

# National Testing Agency

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## Cinema Studies 902

**Group Number :** 1  
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## PART I

**Section Id :** 128206369  
**Section Number :** 1  
**Section type :** Online  
**Mandatory or Optional:** Mandatory  
**Number of Questions:** 10  
**Number of Questions to be attempted:** 10  
**Section Marks:** 20  
**Display Number Panel:** Yes  
**Group All Questions:** No

**Sub-Section Number:** 1  
**Sub-Section Id:** 128206614  
**Question Shuffling Allowed :** Yes

**Question Number : 1 Question Id : 12820612959 Question Type : MCQ Option Shuffling : No Display Question Number : Yes**  
**Single Line Question Option : No Option Orientation : Vertical**  
**Correct Marks : 2 Wrong Marks : 0**

In Ferdinand de Saussure's linguistic sign, the relation between signifier and signified is:

- a) Motivated
- b) Arbitrary
- c) Prophetic
- d) Elliptical

Options :

12820651135. A

12820651136. B

12820651137. C

12820651138. D

Question Number : 2 Question Id : 12820612960 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

For Jean Rouch, the camera functions in the documentary film as:

- a) A fly on the wall
- b) A psychoanalytic stimulant
- c) A faithful recorder
- d) None of the above

Options :

12820651139. A

12820651140. B

12820651141. C

12820651142. D

Question Number : 3 Question Id : 12820612961 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Mani Kaul's *Uski Roti* is based on a famous short story by:

- a) Ismat Chughtai
- b) Mohan Rakesh
- c) Saadat Hasan Manto
- d) Nirmal Verma

Options :

12820651143. A

12820651144. B

12820651145. C

12820651146. D

Question Number : 4 Question Id : 12820612962 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

The world's first silent film festival was held in:

- a) Pordenone
- b) Cannes
- c) Pusan
- d) Karlovy-Vary

Options :

12820651147. A

12820651148. B

12820651149. C

12820651150. D

Question Number : 5 Question Id : 12820612963 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

“The prohibition of kissing, a meaningless prohibition of a harmless act, may well reveal some dirty secrets of the State.” Writing about the ban on kissing in Indian cinema (until recently), Madhav Prasad is referring to:

- a) The scopic privilege of the patriarchal authority of the state
- b) The emphasis on family renewal
- c) The nexus between feudal patriarchy and the State
- d) All of the above

Options :

12820651151. A

12820651152. B

12820651153. C

12820651154. D

Question Number : 6 Question Id : 12820612964 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

“Western man has become a confessing animal” is a famous provocation by:

- a) Michel Foucault
- b) Antonio Gramsci
- c) Karl Marx
- d) Jacques Derrida

Options :

12820651155. A

12820651156. B

12820651157. C

12820651158. D

Question Number : 7 Question Id : 12820612965 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

As a pre-eminently visual medium, film's indebtedness to photography has been much theorized. The primary way in which Andre Bazin theorizes this difference is by basing it in the:

- a) Ontological
- b) Discursive
- c) Hermeneutic
- d) None of the above

**Options :**

- 12820651159. A
- 12820651160. B
- 12820651161. C
- 12820651162. D

**Question Number : 8 Question Id : 12820612966 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical**

**Correct Marks : 2 Wrong Marks : 0**

Which one is NOT a key feature of postmodernism as identified by Fredric Jameson:

- a) Intertextuality
- b) Seamless Narratives
- c) Nostalgia Film
- d) Pastiche

**Options :**

- 12820651163. A
- 12820651164. B
- 12820651165. C
- 12820651166. D

**Question Number : 9 Question Id : 12820612967 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical**

**Correct Marks : 2 Wrong Marks : 0**

“Immaterial Labour” is a term used to describe:

- a) Blue collar work
- b) The work of screen guilds and unions
- c) The work of mystics and saints
- d) None of the above

**Options :**

- 12820651167. A
- 12820651168. B
- 12820651169. C
- 12820651170. D

**Question Number : 10 Question Id : 12820612968 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical**

**Correct Marks : 2 Wrong Marks : 0**

.Michael Taussig interprets Walter Benjamin's canonical "Work of Art" essay reading the "optical unconscious":

