

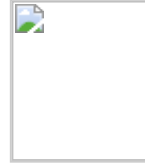
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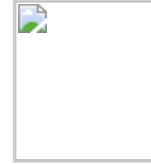
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Exam Date: **07-Oct-2020**Exam Time: **09:00-12:00**Examination: **1. Course Code - M.Phil.****2. Field of Study - CINEMA STUDIES (CNSP)**

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**SECTION 1 - SECTION 1****Question No.1 (Question Id - 4)****Assertion A :**

Dance and song sequences in the Indian films often become the selling point of a film.

**Reason R :**

They often do not serve the narrative.

In the light of the above statements, choose the **correct** answer from the options given below :

- (A)  A is false, R is true  
 (B)  Both are false  
 (C)  A is true, R is false  
 (D)  **Both are true (Correct Answer)**

**Question No.2 (Question Id - 1)**

What is the name of the male dancer of yester years much known for his latka-s, zatka-s and a lot of shoulder shaking which created a new style ?

- (A)  Devanand  
 (B)  Manoj Kumar  
 (C)  Dilip Kumar  
 (D)  **Bhagwan (Correct Answer)**

**Question No.3 (Question Id - 18)**

Identify the correct sequence from South to North (of India) :

- (A)  Nautanki, Bhavai, Tamasha, Yakshagana  
 (B)  Bhavai, Nautanki, Yakshagana, Tamasha  
 (C)  **Yakshagana, Tamasha, Bhavai, Nautanki (Correct Answer)**  
 (D)  Tamasha, Bhavai, Nautanki, Yakshagana

**Question No.4 (Question Id - 7)**

Which is not true for the first full length Indian feature film ?

- (A)  **Devika Rani (Correct Answer)**  
 (B)  Silent film  
 (C)  1913  
 (D)  All male star cast

**Case Study - 5 to 9 (Question Id - 41)**

Please read the passage below and answer the questions that follows :

**A.** Let us now take a close look at some exemplary uses of cinematic musicality in the works of Mani Ratnam. *This auteur par excellence* of contemporary Tamil/Hindi commercial cinema said in an interview that his 1997 Hindi film *Dil Se (From the Heart)* failed at the box office because the song-and-dance sequences hindered the pace of the narrative. Indeed, except for the "Ay Ajnabi Tu Bhi Kahin" ("Oh Stranger, You Too from Somewhere") number, which keeps floating into the diegesis as a message of yearning on All India Radio sent by the hero to his mysterious and evanescent lady love, all the other musical segments in the film take place in virtual registers of time and space beyond the direct control of narrational logic. In Ratnam's analysis, it becomes clear that he sees these spectacular and ceremonial departures as achieving a *thickening* of time which, in this case, ran

contrary to the lean, chronometric unfolding of the thriller format. Ratnam's concern is undoubtedly shared by quite a few contemporary artists who have worked with popular Indian cinematic idioms.

It has often been the case that song sequences have been understood as a commercial imperative put in place by the overall dictatorship of the distributor class in Bombay cinema, which came into being after World War II. The question, however, is strictly not about whether it is artistically desirable to have song-and-dance sequences punctuating the flow of narration. Rather, it pertains to a notion of propriety and measure - at what point do the musical insertions stop being complementary spectacles, assume a life of their own, and begin to destroy the basic integrity of story telling? Further, how does one culturally define and judge such exchanges? For Ratnam, otherwise a commercially successful film maker especially known for his musicals, it should indeed be a strange predicament. He believes that unbridled musical departures dislocated the soul of the film, as was evident in its commercial failure. However, even if one is guided solely by that populist logic, it has to be considered that *Dil Se*, as a commercial venture, broke even and actually made a profit because the box office losses were offset by the music sales. The music of the film by A.R. Rahman (along with the picturizations), continues to be tremendously popular to this day. In the discussion that follows, I shall suggest that the song sequences usher in non-directional energies of the geotelevisual in Ratnam's film and lend irreducible complexity to what is often a faltering narrative of national geopolitics.

