If your definitions of the two intersect too much, you stand to lose marks depending on how disambiguous your definitions are.

i. Ambient Sound

- *Sound of a location – air, water, nothing, birds, sea waves* - Slides

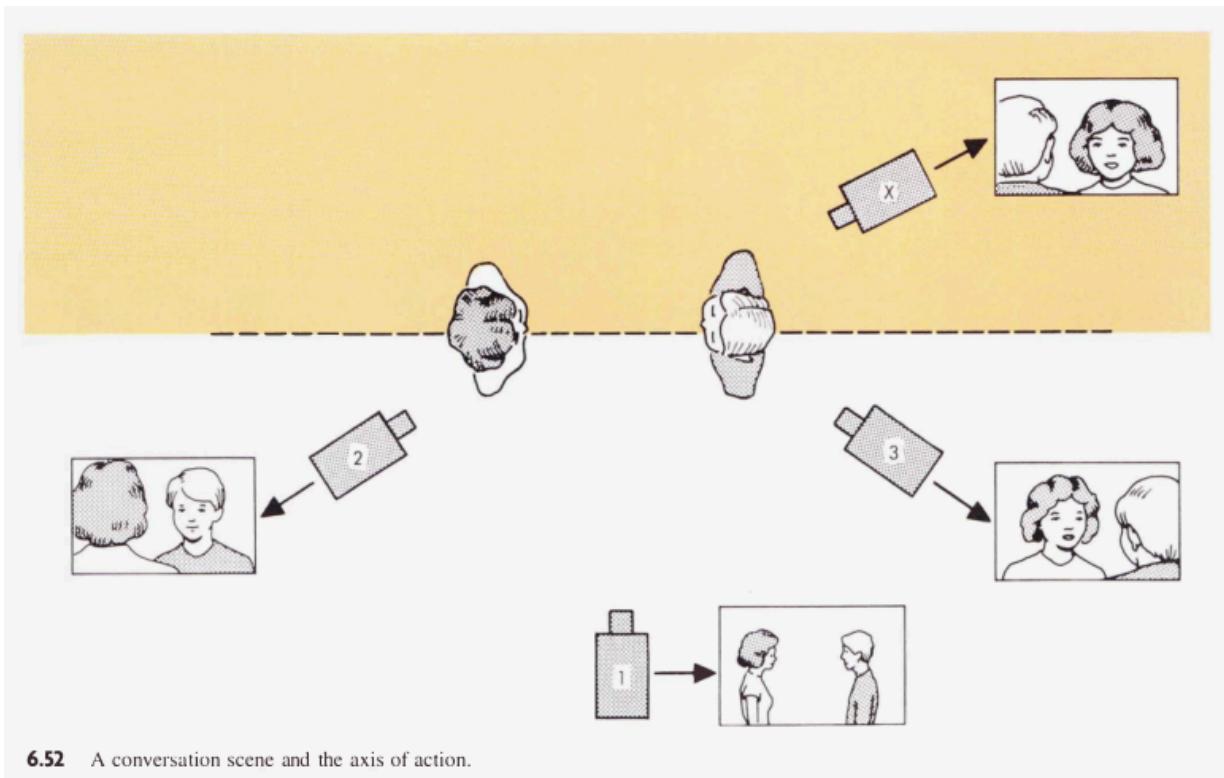
j. Sound Perspective

- *The sense of a sound's position in space, yielded by volume, timbre, pitch. Used to create a more realistic sense of space, with events happening (that is, coming from) closer or further away* - Slides

k. 180-degree rule

- Slides:
 - *Line of Axis – A 180-degree line not to be crossed to maintain continuity*
- *In the continuity style the space of a scene is constructed along what is called variously the axis of action, the center line, or the 180-degree line. The scene's action-a person walking, two people conversing, a car racing along a road-is assumed to take place along a clear-cut vector. This axis of action determines a half-circle, or 180-degree area, where the camera can be placed to present the action. Consequently, the filmmaker will plan, film, and edit the shots so as to respect this center line. The camera work and mise-en-scene in each shot will be manipulated to establish and reiterate the 180-degree space.* - Film Art: An Introduction