- a) As a sensory domain
- b) As a psychoanalytic category
- c) As an ethical category
- d) None of the above

**Options :**

12820651171. A

12820651172. B

12820651173. C

12820651174. D

**PART II**

<b>Section Id :</b>	128206370
<b>Section Number :</b>	2
<b>Section type :</b>	Online
<b>Mandatory or Optional:</b>	Mandatory
<b>Number of Questions:</b>	5
<b>Number of Questions to be attempted:</b>	5
<b>Section Marks:</b>	75
<b>Display Number Panel:</b>	Yes
<b>Group All Questions:</b>	No

<b>Sub-Section Number:</b>	1
<b>Sub-Section Id:</b>	128206615
<b>Question Shuffling Allowed :</b>	Yes

**Question Id : 12820612969 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No**

**Question Numbers : (11 to 15)**

Question Label : Comprehension

As we have seen, from the early days of this century those engaged in sound recording as a practice—as a business, if you will—recognized its many representational dimensions and complexities. By contrast, the theoretical discussion of sound within film studies has returned again and again, almost obsessively, to a single central problem. What is the relationship between a sound recording and the sound it purports to depict? Béla Balázs, for instance, tells us “there is no difference in dimension and reality between the original sound and the recorded and reproduced sound.” Stanley Cavell tells us first that “in a photograph, the original is as present as it ever was,” and then derives the claim that “sound can be perfectly copied. . . the record reproduces the sound.” Jean-Louis Baudry tells us that “one does not hear an image of the sounds, but the sounds themselves . . . they are reproduced and not copied,” and Christian Metz that “auditory aspects, provided that the recording is well done, undergo no appreciable loss in relation to the corresponding sound in the real world: in principle, nothing distinguishes a gunshot heard in a film from a gunshot heard in the street.” Finally, Gerald Mast asserts that “there is no ontological difference between hearing a violin in a concert hall and hearing it on a sound track in a movie theatre.”

More recently there has emerged an opposed group, all convinced, like Alan Williams, that “it is never the literal, original ‘sound’ that is reproduced in the recording, but one perspective on it, a sample, a reading of it.” Rick Altman tells us that recordings have “only partial correspondence to the original event,” and that “recorded sound creates an illusion of presence while constituting a new version of the sound that actually transpired.” Most forcefully, Thomas Levin asserts that “familiarity [with recorded sound] has dulled the capacity to recognize the violence done to sound by recording.” Despite minor divergences, all three insist on the fundamental importance of presuming non-identity between original and copy.

Williams, Altman, and Levin build their positions on the careful and very specific definition of basic categories, the most important being sound itself. Williams provides the thesis from which all three work: “‘sound’ . . . will be taken to mean ‘audible disturbances of air in the form of wave motion in a particular configuration of space.’” Thus defined, sound is a “three dimensional, material event,” whose inseparability from the environment of its production necessarily entails the consequence that “a sound recording cannot by definition reproduce the ‘sounds themselves’—since it is obligated by its nature to render a sound (as vibrating volume) as recorded *from one point* of the space in which and through which the sound exists.” Inseparable from the time and space of its production, each sound becomes an essentially unrepeatable *event* distinguishable from all others. As Levin puts it: “If a sound is understood as a volume of vibrating air, then assuming for a moment that sound reproduction were absolutely flawless . . . such a ‘perfect’ reproduction of sound waves in a different volume would effectively constitute a *different* sound.”

Question Number : 11 Question Id : 12820612970 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

What is the debate that the author is setting up?

- a) To revisit the distinction between sound recording and photograph
- b) To revisit the relationship between sound and its representation
- c) To bring out a new definition of sound
- d) All of the above

Options :

12820651175. A

12820651176. B

12820651177. C

12820651178. D

Question Number : 12 Question Id : 12820612971 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The author is making a distinction between:

- a) Original and recorded sound
- b) Image and Sound
- c) Two theoretical positions
- d) Original and Copy

Options :

12820651179. A

12820651180. B

12820651181. C

12820651182. D

Question Number : 13 Question Id : 12820612972 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

Based on this passage what is Alan Williams's key argument?