**Question No.5 (Question Id - 42)**

How is the song 'Ay Ajnabi' different from the other songs in *Dil Se* ?

- (A)  It disrupts the narrative
- (B)  It thickens time
- (C)  **It is part of the narrative (Correct Answer)**
- (D)  It is a populist song

**Question No.6 (Question Id - 43)**

What according to the author is 'thickening of time' ?

- (A)  Fast paced music and dance in film songs
- (B)  **Time as linked to the spatial logic of the song sequence (Correct Answer)**
- (C)  Time as linked to the historical context of the film
- (D)  None of the above

**Question No.7 (Question Id - 44)**

By referring to the songs of *Dil Se* what is the debate the author is setting up ?

- (A)  To better understand why *Dil Se* was a commercial flop
- (B)  To revisit the vexed relationship between songs and film narratives
- (C)  **To critically analyse the role of music directors such as A.R. Rahman in the success of Mani Ratnam's films (Correct Answer)**
- (D)  To critically analyze if thriller films can include song sequences

**Question No.8 (Question Id - 45)**

The songs of *Dil Se* according to the author :

- (A)  Are great examples of cinematic spectacles
- (B)  Assume a cinematic life of their own
- (C)  Offer a contestation to the narrative
- (D)  **All of the above (Correct Answer)**

**Question No.9 (Question Id - 46)**

The term 'non-directional energies' is being used to describe songs in *Dil Se* as :

- (A)  More popular than the film
- (B)  Having no formal structure
- (C)  **An unruly force (Correct Answer)**
- (D)  Not filmed by the director

**Question No.10 (Question Id - 25)**

From whom did Saroj Khan learn dance choreography in the young age ?

- (A)  **Pt Sohanlal ji (Correct Answer)**
- (B)  Kisan Maharaj
- (C)  Sundar Prasad ji
- (D)  Ganeshilal ji

**Question No.11 (Question Id - 19)**

**Assertion A :**

Most of the talented film choreographers use classical dance forms and present with innovations.

**Reason R :**

In this process they change styles and dilute classical dance forms.

In the light of the above statements, choose the correct answer from the options given below :

- (A)  Both are true
- (B)  Both are false
- (C)  **A is false, R is true**
- (D)  **A is true, R is false (Correct Answer)**

**Question No.12 (Question Id - 29)**

The term Verfremdungseffekt is related to :

- (A)  Theatre of Cruelty
- (B)  Poor Theatre
- (C)  **Epic Theatre (Correct Answer)**
- (D)  Third Theatre

**Question No.13 (Question Id - 36)**

Spectacle is primarily associated with the :

- (A)  **scenic beauty of a play production (Correct Answer)**
- (B)  structure of a play
- (C)  cosmetic beauty of a character
- (D)  none of these

**Question No.14 (Question Id - 31)**

Constructivism a concept in stage design is espoused by :

- (A)  **Vsevolod Meyerhold (Correct Answer)**
- (B)  Adolphe Appia
- (C)  Gordon Craig
- (D)  None of the above

**Question No.15 (Question Id - 14)**

**Assertion A :**

“Nakali Tansen” is the first narrative short film.

**Reason R :**

Krishna Film Co. showcased Gujarati Garba and Arabic songs in the film.

In the light of the above statements, choose the correct answer from the options given below :

- (A)  **A is false, R is true**
- (B)  **Both are true (Correct Answer)**
- (C)  **A is true, R is false**
- (D)  Both are false

**Question No.16 (Question Id - 28)**

Nataka is :

- (A)  Kalpita
- (B)  **Prakhyata (Correct Answer)**
- (C)  Mishra
- (D)  none of these

**Question No.17 (Question Id - 2)**

Pick the odd one out.

