



BRAINWARE UNIVERSITY

Term End Examination 2021 - 22

Programme – Master of Science in Media Science & Journalism

Course Name – World Cinema

Course Code - MMSJ405FS

(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) Avant-Garde (Movement) is a:

- | | |
|--------------------|------------------------|
| a) Democratic term | b) Spiritual term |
| c) Military term | d) Constitutional term |

(2) Avant-Garde Movement happened:

- | | |
|--|---|
| a) Immediately before and after the Second World War | b) During the Spanish Civil War |
| c) During the India-China War | d) Immediately before and after the First World War |

(3) Dadaism as a movement demonstrated:

- | | |
|--|---|
| a) Dreamlike and abstract sequences in the works to support war and violence | b) Nonsense, irrationality, and anti-bourgeois protest in the works |
| c) Sense and rationality, and the works were pro-bourgeois | d) Wild color schemes and cubes in the works |

(4) Cubism was broadly conceptualized by:

- | | |
|-------------------------------------|-------------------------------------|
| a) Pablo Picasso and Georges Braque | b) Marcel Duchamp and Pablo Picasso |
| c) Georges Braque and Louis Delluc | d) Jean Epstein and Germaine Dullac |

(5) French Impressionism promoted Film:

- | | |
|------------------------------|--------------------------------|
| a) As a medium of propaganda | b) As a tool of mass-education |
| c) As 'seventh art.' | d) As a mode of entertainment |

(6) Understanding French Impressionist Jean Epstein's Theory:

- | | |
|--|--|
| a) Lies in the idea of photogénie | b) Lies in the idea of surrealism |
| c) Lies in the idea of non-appreciation of film as | d) Lies in the idea of focusing on ordinary events |

an art form

and the natural setting

(7) Futurists believed in:

- a) Still life and portraiture
- b) Speeding automobiles and trains, racing cyclists, dancers, animals, and urban crowds in movement
- c) Caricatures and cartoons
- d) Slapstick comedy and pie-throwing

(8) Futurism influenced:

- a) Surrealism
- b) Fauvism
- c) Italian Film Industry and German Expressionism
- d) Cubism

(9) The 1917 film *Thaïs* had film sets representing:

- a) German Expressionism
- b) French Impressionism
- c) Italian Futurism
- d) Cubism and Dadaism

(10) Constructivism was based on the manifesto directive:

- a) "To construct" architecture
- b) "To construct" art
- c) "To construct" nature-based art
- d) "To construct" science-based art

(11) *The Cabinet of Dr. Caligari* was directed by:

- a) Paul Wegener
- b) Robert Weine
- c) F.W. Murnau
- d) Fritz Lang

(12) The period of German Expressionism is also called:

- a) The Kaiser period in the film history
- b) The Nazi period in the film history
- c) The Third Reich period in the film history
- d) The Weimar period in the film history

(13) *Nosferatu* is essentially an adaptation of:

- a) Mary Shelley's *Frankenstein*
- b) Bram Stoker's *Dracula*
- c) Edgar Allan Poe's *The Raven*
- d) Roald Dahl's *The Witches*

(14) *Nosferatu* is:

- a) A metaphor for a progressive Germany
- b) Both c. and d.
- c) A visual example of the melding of expressionist art influenced by Friedrich Nietzsche's existentialism
- d) An allegory about humanity's fear of death

(15) *The Cabinet of Dr. Caligari* employs the use of a frame story; that is:

- a) The ending is realistic and open-ended
- b) The middle part of the film is abrupt but optimistic
- c) The beginning and end of the picture encapsulate the middle, indicating what we're seeing is a flashback
- d) The beginning reveals the complete storyline

(16) In the film *The Cabinet of Dr. Caligari*:

- a) Shadows shroud much of the action, giving a nightmarish quality to the story
- b) High-key lighting is widely used to suggest an upbeat mood in the story
- c) Chiaroscuro lighting is used to create the world of the director's vampire Count Orlok
- d) Futuristic set designs are used to indicate the Science-Fiction genre

(17) *Metropolis* is:

- a) Director Luis Buñuel's neo-realistic vision of a post-war Italy
- b) Director Robert Weine's vision of a nightmarish world

