



BRAINWARE UNIVERSITY

Term End Examination 2021 - 22

Programme – Master of Science in Media Science & Journalism

Course Name – Film Theory

Course Code - MMSJ401FS

(Semester IV)

Time allotted : 1 Hrs.15 Min.

Full Marks : 60

[The figure in the margin indicates full marks.]

Group-A

(Multiple Choice Type Question)

1 x 60=60

Choose the correct alternative from the following :

- (1) When a motion picture flashes a series of progressive images, instead of the mind seeing the flashing of a series of images, it sees the illusion of motion. This phenomenon is called:

a) Critical flicker fusion	b) Persistence of vision
c) Phi Phenomenon	d) All of these
- (2) Emile Reynaud's moving image viewer is called:

a) Kinetoscope	b) Vitascope
c) Praxinoscope	d) Zoopraxiscope
- (3) Eadweard Muybridge is known for his:

a) Development of the technology of camera	b) Development of the technology of series photography
c) Development of the technology of television	d) Development of the technology of radio
- (4) The first to present projected moving pictures to a paying audience (that is, cinema):

a) Were the Lumière brothers	b) Was Thomas A. Edison
c) Was Nicola Tesla	d) Was Hiralal Sen
- (5) Kinetograph, the first true motion-picture camera, was invented by:

a) Lumière Laboratories in Paris, France	b) Tesla Factories in Los Angeles, California
c) Edison Laboratories in West Orange, New Jersey	d) All of these
- (6) The first motion-picture studio was called:

a) Black Maria	b) Green Elves
c) Blue Skylark	d) White Santa
- (7) Auguste and Louis Lumière's Cinématographe is:

- a) An apparatus that could serve as a printer, scanner, and fax machine
 b) An apparatus that could serve as a camera, projector, and film printer
 c) An apparatus that could serve as television, radio, and washing machine
 d) None of these
- (8) The world's first moving picture is:
 a) Arrival of a Train at La Ciotat
 b) City-Lights
 c) Workers Leaving the Lumière Factory
 d) Sherlock Jr.
- (9) "Bioskop" or Bioscope is a projector that was developed for the first time by:
 a) Auguste and Louis Lumière brothers in France
 b) Robert W. Paul in England
 c) Max And Émile Skladanowsky brothers in Germany
 d) Thomas Armat in the USA
- (10) Georges Méliès conceived all of his films in terms of:
 a) Frames
 b) Dramatic scenes
 c) Shots
 d) Unedited film strips
- (11) The Cinema of Attractions were:
 a) Experimental in nature
 b) Micro-stories and preferred to use only motion and image as a narration technique
 c) Generally completed with a single camera and an editing table
 d) All of these
- (12) The contents of Cinema of Attractions films can be classified under different scopes:
 a) Films containing images that may be encountered in real life
 b) Films Containing Exhibitionism
 c) Films Based on Effects
 d) All of these
- (13) An important characteristic of the Cinema of Attractions is:
 a) There were big stars performing spectacles to attract the spectators
 b) Unless an important event in history was being filmed, there was no character names, famous actors, or a large set crew involved
 c) They were female-centric cinemas
 d) The film titles did not fully describe their contents
- (14) In the Cinema of Attractions:
 a) Editing was never used
 b) Editing was mainly used to create effects
 c) Editing helped in the understandability and memorability of the cinemas
 d) None of these
- (15) The Cinema of Attractions continued to exist between:
 a) 1798 and 1889
 b) 1543 and 1605
 c) 1895 and 1906
 d) 1476 and 1528
- (16) The Cinema of Attractions was pushed into the background by:
 a) The story-based Film d'art productions
 b) Films like The Birth of a Nation
 c) Keystone Film Company
 d) All of these
- (17) The Cinema of Attractions movement started:
 a) Rejection of films by the audience
 b) Acceptance and belief in the film by the audience
 c) Acceptance of films as a substitute for literature by the audience
 d) Acceptance of cinema as the seventh art by the audience