- (A)  Jitendra
- (B)  Shammi Kapoor
- (C)  **Gurudatt (Correct Answer)**
- (D)  Prabhudeva

**Question No.18 (Question Id - 35)**

Brechtian theory instructs an actor to read his character in :

- (A)  second person
- (B)  first person
- (C)  **third person (Correct Answer)**
- (D)  none of these

**Question No.19 (Question Id - 8)**

Pick the odd one out from the details given.

- (A)  Alam Ara
- (B)  **Moti B Gidvani (Correct Answer)**
- (C)  Ardesch Irani
- (D)  First Talkie

**Question No.20 (Question Id - 40)**

Who has given the concept of Holy actor ?

- (A)  Constantin Stanislavski
- (B)  **Jerzy Grotowski (Correct Answer)**
- (C)  Bertolt Brecht
- (D)  None of these

**Question No.21 (Question Id - 21)**

**Assertion A :**

A major influence on Indian cinema are the epics Ramayana and Mahabharata.

**Reason R :**

The epics as a whole have influenced the Indian mind.

In the light of the above statements, choose the **correct** answer from the options given below :

- (A)  **A is false, R is true (Correct Answer)**
- (B)  Both are false
- (C)  A is true, R is false
- (D)  Both are true

**Question No.22 (Question Id - 32)**

The objective of alienation is :

- (A)  keeping audience emotionally involved in the play
- (B)  **keeping audience emotionally uninvolved in the play (Correct Answer)**
- (C)  to purify the souls of audience
- (D)  none of these

**Question No.23 (Question Id - 17)**

Pick the odd one out :

- (A)  **Shabana Azmi (Correct Answer)**
- (B)  Madhuri Dikshit

- (C)  Rekha  
(D)  Helen

**Question No.24 (Question Id - 33)**

The term 'The Theatre of the Absurd' is coined by :

- (A)  Samuel Beckett  
(B)  Eugene Ionesco  
(C)  Jean-Paul Sartre  
(D)  **Martin Esslin (Correct Answer)**

**Case Study - 25 to 29 (Question Id - 47)**

Please read the passage below and answer the questions that follows :

**B.**Unending sameness also governs the relationship to the past. What is new in the phase of mass culture compared to that of late liberalism is the exclusion of the new. The machine is rotating on the spot. While it already determines consumption, it rejects anything untried at a risk. In film, any manuscript which is not reassuringly based on a best seller is viewed with mistrust. That is why there is incessant talk of ideas, novelty and surprises, of what is both totally familiar and has never existed before. Tempo and dynamism are paramount. Nothing is allowed to stay as it was, everything must be endlessly in motion. For only the universal victory of the rhythm of mechanical production and reproduction promises that nothing will change, that nothing unsuitable will emerge. To add anything to the proven cultural inventory would be too speculative. The frozen genres - sketch, short story, problem film, hit song - represent the average of late liberal taste threateningly imposed as norm. The most powerful of the culture agencies, who work harmoniously with others of their kind as only managers do, whether they come from the ready-to-wear trade or college, have long since reorganized and rationalized the objective mind. It is as if some omnipresent agency had reviewed the material and issued an authoritative catalog tersely listing the products available. The ideal forms are inscribed in the cultural heavens where they were already numbered by Plato - indeed were only numbers, incapable of increase or change.

**Question No.25 (Question Id - 48)**

Who is the author of this passage ?

- (A)  Theodor Adorno and Max Horkheimer  
(B)  **Walter Benjamin (Correct Answer)**  
(C)  Siegfried Kracauer  
(D)  Sergei Eisenstein

**Question No.26 (Question Id - 49)**

The phenomenon of cultural production is viewed here through the prism of :

- (A)  Uniqueness  
(B)  Newness  
(C)  Taste  
(D)  **Repetition (Correct Answer)**

**Question No.27 (Question Id - 50)**

What is at the heart of the philosophical vision in this passage ?

