Objective type questions (All questions are compulsory):

1. Save Dada, Hiralal Sen, J.F. Madan, Abdulally Esoofally were -----------------------
   a. Pioneers in making and exhibiting silent films and actualities in India
   b. Actors who acted in silent films made in India
   c. Members of a committee set up by the British Government to study the state of cinema in India
   d. Authors who wrote about silent films in India

2. On the invitation of the Nizam, ------------------- moved to Hyderabad in the 1920s and found success there, though briefly, with silent films such as Lady Teacher and The Marriage Tonic.
   a. P.V. Rao
   b. J.B.H. Wadia
   c. Dhiren Ganguly
   d. Himanshu Rai

3. When was the Indian Cinematograph Committee Report, a most comprehensive study of the material conditions under which cinema existed in India, published
   a. 1947
   b. 1952
   c. 1911
   d. 1928

4. ----------------------- among the following is not a book of film criticism/review.
   a. Talking about Films by Chidananda Dasgupta
   b. Hours in the Dark by T.G. Vaidyanathan
   c. Guide by R.K. Narayan
   d. Director’s Cut: 50 Major Film-Makers of the Modern Era by M.K. Raghavendra

5. Which one of the following statements aptly defines melodrama?
a. Melodrama is a form of film which is closest to reality
b. Beginning as a form of drama where music accompanies the spoken word and embellishes emotional content of dialogue, today melodrama refers to a complex set of narrative, stylistic and technical devices working to create high emotion.
c. Melodrama is a form of film with mainly male protagonists, masculine concerns, made for a male audience.
d. Melodrama is a form of film that is made for children or for a childish audience.

6. -------------- is unstaged, non-dramatized, non-narrative cinema sometimes called observational cinema, if understood as pure direct cinema.
   a. Cinema-verite
   b. Feature film
   c. Avant-garde cinema
   d. Experimental film

7. Which one of the following is not an appropriate definition of the flashback?
   a. Flashback is a narrative device used in film to go back in time to an earlier moment in a character’s life and/or history, and to narrate that moment
   b. Flashbacks are most clearly marked as subjective moments in the film.
   c. Flashbacks are cinematic representations of memory, history and subjective truth
   d. Flashback is a cinematic device in which the chronological sequence of events is interrupted by the interjection of a future event.

8. Originally a theatre term meaning ‘staging’, it crossed over to signify the film production practices involved in the framing of shots. It includes the composition, which consists of the positioning and movement of actors, as well as objects in the shot. This is a definition of ----
   a. Mis-en-scene
   b. Misrecognition
   c. Mis-en-abime
   d. Mis-en-place

9. Who among the following theoreticians is not associated with advocating a realist theory of film?
   a. Siegfried Kracauer
   b. Andre Bazin
   c. John Grierson
   d. Maya Deren
10. Metz argued that the concept of a ‘code’ of encoded signs whose meanings we have learned to translate, is central to the development of a theory of film language. Metz’s is an example of -------- of cinema.
   a. Semiotic theory
   b. Mimetic theory
   c. Psychoanalytical theory
   d. Codec theory

11. Jean-Louis Baudry argues that the cinematic apparatus conceals its work and presents as natural that which is in fact an ideological production. Baudry’s work is an instance of ------
   a. aperture theory
   b. apparatus theory
   c. apperception theory
   d. appearance theory

12. The auteur theory, which considers that the director, who oversees all audio and visual elements of the motion picture, is more to be considered the “author” of the film and that the most cinematically successful films will bear the unmistakable personal stamp of the director, is associated with the ----------
   a. French New Wave
   b. Documentary Film movement
   c. British New Wave
   d. The Polish School

13. A culture industry approach helps us to dissect the political economy of the film industry and the production of film, and provides critical and analytical readings of cinematic texts, and studies how audiences appropriate and use film and other cultural artifacts. It is the ------ ----that first coined the term “culture industries” to call attention to the industrialization and commercialization of culture under capitalist relations of production.
   a. Franklin school
   b. French school
   c. Frankfurt school
   d. Freewill School

14. When we say that Film Studies is an interdisciplinary area of study, the term interdisciplinary here means ---------
   a. that Film Studies has rigid disciplinary boundaries
   b. that Film Studies combines two or more academic disciplines into its activity, using methods and insights from several established disciplines or fields of study.
c. that Film Studies needs no academic rigour or training.
d. That Film Studies is not yet properly established as a discipline.

15. The full form of NFAI is -----------
   a. Non-Feature Aiding Index
   b. New Film Administering Institute
   c. National Film Archives of India
   d. National Federation of Art India

16. Which among the following books is NOT an important book pertaining to Film Studies in India?
   a. Cine-politics
   b. Politics as Performance
   c. Politics and Film
   d. The Image Trap

17. According to MLA Style of Citing and Referencing ---------------
   a. Author’s second name and page no. appears in parenthesis in the text and the full details of publication are given at the end of the document
   b. Publisher’s name appears in parenthesis, along with place of publication in the text.
   c. Year of publication appears in parenthesis and the list of references is arranged at the end of the document in chronological order.
   d. There is no need of any references in the text, and only some names of books are to be given in Bibliography at the end of the research document.