- (18) One of the most recent and well-known examples of the Cinema of Attractions is:
- a) The use of parallel editing in the film
 - b) The use of cinematography in the film
 - c) The use of CGI technology in the film
 - d) The use of amateur actors in the film
- (19) Most contemporary examples of media featuring the Cinema of Attractions qualities are:
- a) YouTube
 - b) Live game viewing
 - c) Video Games
 - d) All of these
- (20) It wasn't until the -----, that the Psychoanalytical Theory started shaping the effects of cinema on the mind:
- a) 1970s
 - b) 1950s
 - c) 1930s
 - d) 1990s
- (21) The two dominant Psychoanalytical Theories are:
- a) Freudian and Lacanian Theories of Psychoanalysis
 - b) Lacanian and Jungian Theories of Psychoanalysis
 - c) Freudian and Brechtian Theories of Psychoanalysis
 - d) Jungian and Bretonian Theories of Psychoanalysis
- (22) According to Freud:
- a) The ego is the primitive and instinctive component of personality
 - b) The id is the primitive and instinctive component of personality
 - c) The super-ego is the primitive and instinctive component of personality
 - d) All of these
- (23) According to Freudian Psychoanalytical Theory:
- a) Ideally, the ego works by reason, whereas the id is chaotic and unreasonable
 - b) Ideally, the id works by reason, whereas the ego is chaotic and unreasonable
 - c) Ideally, the super-ego works by reason, whereas the id and ego are chaotic and unreasonable
 - d) Ideally, all three - id, ego, and super-ego - work by reason sometimes and are chaotic at times
- (24) According to Lacan:
- a) Desire is a result of Oedipal Complex
 - b) Desire appears through a combination of id, ego, and super-ego
 - c) Desire is a result of Castration Complex
 - d) Desire appears through a combination of language, culture, and the spaces between people
- (25) Lacan's Mirror Phase states that:
- a) The conscious ego and unconscious desire are radically divided
 - b) The conscious ego and unconscious desire remain unseparated
 - c) Both ego and desire become absent
 - d) All of these
- (26) The subtext of a film is known as the:
- a) Human psyche of the film which is examined by the help of the Psychoanalytical theories
 - b) Unconscious of the film which is examined by the help of the Psychoanalytical theories
 - c) The authoritative language state of the film which is examined by the help of the Psychoanalytical theories
 - d) Gaze of the film which is examined by the help of the Psychoanalytical theories
- (27) Narcissism is:
- a) An empathetic view of the world
 - b) An intense love for one's family
 - c) An extreme admiration of or excessive interest
 - d) All of these

in oneself or one's physical appearance.

(28) Castration-complex is:

- a) In a boy, it induces anxiety about being castrated and initiates the latency period
- b) Both a. and c.
- c) In a girl, it is experienced as a loss that she has suffered and initiates a desire for the paternal penis and attempts to deny or compensate for the loss
- d) A complex comparable to the Oedipal complex

(29) The matrixial gaze offers the female:

- a) The position of an object, not of a subject, of the gaze
- b) The position of a subject, not of an object, of the gaze
- c) Both of them
- d) None of them

(30) According to the article writer, the film *The Usual Suspects* is highly revered by all, due to:

- a) Its pure filmmaking format
- b) Its use of CGI
- c) Its realistic aspects
- d) Its non-offensive storyline and chilling ending

(31) In the film *The Usual Suspects*, Kevin Spacey's Keyser Soze tricks the audience not only because of Kevin Spacey's deft portrayal of the character but also due to the:

- a) CGI skills
- b) Editing skills
- c) Cinematographic and sound skills
- d) The skill of the film's screenwriter, Christopher McQuarrie

(32) According to the article by writer Armand Armani, in the film *Inception*, director Christopher Nolan:

- a) Creates a simple storyline for pure escapism from reality.
- b) Challenges audiences to discern what is real from what is not.
- c) Does not care about the illusion versus cinematic reality concept.
- d) Includes Broadway-style dance and musical numbers to entertain the audience.

