



BRAINWARE UNIVERSITY

Term End Examination 2021 - 22

Programme – Bachelor of Arts (Honours) in English

Course Name – Film Studies

Course Code - BELS404

(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) Statement I: Film theory hardly bears any trace of earlier theories and the impact of neighbouring discourses. Statement II: It is viewed as a reflection of theoretical traditions on arts in general. Statement III: Film theorists of the early twentieth century found a striking semblance between Plato's allegory of the cave and the cinematic apparatus. Identify the correct statements.
- a) I and II
b) I and III
c) II and III
d) All of the above
- (2) Statement I: The term "plastic art" - derived from the word "plasticize", meaning "to mould" - describes any art form which involves modelling or moulding. Statement II: The plastic arts are subdivided into the representational and nonrepresentational arts. Identify the wrong statement.
- a) I and II
b) I and III
c) II and III
d) None of the above
- (3) In film theory, _____ invoked extra-European traditions as part of his attempt to construct a film aesthetic which went beyond mere mimesis.
- a) Jean-Louis Baudry
b) Andre Bazin
c) Jean-Luc Godard
d) Sergei Eisenstein
- (4) Who made the first motion picture 'Workers Leaving the Lumiere Factory' in 1895?
- a) Auguste and Louis Lumiere
b) Auguste and Charles-Antoine Lumiere
c) Louis and Charles-Antoine Lumiere
d) Charles-Antoine and Josephine Lumiere
- (5) The telecast of the first motion picture coincides with the publication of _____.
- a) The Interpretation of Dreams
b) Studies in Hysteria
c) The Unconscious
d) The Ego and the Id
- (6) Who is the director of the first "psychoanalytic" film Secret of a Soul?
- a) Hanns Sachs
b) Karl Abraham
c) Georg Wilhelm Pabst
d) Colin Ross

- (7) Why did Freud object to the making of *Secret of a Soul*?
- a) He did not want to develop a movie based on a real case. b) He considered it impossible for a film to represent visually the abstractions on which psychoanalysis is based.
- c) He was not convinced by the plot of the movie. d) He felt that the movie would be too difficult for the common crowd to understand.
- (8) Statement I: The film *Secret of a Soul* shows the successful psychoanalytic cure through speech therapy. Statement II: We are given clues, Freudian slips, screen memories, and more importantly a dream, which hint at the solution of the disorder. Statement III: The knowledge of the causes of fear enhances the anxiety of the scientist which leads him to murder his wife. Choose the correct statements.
- a) I and II b) I and III
- c) II and III d) All of the above
- (9) Which of the following approaches is utilized by producers in winning spectators for their films?
- a) Cultural myth analysis b) Filmmaker's Biography analysis
- c) Character analysis d) Spectatorship
- (10) Why is filmmaker's biography analysis not a good starting point in investigating films?
- a) Elements of a film can also be used to trace back unconscious impulses, repressions and childhood traumas from the life of the filmmaker. b) Film is a communal product in which it is very difficult to dissect individual contribution.
- c) Both a and b d) None of the above
- (11) A concept based on the oscillation of shot and reverse shot that is used in narrative films to “stitch” or “sew” the spectator in the filmic narrative.
- a) Condensation b) Displacement
- c) Suture d) Auteur
- (12) I: Film is an illusion inasmuch as it presents something that is absent. II: When there is presence, that is, we see something on the screen, there is always something that is outside the frame of the screen. Thus presence evokes absence.
- a) Both are right and II is a proper explanation of I b) Both are right but II is not a proper explanation of I
- c) Only I is right d) Only II is right
- (13) To account for the concept of absence or lack in the filmic frame, _____ studied the difference in watching a theatrical play and watching a film.
- a) Slavoj Zizek b) Jacques Lacan
- c) Andre Bazin d) Christian Metz
- (14) I: Like in the mirror stage scenario, when one assumes the role of a spectator in the cinema, there is misrecognition of one's self in a perfect image. II: In the mirror stage the self is opposed to the other, whereas in the cinema the self disappears: the spectator becomes entirely other because in the context of cinema one loses the coordinates of selfhood of everyday life and takes up the existence of somebody else, a subject position proper: a spectator of the cinema.
- a) I is right but II is wrong b) I is wrong but II is right
- c) Both are right d) Both are wrong
- (15) Lacan's notion of the gaze is derived from _____.
- a) Sartre's *Being and Nothingness* b) Heidegger's *Being and Time*
- c) Freud's *The Unconscious* d) Mulvey's *Visual Pleasure*
- (16) Which statement best describes the Male Gaze Theory?