- a) That sound recording can reproduce a sound event
- b) That sound recording cannot reproduce a sound event
- c) That sound recording is always a copy
- d) None of the above

Options :

12820651183. A

12820651184. B

12820651185. C

12820651186. D

Question Number : 14 Question Id : 12820612973 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

In this passage, sound has been described as a three dimensional material event because:

- a) We hear sound from all directions
- b) Sound is ephemeral
- c) Sound occurs in a particular space
- d) All of the above

**Options :**

- 12820651187. A
- 12820651188. B
- 12820651189. C
- 12820651190. D

**Question Number : 15 Question Id : 12820612974 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical**

**Correct Marks : 3 Wrong Marks : 0**

In your reading, sound in the above passage is being conceptualized in relation to:

- a) Sonic event
- b) Recorded sound
- c) Perception of sound
- d) All of the above

**Options :**

- 12820651191. A
- 12820651192. B
- 12820651193. C
- 12820651194. D

<b>Sub-Section Number:</b>	2
<b>Sub-Section Id:</b>	128206616
<b>Question Shuffling Allowed :</b>	Yes

**Question Id : 12820612975 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No**

**Question Numbers : (16 to 20)**

**Question Label : Comprehension**



Bollywood admittedly occupies a space analogous to the film industry, but might best be seen as a more diffuse cultural conglomeration involving a range of distribution and consumption activities from websites to music cassettes, from cable to radio. If so, the film industry itself – determined here solely in terms of its box office turnover and sales of print and music rights, all that actually comes back to the producer – can by definition constitute only a part, and perhaps even an alarmingly small part, of the overall culture industry that is currently being created and marketed.

If this is so, then at the back of it all is a real difficulty, one that, for all its unprecedentedness, has a disarmingly familiar tone. The fact is that nobody responsible for the production of the film narrative, if we include in this the producers, directors, and stars responsible for the nuts-and-bolts assembly of the cinematic product that goes into these markets, actually knows what is going on. How do they make sense of these developments? Why is *Dil To Pagal Hai* popular in Tel Aviv, and why now? How would they convert all this hoopla into a stable market that would guarantee their next product an audience? Nobody quite knows the overall picture, and it is worth exploring some of the literature that has emerged on these developments to speculate on just why that is so.

Amitabh Bachchan, for example, was one of the iconic stars of the 1970s and early 1980s, before his career nosedived following the “first-ever” effort to corporatize the film industry with the lame-duck ABCL, which most critics say was “an idea before its time”. Despite not having a substantial hit for over a decade, Bachchan is India’s most famous “film personality,” mainly through a Bollywood makeover that owes itself to television (he hosted the Hindi version of *Who Wants to Be a Millionaire?* For Star TV) and he has this to say: “Evidently, our film personalities have begun to matter in the world for Hindi cinema is gaining worldwide recognition and I don’t mean only those films which make it to Berlin or Cannes. Once, I was walking down London’s Piccadilly Circus and I saw this group of Kurds running towards me. (laughs) I thought they wanted to assassinate me. But they stopped right there and started singing songs from *Amar Akbar Anthony* and *Muqaddar Ka Sikandar*. Rajnikant is tremendously popular in Japan. And I’m told that our stars are known in Fiji, Bali and Chile. Amazing! But we’re not marketing ourselves properly. Someone out there is making pots of money at our expense.”

#### Sub questions

Question Number : 16 Question Id : 12820612976 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 3 Wrong Marks : 0

In this passage extracted from the influential article “The Bollywoodization of the Indian Cinema: Cultural Nationalism in a Global Arena”, the author, Ashish Rajadhyaksha refers to Bollywood:

- a) As something in excess of the cinematic output from Bombay
- b) As cultural sign in a transnational world
- c) As a culture industry
- d) All of the above

**Options :**

- 12820651195. A
- 12820651196. B
- 12820651197. C
- 12820651198. D

**Question Number : 17 Question Id : 12820612977 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical**

**Correct Marks : 3 Wrong Marks : 0**

The methodological impetus for this article is drawn from:

- a) The Cultural Studies vision of Stuart Hall
- b) Louis Althusser’s writings on Ideological State Apparatuses
- c) The Frankfurt School’s philosophical writings on Mass Culture
- d) Brian Larkin’s work on Infrastructure

**Options :**

- 12820651199. A
- 12820651200. B
- 12820651201. C
- 12820651202. D

**Question Number : 18 Question Id : 12820612978 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical**

**Correct Marks : 3 Wrong Marks : 0**

The author argues that the industrial success of cinema can be assessed best through:

- a) The symbolic operations of cinematic nostalgia
- b) The proliferation of new forms of consumption practices linked to cinema
- c) The creation of “film personalities” via television programming
- d) All of the above

**Options :**

- 12820651203. A
- 12820651204. B
- 12820651205. C
- 12820651206. D

**Question Number : 19 Question Id : 12820612979 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical**

Correct Marks : 3 Wrong Marks : 0

Elsewhere Rajadhyaksha has referred to the independent circulation of Bollywood related fashion, live entertainment, advertising, popular installations, music and dance forms as:

- a) Exploitation culture
- b) Cultural excess
- c) Consumerist culture
- d) Cinema Effect

Options :

12820651207. A

12820651208. B

12820651209. C

12820651210. D

Question Number : 20 Question Id : 12820612980 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

Identify the film that led to Rajinikanth's popularity in Japan:

- a) *Muthu*
- b) *Aatank Hi Aatank*
- c) *Arunachalam*
- d) *Padayappa*

Options :

12820651211. A

12820651212. B

12820651213. C

12820651214. D

Sub-Section Number:	3
Sub-Section Id:	128206617
Question Shuffling Allowed :	Yes

Question Id : 12820612981 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (21 to 25)

Question Label : Comprehension

By thinking the event of the production of human existence as a truly machinic process, any natural distinction between the living and the dead starts to dissolve. The living can haunt the dead as much as the dead can haunt the living. Are not events always “haunted” by the *n* factor of being’s morethan? By privileging the machinic co-composition of the living and the dead in the realization of the cinematic-image-as-event, the relationship between the felt and the seen takes on a new complexity. Because forces need not be seen, to be made felt – they need not even be “alive” in the organic sense of the term. Apichatpong’s ghosts are felt, and this shifts the ontological composition of the scene of their (non) presence. In some instances, they are also rendered visible, and given corporeal form. To a certain degree, that’s why Apichatpong’s images are “ecosophically sensitive” – they adopt a range of perceptibility that accommodates difference, and different degrees of visibility. But the being made visible of the ghosts which populate Apichatpong’s world is not entirely congruent with their being made felt. There are indefinite animals, ghosts, and spirits who are felt throughout the film world – even if they never actually, visually appear. Once you are absorbed in Apichatpong’s film world, it is impossible not to feel them all around!

Ghosts don’t need to be made seen in order for the image to have enough contact with the radical alterity of the outside (including the force of “other” temporalities/histories) to prove themselves amenable to recomposition. It’s precisely this metastability, this openness to the outside implicit in actual formations, which politicizes Apichatpong’s work.

#### Sub questions

Question Number : 21 Question Id : 12820612982 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The passage above deals with:

- a) Imaging ghosts in cinema
- b) Imaging ecology in cinema
- c) Cinema’s capacity to express subtle things
- d) Cinema’s capacity to evoke nostalgia

Options :

12820651215. A

12820651216. B

12820651217. C

12820651218. D

Question Number : 22 Question Id : 12820612983 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

Ecology in the above passage is:

- a) A habitation for all kinds of ghosts
- b) Ghosts recomposing themselves in commingling
- c) Where human beings and ghosts meet to understand one another
- d) Where modernity turns back to animistic magical thought

**Options :**

- 12820651219. A
- 12820651220. B
- 12820651221. C
- 12820651222. D

**Question Number : 23 Question Id : 12820612984 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical**

**Correct Marks : 3 Wrong Marks : 0**

Certain ghosts are seen and others not in Apichatpong's films because:

- a) Some ghosts live near us and others afar
- b) Ghosts come in various ways of being
- c) The filmmaker is interested in felt things
- d) Our senses are biased towards certain ghosts

**Options :**

- 12820651223. A
- 12820651224. B
- 12820651225. C
- 12820651226. D

**Question Number : 24 Question Id : 12820612985 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical**

**Correct Marks : 3 Wrong Marks : 0**

Why should making ghosts felt be considered a politicization of cinema?

