FOURTH SEMESTER MA PHILOSOPHY (PRIVATE REGISTRATION)

MULTIPLE CHOICE QUESTIONS

PL820402 - FILM AND PHILOSOPHY(ELECTIVE)

1.The author of *The Photoplay: A Psychological study* is ---------------.

   A) Hugo Munsterberg   B) Rudolf Arnheim

   C) Sergei Eisenstein   D) V I Pudovkin

2. --------------- is Andre Bazin's famous work on film.

   A) What is Cinema?   B) The Film Sense

   C) Film Form   D) *Film as Art*

3.----------- is the author of Film *as Art.*

   A) Hugo Munsterberg   B) Rudolf Arnheim

   C)   Sergei Eisenstein   D) V I Pudovkin

4.------------ is the author *Film Technique*.

   Aa) V I Pudovkin   B) Hugo Munsterberg

   C) Rudolf Arnheim   D) Sergei Eisenstein

5. According to --------------- the ability to fragment time and space and rearrange them for the film maker's purpose, was key to the film's special nature.

   A)   Andre Bazin   B) Sergei Eisenstein

   C) Siegfried Kracauer   D) Sigmund Freud

6.--------- believed that film meaning was created by a dialectical process in which the conflict between the meaning of image A and the meaning of image B was synthesized by the spectator into meaning C.

 A) Sergei Eisenstein   B) Andre Bazin

C) Siegfried Kracauer   D) Sigmund Freud

7. Pudovkin in ----------- argued that narrative construction in film was created by the linking of shots with other shots to create connections and continuities which were not there in pre camera reality.

   A) Film Form   B) What is Cinema?

C) The Film Sense   D) Film Technique.

8. For ---------- film was a visual art whose basic property was not the ability to capture nature's image but to rearrange those images into new and affective patterns.

A) Andre Bazin   B) Siegfried Kracauer
C) Rudolf Arnheim   D) Sigmund Freud

9.Who among the following is a representative of formalist school?
A) Rudolf Arnheim   B) Andre Bazin
C) Sigmund Freud   D) Siegfried Kracauer

10.------------- consider frame as a window on the world.
   A) Formalist   B) Realist   C) Expressionist   D) None of these

11.----------- disliked excessive editing or montage.
   A) Andre Bazin   B) Sigmund Freud
   C) Sergei Eisenstein   D) Rudolf Arnheim

12. Who among the following is a representative of realist school?
A) Rudolf Arnheim   B) Andre Bazin
C) Sigmund Freud   D) Sergei Eisenstein

13.The ---------- downgraded musicals, westerns, and other costume dramas.
   A) Formalist   B) Realist   C) Expressionist D) None of these

14.According to --------- every film combines expressionist and realist elements.
   A) Jean Mitry   B) Sergei Eisenstein
   C) Rudolf Arnheim   D) Siegfried Kracauer

15. According to Semiology we know the world only through --------.
   A) signs   B) senses   C) reason   D) experience

16. --------------- is the study of sign systems.

A) linguistics   B) semiology   C) biology   D) zoology

17. Who is the author of *Film Language*?

   A) Andre Bazin   B) Christian Metz

   C) Sergei Eisenstein   D) Rudolf Arnheim

18. Founder of structuralism is ------------.

   A) Claude Levi Strauss   B) Rudolf Arnheim

   C)   Christian Metz   D) Andre Bazin

19.------------- is the author of the article 'Visual pleasure and narrative cinema'.

   A) Rudolf Arnheim   B) Laura Mulvey

   C) Christian Metz   D) Andre Bazin

20.According to ------------ the mirror stage takes place just before language acquisition occurs.

   A) Jacques Lacan   B) Rudolf Arnheim

   C) Christian Metz   D) Andre Bazin

21. According to Lacan   Id is not a biological entity but a ------- one.

   A) Linguistic   B) Mathematical   C) Physical   D) Chemical

22. At the moment of language acquisition the child is thrust out of the ----------   world into a constructed world of social and cultural relationships defined by language.

   A) imaginary   B) real   C) symbolic   D) unreal

23. According to the male gaze theory the look or gaze of the camera is ---------------.

   A) neutral   B) feminine   C) skeptical   D) masculine

24.Louis Althusser suggests that ----------- is the glue that holds a society together.

