

### D. W. Griffith and the Art of the Close-Up

[1]

In the late 1890s, thousands of people crowded into penny arcades across the country to see a remarkable new invention: the movie. Seldom longer than one minute, the first movies were simply recordings of everyday events. A distantly speeding train<sup>1</sup> toward the camera or a man watering his garden—these were typical subjects.

[2]

Within ten years, the movies were telling ten-minute stories. But they were still primitive, because moviemakers were still recording the story from only one viewpoint, just as their predecessors recorded the speeding train. For example, supposing<sup>2</sup> the story called for a young man to propose marriage. The moviemaker would place the camera far from the stage, recording<sup>3</sup> the entire scene from this single position.

[3]

[1] It took the genius of D. W. Griffith to change this method of filming. [2] When we watch this proposal scene, he argued, our eyes move.

1. **A.** NO CHANGE  
**B.** train speeding distantly  
**C.** distant train speeding  
**D.** train, distantly speeding
  
2. **F.** NO CHANGE  
**G.** supposedly  
**H.** suppose  
**J.** I suppose
  
3. **A.** NO CHANGE  
**B.** turn the camera and record the entire scene, placing it far from  
**C.** record, place the camera far away, and turn to  
**D.** turn, start, and recording

[3] We watch the expressions on the faces of the characters; we look at the hands as the man presented the engagement ring to the woman.

[4] Why Griffith asked, can't the camera be our eyes?

[5] Why can't we have close-ups of the faces of the man and woman, or of the hands as the man gives his fiancée the ring? [ 6 ]

[4]

Some said it wouldn't go over so big. Audiences would be confused if the screen were suddenly filled by a face, let alone a pair of hands and a ring! But Griffith proved the skeptics wrong. By carefully placing close-ups into his scenes, audiences could feel the actors' emotions and the story's suspense. By 1917, Griffith was so confident of his style that, he boldly filled the screen with a close-up of a woman's nervous hands to convey it's anguish at the injustice in the world. That close-up, in the film *Intolerance*, became famous.

4. F. NO CHANGE  
G. presents  
H. having presented  
J. has presented
5. A. NO CHANGE  
B. Why? Griffith asked, can't  
C. Why? Griffith asked. Can't  
D. Why, Griffith asked, can't
6. Which of the following sequences of sentences will make Paragraph 3 flow most logically?  
F. NO CHANGE  
G. 2, 1, 3, 5, 4  
H. 3, 5, 1, 2, 4  
J. 4, 5, 1, 2, 3
7. A. NO CHANGE  
B. wouldn't be a big deal.  
C. wouldn't go too good.  
D. would never work.
8. F. NO CHANGE  
G. audiences began a feeling for  
H. he made audiences feel  
J. audiences, he felt, would experience
9. A. NO CHANGE  
B. which he boldly  
C. that he boldly  
D. that bold, he
10. F. NO CHANGE  
G. its  
H. to them  
J. her

Question 11 asks about the preceding passage as a whole.

11. Suppose that the writer wanted to add the following sentence to the essay:

Film director Martin Scorsese, greatly influenced by the work of Griffith, labeled *Intolerance* one of the ten greatest films ever.

This sentence would most logically fit into:

- A. Paragraph 1.  
B. Paragraph 3.  
C. the beginning of Paragraph 4.  
D. the end of Paragraph 4.

### English Answer Key

- |      |      |       |
|------|------|-------|
| 1. C | 5. D | 9. C  |
| 2. H | 6. F | 10. J |
| 3. A | 7. D | 11. D |
| 4. G | 8. H |       |