(33) According to Armand Armani's article, the critics of *Inception* believe the film is:

- a) Organic and in-organic at the same time.
- b) Organic/natural with thrilling plot twists.
- c) Personally relevant, and the plot is plausible.
- d) Not organic, that it does seem forced and insulting at times.

(34) According to the article writer Armand Armani, the more an audience indulges in films appealing to their sense of illusion vs. reality:

- a) Their minds do not care at all about anticipating the ending or surprises in the movies.
- b) The less accustomed their minds become to anticipating the ending or surprises in the movies.
- c) The concept of cinematic reality versus illusion loses its charm for them.
- d) The more accustomed their minds become to anticipating the ending or surprises in the movies.

(35) Formalism is:

- a) A style of filmmaking that emphasizes aesthetic elements with a consciously evident style in the delivery of narrative.
- b) A style of filmmaking that does not care about different cinematic styles of narration.
- c) Documentary or newsreel making film styles.
- d) A filmmaking style that is concerned about portrayal of reality truthfully.

(36) Realism is:

- a) A style of filmmaking that emphasizes on camera angles.
- b) A style of filmmaking that emphasizes content as the main delivery system of narrative.
- c) A filmmaking style, where genres like sci-fi, action, etc. are very important.
- d) A style of filmmaking that can be compared with classical filmmaking.
- (37) In Realism as a filmmaking form:
- a) Camera prefers to experiment with angles.
- b) Camera tends to be at eye level favoring a static, non-moving one
- c) Moving camera is used.
- d) All of these.
- (38) In Formalism as a filmmaking form:
- a) Mise en scène and cinematography remain neutral.
- b) Sets do not matter as location shooting is done.
- c) Camera angles do not matter.
- d) Sets and backgrounds stand out or draw attention to themselves.
- (39) According to the article Understanding the Importance of Silence in Filmmaking by Jourdan Aldredge, the clever use of silence in the film can:
- a) Force the audience into the moment.
- b) Give action an extra punch.
- c) Convey isolation and add emotional depth.
- d) All of these.
- (40) The basis of the Kuleshov effect is:
- a) Create meaning with camera angles.
- b) Create meaning with lights.
- c) Create meaning with arrangement and juxtaposition of shots.
- d) Create meaning via sound and silence.
- (41) One of the most famous scenes that capitalizes on the Kuleshov effect is:
- a) The dream sequence from the film Inception.
- b) The baptism scene from the film The Godfather.
- c) The space scene from the film Gravity.
- d) None of these.
- (42) Hollywood montage, romantic in the extreme, is written off as a series of:
- a) Intellectual, objectively analytical, and perhaps overly academic writing and film work.
- b) Camera tricks.
- c) Wipes, dissolves, flip-flops, and superimpositions.
- d) Sound and silence juxtaposition.
- (43) Alfred Hitchcock was fascinated by:
- a) “Chiaroscuro” light technique.
- b) Wipes and dissolves techniques.
- c) Match cuts and Jump cuts techniques.
- d) Lev Kuleshov and the Soviet Montage Theory.
- (44) Tonal montages cut the clips based on the following:
- a) Action or image (e.g., matching images or actions) within the shot considering the musical pacing.
- b) The emotional tone of the clips and the scene.
- c) The beat of the music.
- d) All of these.
- (45) Intellectual/ideological montage:
- a) It creates the Kuleshov effect.
- b) Both a. and c.
- c) Creates a metaphor by drawing a relationship between the first image and the second.
- d) It evokes emotions from the audience AND compels intellectual thoughts from the audience.
- (46) In Sergei Eisenstein’s first artistic phase:

- a) Montage was meant to bring in a socio-political revolution.
- b) The montage was a cinematic gimmick.
- c) Montage involved shooting indoors.
- d) Montage was equated to a revolutionary method of filmmaking that sought to educate the struggling masses.
- (47) In 1925, Sergei Eisenstein's films ----- and ----- ushered the director into the forefront of intellectual filmmaking.
- a) The Untouchables and Naked Gun 33 ½: The Final Insult.
- b) Strike and Battleship Potemkin.
- c) Psycho and Rear Window.
- d) All of these.
- (48) Sergei Eisenstein's film Battleship Potemkin's reenactment of the failed ----- is defined by the ----- scene where soldiers massacre civilians to rhythmic montage.
- a) 1857 Sepoy Mutiny against the British; "The Untouchables."
- b) 1905 revolution against the Tsar; "Odessa Steps."
- c) 1947 Battle of Independence; "The Godfather."
- d) None of these.
- (49) Concerning montage, Sergei Eisenstein's view is:
- a) Montage is only meant for visual continuity.
- b) Both c. and d.
- c) Montage is an idea that arises from the collision of independent shots.
- d) Each sequential element is perceived not next to the other in a montage but on top of the other.
- (50) Vsevolod Pudovkin was inspired to study film by:
- a) Alfred Hitchcock's Psycho.
- b) D.W Griffiths Intolerance.
- c) Sergei Eisenstein's Battleship Potemkin.
- d) All of these.
- (51) According to Vsevolod Pudovkin, editing is not merely a method of the junction of separate scenes or pieces but:
- a) It is a method that controls the "psychological guidance" of the spectator.
- b) It is a method that controls the physiological guidance of the spectator.
- c) It is a method that controls the chemical guidance of the spectator.
- d) It is a method that controls the biological guidance of the spectator.
- (52) Vsevolod Pudovkin called his editing method:
- a) Structural editing.
- b) Tonal montage.
- c) Intellectual montage.
- d) Relational editing.
- (53) Out of five examples of relational editing given by Vsevolod Pudovkin, two would be:
- a) Wipe; Iris.
- b) Parallelism; Simultaneity.
- c) Dissolve; flip-flop.
- d) None of these.
- (54) Vsevolod Pudovkin's commonly used musical editing technique is:
- a) Continuity.
- b) Symbolism.
- c) Leit Motif.
- d) All of the above.
- (55) Vsevolod Pudovkin initially learned the importance of editing from his teacher, the famous Soviet filmmaker:
- a) Leo Tolstoi.
- b) Lev Kuleshov.
- c) Dziga Vertov.
- d) Sergei Eisenstein.
- (56) André Bazin described editing as a:
- a) Series of psychological views.
- b) Series of either logical or subjective points of

- view of an event.
- c) Series of continuity.
 - d) Series of symbolism.
- (57) André Bazin expressed mistrust for montage and discloses the essence of his preference for the:
- a) Parallelism style.
 - b) Mise-en-scène style.
 - c) Chiaroscuro style.
 - d) Leit Motif style.
- (58) Through the context of montage, Vsevolod Pudovkin feels strongly that cinema is a completely unique art form:
- a) And should borrow elements from the theater, painting, or other arts.
 - b) And should not borrow elements from the theater, painting, or other arts.
 - c) And should combine elements from the theater, painting, or other arts.
 - d) And should entirely depend on elements from theater, painting, or other arts.
- (59) Both Vsevolod Pudovkin and Sergei Eisenstein, as filmmakers, agree on one important and enduring idea:
- a) Montage is unnecessary in cinema.
 - b) Montage makes impure cinema.
 - c) Montage is the essence of cinema.
 - d) All of the above.
- (60) Feminist film theorist Claire Johnston put forth the idea that Women's Cinema can function as Counter Cinema. This is because:
- a) Through consciousness of the means of production and opposition of sexist ideologies, films made by women have the potential to posit an alternative to traditional Hollywood films.
 - b) Women's Cinema ideologically opposes men's cinema.
 - c) Films made by women consist of more entertainment.
 - d) All of these