- a) It is a form of inclusive politics
- b) It makes me more aware of my histories
- c) It makes me aware that I am merely the most real ghost in my life
- d) It makes me aware of the Other

**Options :**

- 12820651227. A
- 12820651228. B
- 12820651229. C
- 12820651230. D

**Question Number : 25 Question Id : 12820612986 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical**

**Correct Marks : 3 Wrong Marks : 0**

The term 'machinic process' is closest conceptually to the Buddhist concept of:

- a) *Pannaparamita*
- b) *Samma Sati*
- c) *Nibbana*
- d) *Paticca-samuppada*

**Options :**

12820651231. A

12820651232. B

12820651233. C

12820651234. D

<b>Sub-Section Number:</b>	4
<b>Sub-Section Id:</b>	128206618
<b>Question Shuffling Allowed :</b>	Yes

**Question Id : 12820612987 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No**

**Question Numbers : (26 to 30)**

Question Label : Comprehension

In the justly famous opening sequence [of *Charulata*], we are alert to a highly self-conscious deployment of the camera, with Ray taking recourse to elaborate travelling shots, zooms and an assertion of the symbolic functions of the frame and the scene as spatial orders. The veranda running along the house's first floor is recurrently used to define relations between people, and to provide the spectator with a perspective, across the landing, other than that of the characters. The film's opening sequence describes Charu's exploration of Bhupathi's space. The space is divided between Bhupathi's workspace, and that of the library and recreation, a division between politics and culture. Looking through the books on Bhupathi's library shelf, Charu chants the name of her hero Bankim (displacing the embroidering of a B on the husband's hanky in the opening shot onto an intimately felt cultural register). This invocation invites the spectator to share with the character a common interiority shaped by the literary domain. This is about reaching into oneself, into a register of the interior that the film elevates into a domain of substantive meaning, where subjectivities which are deeper, more valid, than the world of the political public are reawakened. The opera glasses then playfully taken by Charu to look at the street below, ironically emphasise her separation from the world outside. Her spectatorship of the street scene, relayed across a series of window frames, whimsically renders the world of everyday street life as a spectacle remote from the subject's experience. The spectacles here function not so much as a vehicle for enhancing visual powers, as for providing a visual distraction from the isolation and monotony of the cloistered space of the household. The development of a thematics of externality/interiority comes full circle when Charu subjects her husband to the ironic, exteriorizing gaze of the opera glasses. At one level, what Ray provides here is a modernist framing of a history through devices of spatial staging and distantiation, as something being enacted for a spectator at a remove from the events being narrated. Ray himself spoke rather allusively about the possibilities of the zoom for varying the emphasis, but the rhythms of his usage of this device come to be distinctly jolting rather than functional, highlighting the spectator's perspective by jettisoning us into a closer view or into sudden distance. What is remarkable too is the way the female protagonist comes to participate in this distantiation, as she too is privy to the systems of knowledgeable distance provided by Ray's framing for the spectator of the film. Of course, our gaze is different from hers. Where ours is akin to the distance visited on the world of Apu in the first two films of the trilogy, as emerging from outside the diegesis, Charu's distance is to dominant ways of thinking about the world within the narrative.

#### Sub questions

Question Number : 26 Question Id : 12820612988 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The author refers to the “justly famous” opening scene of *Charulata*. Do you think the scene has been referred to as “justly famous” because:

- a) There is some doubt as to the real value of this scene
- b) Does justice to the author’s claims
- c) The author differs from this evaluation
- d) The author wants to join the bandwagon of critics who have praised this film before

**Options :**

- 12820651235. A
- 12820651236. B
- 12820651237. C
- 12820651238. D

**Question Number : 27 Question Id : 12820612989 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical**

**Correct Marks : 3 Wrong Marks : 0**

How would you appropriately describe the methodology of the author:

- a) Uses inductive reasoning
- b) Indulges in formalism for its own sake
- c) Combines formalism with a psychoanalytic reading
- d) Does a gendered reading

**Options :**

- 12820651239. A
- 12820651240. B
- 12820651241. C
- 12820651242. D

**Question Number : 28 Question Id : 12820612990 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical**

**Correct Marks : 3 Wrong Marks : 0**

At the end of the passage, the author differentiates between two kinds of gazes. What are they?