- (A)  Liberalism  
(B)  Tempo  
(C)  **Genre (Correct Answer)**  
(D)  The machine

**Question No.28 (Question Id - 51)**

Genres are considered frozen because they contain a sense of :

- (A)  **Novelty (Correct Answer)**  
(B)  Universal value  
(C)  Rhythm  
(D)  Sameness

**Question No.29 (Question Id - 52)**

The passage focuses on :

- (A)  The relationship between the old and the new
- (B)  The importance of a cultural inventory
- (C)  The value of popular culture
- (D)  **The place of culture after industrialization (Correct Answer)**

**Question No.30 (Question Id - 9)**

Identify the correct sequence of traditional theatre forms from North to South of India.

- (A)  Jatra, Pabuji, Rasalila, Bhagvat Mela Natakam
- (B)  Bhagvat Mela Natakam, Jatra, Rasalila, Pabuji
- (C)  **Jatra, Rasalila, Pabuji, Bhagvat Mela Natakam (Correct Answer)**
- (D)  Pabuji, Jatra, Rasalila, Bhagvat Mela Natakam

**Question No.31 (Question Id - 11)**

In which film was the dance sequence with drums spread over acres of land ?

- (A)  Chandani
- (B)  Chandrakanta
- (C)  Chitrlekha
- (D)  **Chandralekha (Correct Answer)**

**Question No.32 (Question Id - 38)**

Match **List - I** and **List - II** :

List - I	List - II
A. text	I. Anubhava
B. actor	II. Bhava
C. character	III. Rasa
D. audience	IV. Vibhava

Choose the **correct** answer from the options given below :

- (A)  A - III, B - II, C - I, D - IV
- (B)  A - I, B - II, C - IV, D - III
- (C)  **A - IV, B - I, C - II, D - III (Correct Answer)**
- (D)  A - II, B - I, C - IV, D - III

**Question No.33 (Question Id - 13)**

Pick the odd one out : Which of the following is not a musical ?

- (A)  Dev Devayani
- (B)  Indrasabha
- (C)  **Sholey (Correct Answer)**
- (D)  Sound of Music

**Question No.34 (Question Id - 27)**

Mixing is a :

- (A)  pre-production process
- (B)  production process
- (C)  **post-production process (Correct Answer)**
- (D)  none of these

**Question No.35 (Question Id - 30)**

The process of composing stage scenes is called :

- (A)  casting
- (B)  **blocking (Correct Answer)**
- (C)  interpretation
- (D)  none of these

**Question No.36 (Question Id - 6)**

Match the items in **List - I** with those in **List - II** :

List - I	List - II
A. Lumiere Brothers	I. Bombay
B. Advancement of Sound Technology	II. Himanshu Rai
C. Filmalaya Studio	III. 1930s
D. Bombay Talkie	IV. French

Choose the **correct** answer from the options given below :

- (A)  A - IV, B - I, C - II, D - III  
 (B)  A - III, B - I, C - IV, D - II  
 (C)  **A - IV, B - III, C - I, D - II (Correct Answer)**  
 (D)  A - II, B - III, C - I, D - IV

**Question No.37 (Question Id - 10)**

**Assertion A :**

Natyashastra is often described as the 5<sup>th</sup> Veda.

**Reason R :**

All Indians are by nature religious.

In the light of the above statements, choose the **correct** answer from the options given below :

- (A)  **A is false, R is true (Correct Answer)**  
 (B)  Both are false  
 (C)  A is true, R is false  
 (D)  Both are true

**Question No.38 (Question Id - 24)**

**Assertion A :**

Film is held as one of the 21<sup>st</sup> century medium of artistic expression.

**Reason R :**

Films have the best of dance and music.

In the light of the above statements, choose the **correct** answer from the options given below :

- (A)  **A is False, R is true (Correct Answer)**  
 (B)  Both are true  
 (C)  Both are false  
 (D)  A is true, R is false

**Question No.39 (Question Id - 15)**

Who was the well known Parsi Director and theatre play writer ?