- c) Director Fritz Lang's vision of a grim futuristic society
- d) Director F.W. Murnau's optimistic vision of an advanced German society
- (18) Metropolis is a straightforward film about:
- a) A utopian society with no class divide
- b) A feministic, gender-equal society
- c) A dystopian society and the class divide
- d) None of these
- (19) Metropolis depicted the experience of the city as one:
- a) Marked by idyllic features
- b) Marked by bucolic features
- c) All of these
- d) Marked by chaos, tension, and intensity
- (20) The first Indian Cinema is:
- a) Pundalik
- b) Alam Ara
- c) Raja Harishchandra
- d) Satyawadi Harishchandra
- (21) The Father of the Indian Cinema is:
- a) D. G. Phalke
- b) Hiralal Sen
- c) Ardeshir Irani
- d) Jamshedji Framji Madan
- (22) The courtly love stories of the ----- are probably the reason behind Indian Cinema's dependence on romantic themes:
- a) Urdu Parsee Theatre
- b) Shakespearean Literature
- c) Victorian-era Literature
- d) Indian People's Theater Association or IPTA and its Marxist philosophy
- (23) Early Indian Cinema in the 1920s was founded on specific genres, such as:
- a) The masala genre film
- b) The mythological or the devotional film
- c) The socially realistic film
- d) The romantic musical genre film
- (24) Some ----- also became cinematic themes in early 1920s Indian film:
- a) Folk tales and legends
- b) Hollywood films
- c) Other international cinema themes
- d) All of these
- (25) In the initial years, most Indian films were produced in the:
- a) Bombay and Madras studios
- b) Calcutta studios
- c) Parisian studios
- d) Hollywood studios
- (26) Of the Historical movies of the 1950s, the first choice falls on:
- a) Mela
- b) Anarkali
- c) Mother India
- d) Mughal-E-Azam
- (27) The actors and directors and several other personnel connected with the film were trained by:
- a) IIM
- b) IIT
- c) The National School of Drama, New Delhi, and the Film and Television Institute (FTII), Pune
- d) IPTA theatre
- (28) In the Indian context, the term 'New Wave' is loosely used to describe:
- a) An Experimentation with different genres such as musicals, sci-fi, horror, etc.
- b) The deliberately realist and non-commercial style of filmmaking that sometimes experiments with form and content
- c) An equivalent of Italian Neorealism
- d) An equivalent of the French New Wave
- (29) The roots of the Indian New Wave Cinema lie in:
- a) The realist novel
- b) IPTA theatre

- c) European Cinema (especially Soviet, French, and Italian) d) All of these
- (30) The studio system in Indian Film happened in the:
 a) 1920s b) 1940s
 c) 1930s d) 1950s
- (31) With films like Awara, co-stars Raj Kapoor and Nargis became major celebrities in:
 a) Mexico and the rest of Latin America b) Hollywood
 c) The Soviet Union and China d) All of these
- (32) By the early 1970s, Hindi cinema was experiencing:
 a) Thematic renewal with the arrival of the Salim-Javed duo b) Thematic stagnation, dominated by musical romance films
 c) The establishment of a cinematic genre of gritty, violent Bombay underworld crime films d) All of these
- (33) Films like Zanjeer and Deewar:
 a) Established Dileep Kumar as a tragic hero b) Showed the differences between rural and urban India
 c) Reflected Neo-realism in an Indian context d) Reinterpreted the rural themes of Mother India and Ganga Jumna in an urban context reflecting 1970s India
- (34) While the 80s saw the rise of -----, the 90s saw the rise of ----- in the Indian Cinema:
 a) Disco genre, Mithun Chakraborty, and Bappi Lahiri b) Horror genre with Ramsay Brothers and Comic genre with Kapil Sharma shows
 c) Both a. and d. d) Bollywood musical romance genre like Chandni in the Indian Cinema
- (35) The first seed of the Bengali film industry was sown by:
 a) Hiralal Sen b) Dharendra Nath Ganguly
 c) Satyajit Ray d) Mrinal Sen
- (36) The first Bengali talkie is:
 a) Billwamangal b) Jamai Shasthi
 c) Chandidas d) Satyawadi Harishchandra
- (37) Satyajit Ray particularly cited ----- and -----, which he assisted, as influences on his debut film Pather Panchali (1955):
 a) Italian filmmaker Vittorio De Sica's Bicycle Thieves (1948) and French filmmaker Jean Renoir's The River (1951) b) Both a. and c.
 c) Influences from Bengali literature and classical Indian theatre d) French New Wave and Japanese New Wave Cinemas
- (38) Some of the experimental techniques which Satyajit Ray pioneered include ----- and ----- while filming Pratidwandi (1972):
 a) Sync-sound and parallel editing b) Photo-negative flashbacks and X-ray digressions
 c) 180 degrees rule and extreme long shots d) Working within a studio system and with artificial lights
- (39) The Parallel Cinema had already begun with:

- a) Ritwik Ghatak's Nagarik
c) Karun's Vanaprastham
- b) Adoor Gopalkrishnan's Swayamvaram
d) All of these
- (40) Mrinal Sen's ----- is considered by many as his greatest:
a) Bhuvan Shome
c) Baishey Sravana
- b) Akash Kusum
d) Punascha
- (41) The Left Bank film community associated with French New Wave included directors such as:
a) Sergei Eisenstein and Vsevolod Pudovkin.
c) Alain Resnais, Agnès Varda, Jacques Demy and Chris Marker.
- b) Eadweard Muybridge and Thomas A. Edison.
d) Vittorio de Sica and Federico Fellini.
- (42) The French New Wave way of filmmaking often presented:
a) A propaganda style.
c) A romantic-comedy style.
- b) A documentary style.
d) A masala genre style.
- (43) The French New Wave way of filmmaking used:
a) Heavy equipment and many days of setup time.
c) Portable equipment and requiring little or no setup time.
- b) Studio system and heavy artificial lighting.
d) Outdoors with natural lighting.
- (44) The French New Wave filming techniques included:
a) Fragmented, discontinuous editing.
c) Long tracking shots.
- b) Long takes.
d) All of these.
- (45) The French New Wave cinemas used the combination of:
a) Stark realism and escapism at the same time.
c) Entertainment and narrative closure.
- b) Realism, subjectivity, and authorial commentary that created a narrative ambiguity.
d) None of these.
- (46) Cahiers du cinéma co-founder and theorist ----- was a prominent source of influence for the French New Wave movement.
a) Sergei Eisenstein.
c) André Bazin.
- b) D.W. Griffith.
d) Govind Nihalani.
- (47) The auteur theory, connected with the French New Wave movement, holds that the:
a) The author does not hold any position of importance in this movement.
c) The author of a literary piece is the actual author of the film.
- b) The author creates the cinema single-handedly without any help from the cast and the crew.
d) Director is the "author" of their movies, with a personal signature visible from film to film.
- (48) The French New Wave directors praised movies by ----- along with Hollywood studio directors such as -----:
a) Shyam Benegal; Govind Nihalani.
c) Manmohan Desai; Salim-Javed.
- b) Jean Renoir and Jean Vigo; Orson Welles, John Ford, Alfred Hitchcock, and Nicholas Ray.
d) Kuleshov; Pudovkin.
- (49) François Truffaut, ----- and Jean-Luc Godard, ----- had unexpected international successes, both critical and financial:
a) With Sholay; with Satya
c) With The Birth of the Nation; with The Judith
- b) With Nosferatu; with Metropolis.
d) With The 400 Blows; with Breathless.

of Bethula.

- (50) Unlike other Japanese New Wave filmmakers, ----- directed his works almost entirely outside of the major studios:
- a) Ishirō Honda.
 - b) Susumu Hani.
 - c) Nagisa Oshima.
 - d) Akira Kurosawa.
- (51) ----- was among the most prolific Japanese New Wave filmmakers and – by virtue of having had several internationally successful films (notably 1960's became one of the most famous filmmakers associated with the movement: Cruel Story of Youth, 1976's In the Realm of the Senses, and 1983's Merry Christmas, Mr. Lawrence),
- a) Nagisa Oshima.
 - b) Seijun Suzuki.
 - c) Hiroshi Teshigahara.
 - d) Shōhei Imamura.
- (52) Akira Kurosawa entered the Japanese film industry in -----, following a brief stint as a painter.
- a) 1956
 - b) 1946
 - c) 1966
 - d) 1936
- (53) Akira Kurosawa's Rashomon, which premiered in Tokyo, became the surprise winner of the:
- a) Oscars at the 1966 Academy Awards.
 - b) Golden Lion at the 1951 Venice Film Festival.
 - c) BAFTA at the 1949 award ceremony.
 - d) All of these.
- (54) In 1990, Akira Kurosawa accepted the:
- a) BAFTA Award for Lifetime Achievement.
 - b) Palme d'Or Award for Lifetime Achievement.
 - c) Academy Award for Lifetime Achievement.
 - d) None of these.
- (55) ----- regarded as one of the most internationally successful Japanese filmmakers of the 20th century:
- a) Alexandre Astruc.
 - b) Ishirō Honda.
 - c) Satyajit Ray.
 - d) Dziga Vertov.
- (56) In 1954, Ishirō Honda directed and co-wrote -----, which became a box office success in Japan, and was nominated for two Japanese Movie Association awards, and it won an award for-----:
- a) Both b. and d.
 - b) Godzilla.
 - c) Pearl Harbor; best direction.
 - d) Best special effects.
- (57) Godzilla symbolizes ----- and has since been culturally identified as a -----
-:
- a) A strong metaphor for nuclear weapons.
 - b) Nuclear holocaust from Japan's perspective.
 - c) Criticism of the Japanese government for the bombing of Pearl Harbor; Hiroshima, and Nagasaki.
 - d) Both a. and b.
- (58) According to critics, by watching Godzilla, Japanese audiences -----:
- a) Played Godzilla among themselves.
 - b) Were able to connect emotionally to the monster.
 - c) Received a new video games theme.
 - d) All of these.
- (59) Kaiju is a Japanese genre of films and television featuring -----:
- a) Flies.
 - b) Mosquitoes.
 - c) Giant monsters.
 - d) None of these.
- (60) Postcolonial films address:

- a) The issues and effects that never existed during the colonial times.
- b) All of these.
- c) The issues and effects of pre-colonial period.
- d) The issues and ongoing effects of colonialism.