- *The 180-degree rule permits us always to know who is looking at whom.* - Film Art: An Introduction



180-degree system

I. Depth of field

- *The range of distances before the lens within which objects can be photographed in sharp focus.* - Film Art: An Introduction

2. MCQs

- a. Close-up Shot → A (B is an extreme close-up)

A)



B)



Question



Reference

- b.** Full Shot → A (B is a Long shot)

Question 3

A)



B)



Question



Reference

- c. American Mid-shot → D (Neither because B is too short to be an American midshot, you should be able to see the actor pull out their gun, and A is a horse)

Question 4

A)



B)



Question



Reference

d. Extreme Long Shot → B (A is Long shot)

A)

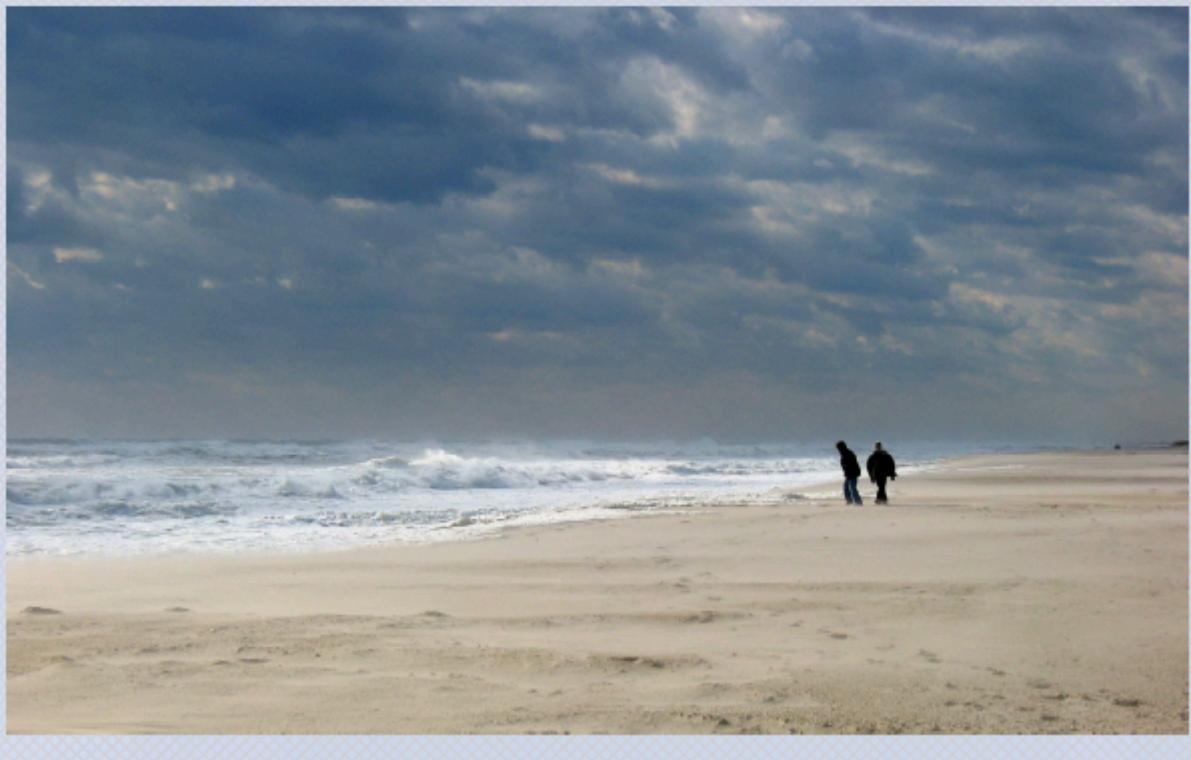


B)



Question

EXTREME LONG-SHOT



Reference