18. Who is the author of the two volumes titled, What is Cinema?
   a. Sergei Eisenstein
   b. Andre Bazin
   c. David Bordwell
   d. Laura Mulvey

19. The director of the films, Battleship Potemkin, Strike and October is ________
   a. Dziga Vertov
   b. Lev Kuleshov
   c. Sergei Eisenstein
   d. Ingmar Bergman

20. The names, Shyam Benegal, Adoor Gopalkrishnan, Om Puri, and Saeed Akhtar Mirza, are associated with?
   a. Indian New Wave Cinema
   b. Italian Neorealist Cinema
c. French New Wave Cinema  
d. German Expressionist Cinema  

21. The Golden Lotus, or Swarnakamal is an award given to best feature films by?  
   a. Cannes Film Festival  
   b. National Film Awards, Government of India  
   c. Berlin Film Festival  
   d. State Film Awards in India  

22. In which city did Baburao Painter start the Maharashtra Film Company?  
   a. Bombay  
   b. Pune  
   c. Calcutta  
   d. Kolhapur  

23. The films *Maqbool*, *Omkara*, and *Haider* have been adapted from the works of?  
   a. Harold Pinter  
   b. William Shakespeare  
   c. George Bernard Shaw  
   d. Saadat Hansan Manto  

24. --------------, a superstar in Kannada cinema, was kidnapped by Veerappan, a forest brigand in 2000, an incident that led to studies of cinema, linguistic nationalism and the Kannada public sphere.  
   a. Upendra  
   b. Sudeep  
   c. Rajkumar  
   d. Prakash Raj  

25. --------------is the director of *Sairat*, a much discussed Marathi language film that released in 2016.  
   a. Nagraj Manjule  
   b. Amol Palekar  
   c. Paresh Mokashi  
   d. Rajiv Patil  

26. In 2016 Rajnikanth played the role of ---------- in the film of the same name.  
   a. Sivaji  
   b. Muthu  
   c. Padaiyappa  
   d. Kabali
27. ------------ a Kannada film that released in 2016 and featured non-professional actors, premiered at Locarno Film Festival where it won the Golden Leopard in 2015.
   a. U-Turn  
   b. Rangitaranga  
   c. Thithi  
   d. Kendasampige

28. Which one of the following films is not set in Telangana region?
   a. Oka Oori Katha  
   b. Ankur  
   c. Maa Bhoomi  
   d. Duvidha

29. The term profilmic means______
   a. anything to do with film  
   b. anything that explains what a film is  
   c. anything put in front of the camera  
   d. anything that is not in the film

30. A type of film that is high on emotionality, excessively gestural and usually revolves around moral questions, is called
   a. Action Film  
   b. Historical  
   c. Melodrama  
   d. Detective Film

31. The Hayes Code is ------------
   a. The coding of sound on celluloid  
   b. The code used for converting film to digital  
   c. The code developed for streaming video  
   d. The production code for Hollywood films

32. Ghashiram Kotwal, the experimental film was produced by
   a. Odessa Collective  
   b. AVM Productions  
   c. YUKT Collective  
   d. Milk Co-Operative

33. A candidate has decided to research on the significance of film distribution for a particular film industry. Which of the following would most closely reflect the methodology that she would adopt?
a. Textual Analysis
b. Media Industries Research
c. Personal Questionnaire
d. Ethnographic Observation

34. Two statements: Assertion (A) and Reason (R) are given below. Choose your answer from the alternatives below:
A: Film history is studied by the analysis of film texts
R: The historical data is printed on the films
a. A is true and R explains A
b. A is true and R does not explain A
c. A is false R is true
d. A is true R is false

35. Which Indian film director is associated with the organization Odessa collective, a crowd-funding initiative in film production?
   a. John Abraham
   b. Adoor Gopalakrishnan
   c. G Aravindan
   d. Shaji N Karun

36. Who wrote the novel Pather Panchali on which the film of the same name is based?
   a. Bibhutibhushan Bandyopadhyay
   b. Rabindra Nath Tagore
   c. Sunil Ganguly
   d. Partha Chatterjee

37. Who is the author of the book The Image Trap: MG Ramachandran in Film and Politics?
   a. Ashish Nandy
   b. Ashish Rajadhyaksha
   c. Ravi S Vasudevan
   d. M S S Pandian

38. What is persistence of vision?
   a. A painting by Salvador Dali
   b. A philosophical concept about future
   c. Optical illusion whereby multiple discrete images blend into a single image in the human mind
d. A Latin American film movement that started in the 1960s–70s which decries neocolonialism, the capitalist system, and the Hollywood model of cinema as mere entertainment to make money.

39. Who is the director of Marathi film *Court* (2014)?
   a. Nagaraj Manjule
   b. Chaitanya Tamhane
   c. Raam Reddy
   d. Karan Johar

40. Ramoji Film City is located in?
   a. Mumbai
   b. Bengaluru
   c. Hyderabad
   d. Pune

Essay Questions (Attempt any three of the following):

10 x 3 = 30 marks


2. Is it possible to differentiate between national films and regional films? Justify your answer with examples.

3. What is the significance of censorship and cinema? Elaborate your answer with examples.

4. How does Eisenstein make use of montage to effectively communicate the uprising of the working class against Tsarism in *Battleship Potemkin*?

5. Why do transformations arise in the course of film adaptation? Discuss with examples.