- a) It is the unwanted attention that women experience from men in social settings.
- b) It is another term for sexual harassment in the work place.
- c) It is a specific form of visual pop culture created only for heterosexual males.
- d) It is a specific lens that we view visual pop culture, mainly from a heterosexual male perspective.
- (17) When discussing the role of women in films, Mulvey is quoted as saying, ' women are the bearer of meaning and not the maker of meaning. ' What did she mean by this statement?
- a) Women don't speak enough in movies and are viewed as unimportant.
- b) Women have no control in a scene, they are just something to look at.
- c) Men are viewed as being more important in movies.
- d) Men treat women poorly in movies.
- (18) In an enormously influential essay, first published in 1975, ____ argued that classical narrative cinema assumes a 'male gaze' of which women are the object.
- a) Jacques Lacan
- b) Stuart Hall
- c) Laura Mulvey
- d) Slavoj Žižek
- (19) The theoretical framework of the male gaze theory was first presented in which of the following texts?
- a) The Second Sex
- b) Can the Subaltern Speak?
- c) Visual Pleasure and Narrative Cinema
- d) Imagining Women
- (20) While elucidating her ideas in her essay, Mulvey uses the theories of ____.
- a) Sigmund Freud
- b) Jacques Lacan
- c) Both a and b
- d) None of the above
- (21) To explain the split or difference between the look and the gaze, Lacan makes reference to ____.
- a) Da Vinci's Mona Lisa
- b) Picasso's Les Femmes d'Alger (O. J. R. M.)
- c) Michelangelo's David
- d) Hans Holbein's The Ambassadors
- (22) Though later theorists agree with most of the criticism that once shook the foundation of the concept of suture, he warns against discrediting it completely. Instead, he proposes to examine specific examples where suture actually fails. Who is he?
- a) Jean-Louis Baudry
- b) Slavoj Žižek
- c) Jean-Luc Godard
- d) Sergei Eisenstein
- (23) I: Psychoanalysis maintains that, due to woman's "real absence of a penis" (14), she signifies lack and nothingness, thereby conferring on man, her sexual opposite, the opposing attributes of presence and subjectivity. II: While man gains authority by virtue of woman's lack, he also acquires an abiding fear of castration. Identify the wrong statement/s.
- a) Only I
- b) Only II
- c) I and II
- d) None of the above
- (24) I: Because the symbolic order rests on an ideology of sexual difference that attributes presence and power to man, "pleasure in looking has been split between active/male and passive/female". II: While film spectators look at the woman on the screen as an erotic object, she is also objectified by the gaze of other screen characters, particularly that of the leading man. Identify the correct statement/s.
- a) I and II
- b) Only II
- c) Only I
- d) None of the above
- (25) Which of the following Hitchcock film, Mulvey opines, contain/s examples of fetishistic scopophilia?
- a) Rear Window
- b) Vertigo

- c) Both a and b
d) None of the above
- (26) Which of the following 20th century thinking can be discerned in Mulvey's philosophical approach to film and art: I: Psychoanalysis II: Feminism III: Marxism
a) I and II
b) II and III
c) I and III
d) I, II and III
- (27) I: Michael Powell's Peeping Tom came out in the same year (1960) as Hitchcock's Psycho. II: The reception of the two films was radically different: Powell's had a huge commercial and critical success, whereas Hitchcock's film was a commercial flop and a critical disaster. Identify the correct statement/s.
a) I and II
b) Only II
c) Only I
d) None of the above
- (28) Experimental Cinema is also known as ____.
a) New Wave Cinema
b) Avant Garde
c) Crossover Cinema
d) Diaspora
- (29) What is expressionism?
a) belief of a supreme being, specifically a creator who doesn't intervene in the universe
b) a modernist movement, to express the meaning of emotional experience
c) the belief that life can be lived and understood, with little or no reliance on gods
d) an elaborately ornamental late baroque style of decoration
- (30) Which of the following characterise the styles in German Expressionist movies?
a) Uncanny atmosphere
b) Interplay of light and shadow
c) Representation of emotional states
d) All of the above
- (31) I: Another major contribution, made under the growing influence of Sigmund Freud and Carl Gustav Jung in the 1920s, was the pioneering interest of German Expressionists in deep psychological recesses, hitherto uncharted by cinema. II: The impact of Expressionist fascination with the murky recesses of human psyche – and the distinctive way they were epitomised on screen – continues to be strongly felt to the present day. Identify the correct statement/s.
a) I and II
b) Only II
c) Only I
d) None of the above
- (32) What can be regarded as the initial impetus for the development of German Expressionism in films?
a) German Romanticism
b) World War I
c) Economic devastation in the society
d) All of the above
- (33) How did Bollywood adopt a postmodern aesthetic style in cinema? I: an abstraction of realism through the fusion of historical events and mythology II: a blending of canvas art, theatre and cinema aesthetics, temporal and spatial suspension III: the intersection of multiple story worlds IV: the subordination of narrative coherence and meaning in favour of image saturation
a) I, II and IV
b) II, III and IV
c) I, III and IV
d) I, II, III and IV
- (34) Which of the following Bollywood movie is a formally unacknowledged reinterpretation of Steven Spielberg's E.T.: The Extra Terrestrial?
a) Tarzaan the Wonder Car
b) Koi...Mil Gaya
c) Ra One
d) A Flying Jatt
- (35) The bollywood film Ghajini is a remake of which Christopher Nolan film?
a) Batman Begins
b) The Prestige
c) Memento
d) None of the above