- a) The male AND female
- b) The queer AND straight
- c) The protagonist’s AND the spectator’s
- d) All of the above

**Options :**

- 12820651243. A
- 12820651244. B
- 12820651245. C
- 12820651246. D



Question Number : 29 Question Id : 12820612991 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The author identifies the verandah as a prominent spatial element in this scene. How does the verandah function in the film?

- a) To disrupt the narrative flow
- b) To remind the spectator of an outside world
- c) To provide us a glimpse of the protagonist's interiority
- d) To allow the spectator an autonomous point-of-view

Options :

12820651247. A

12820651248. B

12820651249. C

12820651250. D

Question Number : 30 Question Id : 12820612992 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

“Diegesis” in the above passage refers to:

- a) The world beyond the screen
- b) A time-space continuum
- c) A gesture
- d) The world within the narrative

Options :

12820651251. A

12820651252. B

12820651253. C

12820651254. D

Sub-Section Number:	5
Sub-Section Id:	128206619
Question Shuffling Allowed :	Yes

Question Id : 12820612993 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension  
Questions : No

Question Numbers : (31 to 35)

Question Label : Comprehension

The most iconoclastic sequence, titled “Models,” begins by citing Fanon’s call for an authentically Third World culture: “Let us not pay tribute to Europe by creating states, institutions and societies in its mould. Humanity expects more from us than this caricatural and generally obscene imitation.” As the commentary derides Europe’s “racist humanism,” the image track parades the most highly prized artifacts of European high culture: the Parthenon, *Dejeuner sur l’herbe*, Roman frescoes, portraits of Byron and Voltaire. In an attack on the ideological hierarchies of the spectator, haloed art works are inexorably lap-dissolved into meaninglessness. As in the postcard sequence of Godard’s *Les Carabiniers* (1963), that locus classicus of anti-high art semioclasms, the most cherished monuments of Western culture are implicitly equated with the commercialized fetishes of consumer society. Classical painting and toothpaste are leveled as two kinds of imperial export. The pretended “universality” of European culture is exposed as a myth masking the fact of domination.

This demolition job on Western culture is not without its ambiguities, however; for Solanas and Getino, like Fanon before them, are imbued with the very culture they so vehemently denigrate. *The Hour of the Furnaces* betrays a cultivated familiarity with Flemish painting, Italian opera, French cinema; it alludes to the entire spectrum of highbrow culture. Their attack is also an exorcism, the product of a love-hate relationship to the European parent culture. The same lap dissolves that obliterate classical art also highlight its beauty. The film’s scorn for “culture,” furthermore, finds ample precedent within the anti-traditionalist modernism of Europe itself. Mayakovsky asked, even before the revolution, that the Russian classics be “thrown overboard from the steamer” of modernity (quoted in Woroszylski 47). The dismissal of all antecedent art as simply a waste of time recalls the *antepassatismo* of the futurists. “One must spit daily at the *Altar of art*,” said Marinetti (quoted in Woroszylski 261). And both Mayakovsky and Godard have evoked the symbolic destruction of the shrines of high culture. “Make bombardment echo on the museum walls,” shouted Mayakovsky, and Godard, in *La Chinoise* (1967), has Veronique call for the bombing of the Louvre and the Comédie Française.