- (A)  Girish Karnad  
 (B)  **Joseph David (Correct Answer)**  
 (C)  G P Sippy  
 (D)  Ramanand Sagar

**Question No.40 (Question Id - 16)**

Match the items in **List - I** with those in **List - II** :

List - I	List - II
A. Sitar	I. Wind blow
B. Piano	II. Conductor
C. Saxophone	III. Played with Keys
D. Orchestra	IV. Ravi Shankar

Choose the **correct** answer from the options given below :

- (A)  A - IV, B - II, C - I, D - III  
(B)  A - III, B - II, C - IV, D - I  
(C)  A - III, B - I, C - IV, D - II  
(D)  **A - IV, B - III, C - I, D - II (Correct Answer)**

**Question No.41 (Question Id - 39)**

Which of the following comes under the principles of design ?

- (A)  harmony and balance  
(B)  emphasis and proportion  
(C)  rhythm  
(D)  **all of the above (Correct Answer)**

**Question No.42 (Question Id - 22)**

Identify the correct sequence (from North East to South) :

- (A)  Lazim, Kalaripayattu, Thang Ta, Chhau  
(B)  Thang Ta, Lazim, Kalaripayattu, Chhau  
(C)  **Thang Ta, Chhau, Lazim, Kalaripayattu (Correct Answer)**  
(D)  Thang Ta, Lazim, Chhau, Kalaripayattu

**Question No.43 (Question Id - 5)**

In which year the first Indian colour film "KisanKanya" was made ?

- (A)  1913  
(B)  **1937 (Correct Answer)**  
(C)  1948  
(D)  1943

**Question No.44 (Question Id - 12)**

Match the items in **List - I** with those in **List - II** :

List - I	List - II
A. First full length Hindi feature film	I. Alam Ara
B. First talkie	II. Director
C. Ardesh Irani	III. Actor and editor
D. Dadasaheb Phalake	IV. Raja Harishchandra

Choose the **correct** answer from the options given below :

- (A)  A - I, B - II, C - IV, D - III  
(B)  **A - IV, B - I, C - II, D - III (Correct Answer)**  
(C)  A - IV, B - II, C - III, D - I  
(D)  A - III, B - I, C - IV, D - II

**Question No.45 (Question Id - 34)**

The fatal flaw associated with Greek tragedy's protagonist is known as :

- (A)  **Hamartia (Correct Answer)**  
(B)  Parados  
(C)  Exodos  
(D)  none of these

**Question No.46 (Question Id - 23)**

Match the items in **List - I** with those in **List - II** :

List - I	List - II
A. Dance like a man	I. Kathakali artist's life
B. Swarnakamalam	II. Origin of Kuchipudi
C. Anand Bhairavi	III. Social drama
D. Vanaprasth	IV. Kelucharan Mahapatra



Choose the **correct** answer from the options given below :

- (A)  A - IV, B - II, C - I, D - III
- (B)  A - IV, B - I, C - III, D - II
- (C)  A - III, B - II, C - I, D - IV
- (D)  **A - III, B - IV, C - II, D - I (Correct Answer)**

**Question No.47 (Question Id - 3)**

Identify the correct sequence of dance styles in terms of their evolution.

- (A)  **Tribal, Folk, Classical, Bollywood (Correct Answer)**
- (B)  Classical, Tribal, Folk, Bollywood
- (C)  Folk, Tribal, Classical, Bollywood
- (D)  Tribal, Bollywood, Folk, Classical

**Question No.48 (Question Id - 26)**

Cross-cutting is :

- (A)  an acting technique
- (B)  a direction technique
- (C)  **an editing technique (Correct Answer)**
- (D)  none of these

**Question No.49 (Question Id - 20)**

Pick the odd one out :

- (A)  Bharatanatyam
- (B)  **Pilates (Correct Answer)**
- (C)  Manipuri
- (D)  Kuchipudi

**Question No.50 (Question Id - 37)**

Who has propounded theatre in Marxist perspective ?

- (A)  Constantin Stanislavski
- (B)  **Bertolt Brecht (Correct Answer)**
- (C)  Jerzy Grotowski
- (D)  Peter Brook