- (36) The south Indian film Veeram by Jayaraj is an adaptation of which Shakespearean tragedy?
- a) Macbeth
b) Hamlet
c) Othello
d) King Lear
- (37) Identify the correct statement: Statement I: Lev Kuleshov is credited with the introduction of the modern process of film cutting and editing. Statement II: Kuleshov's advancement in the field of editing boiled straight into the Formalist philosophy in films giving it an enhanced organic unity in terms of meaning and philosophy.
- a) Statement I is the cause and II is the effect
b) Statement II is the cause and I is the effect
c) Both statements are independent of each other but true
d) Both statements are false
- (38) In Battleship Potemkin the rotten meat incident can be interpreted in which of the following way?
- a) It points out to the ill treatment of soldiers within the World War context
b) It can be read as an allegory of anti war sentiments in Russia after the violence of the Bolshevik Revolution
c) It acts a wonderfully used device by the Bolsheviks to provoke popular response from the Russian population against the Tsarist administration
d) All of the above
- (39) The Man With a Movie Camera is credited to _____.
- a) Konstantin Stanislavsky
b) Vsevolod Pudovkin
c) Dziga Vertov
d) Sergei Eisenstein
- (40) Lev Kuleshov demonstrated the Kuleshov Effect with which famous Russian actor?
- a) Vsevolod Pudovkin
b) Igor Karkaroff
c) Vsevolod Aksyonov
d) Ivan Mozhukin
- (41) Find the odd one out among the following film directors of the 20th century.
- a) Sergei Eisenstein
b) Billy Wilder
c) Konstantin Stanislavsky
d) Andrei Tarkovski
- (42) For which of the following reasons did Joseph Stalin call cinema as the greatest art form?
- a) Cinema in the Formalist approach could be used as an effective mode of propaganda
b) Russian cinema of the 20th century can be used as a medium of Bolshevik control
c) Stalin realised the essential reach of cinema as endless in terms of garnering popular support
d) All of the above
- (43) Which of the following is not a feature of Film Noir?
- a) The organic unity of the film depends solely on the performance of the actor
b) The interplay of light and sound in Noir is a metaphor for the psychological mood of the film
c) The organic unity of the film is more important than individual performances
d) The propaganda element in Film Noir is very strong
- (44) Which of the following is not a feature of the femme fatale character?
- a) Sexuality
b) Shrewdness
c) Greed
d) Nobility
- (45) Identify the correct statement: Statement I: The femme fatale was an aestheticisation of the feminine body. Statement II: The idea of the femme fatale is a direct response of the masculine anxieties of losing their power to the feminine will after WWII.
- a) Statement I is true but II is false
b) Statement II is true but I is false