#### Sub questions

Question Number : 31 Question Id : 12820612994 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

In the first paragraph of the above passage, the author is referring to Frantz Fanon’s third-worldism in order to:

- a) Emphasize the need to create autonomous art
- b) To reject western templates for the modern
- c) To trace a genealogy of third cinema
- d) All of the above

Options :

- 12820651255. A
- 12820651256. B
- 12820651257. C
- 12820651258. D

Question Number : 32 Question Id : 12820612995 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The author refers to *Dejeuner sur l'herbe* as an example of:

- a) Third cinema manifestoes
- b) Postmodern works
- c) High Art
- d) None of the above

Options :

- 12820651259. A
- 12820651260. B
- 12820651261. C
- 12820651262. D

Question Number : 33 Question Id : 12820612996 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The author says that the sequence described above is “ambiguous” because:

- a) It mocks high art even as it celebrates it
- b) It critiques the art scene while praising artists
- c) It demolishes the museums at the same time as it upholds the values of galleries
- d) It scorns the critics and simultaneously salutes the artists

Options :

- 12820651263. A
- 12820651264. B
- 12820651265. C
- 12820651266. D

Question Number : 34 Question Id : 12820612997 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The “semioclasism” that the author refers to in this passage is a reference to:

- a) Roland Barthes’ *Mythologies*
- b) The iconoclasm of Greek artists
- c) Quasi-classical works
- d) None of the above

Options :

- 12820651267. A
- 12820651268. B
- 12820651269. C
- 12820651270. D

Question Number : 35 Question Id : 12820612998 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The author cites Marinetti's comment: "One must spit daily at the *Altar of art*," in order to:

- a) Prove that the Futurists were disdainful of third cinema
- b) To demonstrate the anti-classicism of the modernists
- c) To illustrate the commonalities between high and low culture
- d) To incite the reader

Options :

- 12820651271. A
- 12820651272. B
- 12820651273. C
- 12820651274. D

	PART III
Section Id :	128206371
Section Number :	3
Section type :	Online
Mandatory or Optional:	Mandatory
Number of Questions:	1
Number of Questions to be attempted:	1
Section Marks:	5
Display Number Panel:	Yes
Group All Questions:	No

Sub-Section Number:	1
Sub-Section Id:	128206620
Question Shuffling Allowed :	Yes

Question Id : 12820612999 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (36 to 40)

Question Label : Comprehension



**Sub questions**

**Question Number : 36 Question Id : 12820613000 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical**

**Correct Marks : 1 Wrong Marks : 0**

The image above is from an iconic film. Which of the following about the relay of gazes in this image is true?

- a) The man and woman are looking at each other
- b) The camera is looking at the pro-filmic world
- c) The camera is looking at the man looking at the woman
- d) All of the above

**Options :**

12820651275. A

12820651276. B

12820651277. C

12820651278. D

**Question Number : 37 Question Id : 12820613001 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical**

**Correct Marks : 1 Wrong Marks : 0**

Laura Mulvey in her classic essay, says in connection with Classical Hollywood's relay of looks (such as in the above image: "*cinematic codes create a (male) gaze, a world, an object thereby producing an illusion cut to the measure of desire.*" From this how would you fill in the missing blank in the following sentence:

"The unconscious of ----- society has structured film form."

- a) Matriarchal
- b) Patriarchal
- c) Democratic
- d) Autocratic

**Options :**

12820651279. A

12820651280. B

12820651281. C

12820651282. D

**Question Number : 38 Question Id : 12820613002 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical**

**Correct Marks : 1 Wrong Marks : 0**

In the above image, would you say that:

- a) The woman is fetishized
- b) The woman is represented as a powerful maternal symbol
- c) The woman is presented as a militant revolutionary
- d) The woman is a voyeur

**Options :**

12820651283. A

12820651284. B

12820651285. C

12820651286. D

**Question Number : 39 Question Id : 12820613003 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical**

**Correct Marks : 1 Wrong Marks : 0**

Which of the following is true about the above image:

- a) The Man is looking back at the camera
- b) The Woman is the bearer of the look
- c) The Woman is defined by her looked-at-ness
- d) The camera is looking primarily at the background of the scene

**Options :**

12820651287. A

12820651288. B

12820651289. C

12820651290. D

**Question Number : 40 Question Id : 12820613004 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical**

**Correct Marks : 1 Wrong Marks : 0**

Which of the following is true about the above image:

- a) The mise-en-scene is stark and minimal
- b) The mise-en-scene is cluttered with objects
- c) The film is shot in an outdoor location
- d) None of the above

**Options :**

12820651291. A

12820651292. B

12820651293. C

12820651294. D