- c) Both statements are true
d) Both statements are false
- (46) The auteur theory in the trope of films was popularised by the French director Francois Truffaut in which popular film magazine?
a) Le Film Français
b) Cahiers du Cinéma
c) Midi Minuit Fantastique
d) Actualité Culture: Musique, Cinéma, Séries
- (47) Which of the following statements best describes the Auteur Theory in cinema?
a) It follows the structuralist philosophy of the creative text acquiring its meaning and significance from the author itself
b) It follows the Aristotelian philosophy of empirical understanding of art
c) It follows the poststructuralist notion of the author being dissociated from its creation in terms of understanding its meaning and significance
d) None of the above
- (48) The word Auteur as the author/ creator of a film was coined by the American film critic Andrew Sarris in 1962 in respect to which French film-makers of the presiding decades?
a) André Bazin and Alexandre Astruc
b) François Truffaut and Jean-Luc Godard
c) Georges Sadoul
d) All of the above
- (49) Which of the following was not a popular theme of French New Wave cinema?
a) Existentialism
b) Irony of life and society
c) Spirit of iconoclasm
d) All of the above
- (50) Who among the following was not a part of the French New Wave cinema?
a) Jean-Luc Godard
b) André Bazin
c) François Truffaut
d) Jean Renoir
- (51) Which of the following statements best describes the difference between the Auteur Theory and the Schreiber Theory?
a) There is no apparent difference between these two theories as they both revolve around the director as being the author of the film
b) While the Auteur Theory pointed out that the author of the film, the Schreiber Theory points out that the actors are in fact the real authors with their performance of the director's schemes
c) While the Schreiber Theory pointed out that the screenwriter is the actual author of the film, the Auteur Theory points out that the director is in fact the real author as it is his who gives the film an organic unity
d) None of the above
- (52) Identify the correct statement: Statement I: The Auteur Theory propagates that the director is the author of the film. Statement II: The Auteur Theory can be seen in the light of mimesis as meaning of films in this theory is the mimetic representation of the director's ideas and philosophies.
a) Statement I is true but II is false
b) Statement II is true but I is false
c) Both statements are true
d) Both statements are false
- (53) Identify the correct statement: Statement I: The Auteur Theory can be seen in the light of mimesis as meaning of films in this theory is the mimetic representation of the director's ideas and philosophies. Statement II: The Auteur Theory can be seen rising out of the Structuralist idea of meaning where the author is at the centre of meaning-making.
a) Statement I is true but II is false
b) Statement II is true but I is false
c) Both statements are true
d) Both statements are false
- (54) Identify the correct statement: Statement I: The French New Wave Cinema idealised the

traditional forms of film-making. Statement II: The French New Wave Cinema cause a revival of the Soviet Avante-Garde in the 1950s and 60s.

- a) Statement I is true but II is false
- b) Statement II is true but I is false
- c) Both statements are true
- d) Both statements are false

(55) Which of the following best describes the cinematic device of the Mise-en-scène?

- a) Mise-en-scène is the stage design and arrangement of actors in scenes for a theatre or film production, both in visual arts through storyboarding, visual theme, and cinematography, and in narrative storytelling through direction
- b) Mise-en-scène is the arrangement and montaging of scene shots for a theatre or film production, both in visual arts through storyboarding, visual theme, and cinematography, and in narrative storytelling through direction
- c) Both of the above
- d) None of the above

(56) As advertisement professional Ray went up to which famous French film director to show the idea of his Panther Panchali, who incidentally was in Kolkata at that time for the shooting of his film The River?

- a) Jean Renoir
- b) Jean-Luc Godard
- c) Francois Truffaut
- d) The statement is fiction and not a fact

(57) As an advertisement professional, Ray was sent to London by his company, D.J. Keymer & Co. Ltd. There Ray saw a film that hugely influenced his decision of resigning from his company and pursue the path of a full time film-maker. Identify that film from the following.

- a) Orson Welles' American Noir film The Stranger
- b) Vittorio De Sica's Italian neorealist film Bicycle Thieves
- c) Jean Renoir's New French Wave Cinema film The River
- d) Sergei Eisenstein's Soviet Avante-Garde Battleship Potemkin

(58) Identify the correct statement: Statement I: Satyajit Ray is considered to one of the very first auteurs of Indian cinema. Statement II: Ray considered cinema to a an organic unity of all the performances with which it is made, including light, sound, shadow and music.

- a) Statement I is true but II is false
- b) Statement II is true but I is false
- c) Both statements are true
- d) Both statements are false

(59) Identify the correct statement: Statement I: Satyajit Ray did not considered music to be a very important aspect of film-making. Statement II: Satyajit Ray felt that music enhanced the emotional susceptibility of a scene/ story.

- a) Statement I is true but II is false
- b) Statement II is true but I is false
- c) Both statements are true
- d) Both statements are false

(60) Identify the correct statement: Statement I: Satyajit Ray's utilisation of music was one of the most complex aspects of his film-making. Statement II: Ray claimed that his learnt about music and its politics because he found the great Indian virtuosos like Pandit Ravi Shankar et al. unequipped with the art and science of composing music for films.

- a) Statement I is true but II is false
- b) Statement II is true but I is false
- c) Both statements are true
- d) Both statements are false