   A) Psychology   B) ideology   C) semiology   D) structure

25. ---------- film critic tries to unmask the illusions of the cinema both at the story level and at the level of signifying practices.

A) feminist   B) structuralist   C) Marxist   D) psychoanalytic

26.-------------- in The Photoplay argued that film was an objectification of human mind.
   A) Hugo Munsterberg   B) Andre Bazin   C) Christian Metz   D) Rudolf Arnheim

27. For the realist ------- was the key to cinematic success.
   A) Editing   B) Photography   C)   Direction   D) Script

28. For the creationist ------------- was the key to cinematic achievement.
   A) Editing   B) Photography   C)   Direction   D) Script

29. ------------ is the author of *The world viewed: Reflections on the ontology of film*.
   A)   Christian Metz B) Rudolf Arnheim   C) Stanley Cavell D) Andre Bazin

30.--------------- advanced a realist ontology of the film.
   A) Stanley Cavell B) Andre Bazin   C) Christian Metz D) Susanne K Langer

31. According to ----------------- artwork objectifies inner state of feeling.
   A) Susanne K Langer   B) Rudolf Arnheim C) Andre Bazin D) Christian Metz

32. Susanne K Langer advances film as ---------- ontology.
   A) photograph B) moving something   C) language   D) dream

33.Gregory Curry in his "The Long Goodbye: the imaginary Language of film" rejects the
film as --------- hypothesis.
    A) photograph B) moving something   C) language   D) dream

34. Arthur C Danto and Noel Carroll emphasize a feature that distinguishes cinema from
other art form is -------------.
   A) moving image   B) language   C) editing   D) realism

35.---------------- advances a cognitive theory of emotion.
   A) Susanne K Langer   B) Gregory Curry   C) Noel Carroll   D) Andre Bazin

36. ---------------- argues that fiction-directed emotions are different from everyday emotions.
   A) Susanne K Langer   B) Kendall Walton   C) Gregory Curry   D) Noel Carroll

37. Kendal Walton advances -------------- theory to explain emotional engagement with film.
   A)   cognitive   B) make belief   C)   identification   D) empathy

38. Psychoanalytically inclined film scholars explain the viewer's pleasure in watching film by recourse to the notion of ----------------.

    A) cognition   B) make belief   C) identification   D) empathy

39. ---------------- divides identification into four different types.

    A) Berys Gaut   B) Kendal Walton   C) Susanne K Langer   D) Gregory Curry

40. To identify ------- with a character is to imagine seeing from character's perspective.

    A) perceptually   B) affectively   C) motivationally   D) None of these

41. To identify ---------- with a character is to imagine feeling what the character feels.

    A) perceptually   B) affectively   C) motivationally   D) None of these

42. ---------------- theory assumes that in order to predict another's behavior and understand another's emotions and feelings, we employ our own decision-making mechanism.

    A) cognitive   B) Identification   C) Simulation   D) empathy

43. Ingmar Bergman's film ----------------------- clearly raises the philosophical question of whether God exists and how faith might be possible in a world in which evil exists.

    A) Persona   B) The Seventh Seal   C) Dreams   D) Blueberry Nights

44. According to the ----------- objection to film as philosophy, philosophy is characterized by a search for general truths.

    A) generality   B) banality   C) explicitness   D) imposition

45. As per the ----------- objection to film as philosophy thesis, philosophical content films do have is trivial.

    A) generality   B) banality   C) explicitness   D) imposition

46. -------------- advanced the equivalence thesis according to which any interest we take in photographs, when we view them as photographs is wholly an interest in the actual objects we photographed.

    A) Kendal Walton   B) Susanne K Langer   C) Roger Scruton   D) Noel Carroll

47. According to the ----------- photographs cannot be objects of aesthetic interest.

    A) Object argument   B) Style argument   C) control argument   D) none of these

48. Film is not a representational art form according to --------------.
   A) Kendal Walton   B) Susanne K Langer C) Roger Scruton D) Noel Carroll

49. *The Work of art in the age of Mechanical Reproduction* is an essay by ---------.
   A) Kendal Walton   B) Susanne K Langer C) Walter Benjamin D) Noel Carroll

50.That which withers in the age of mechanical reproduction is the ----- of the artwork.
   A) aura   B) value   C) beauty   D) none of these

51. The technique of --------------- detaches the reproduced object from the domain of tradition.
   A) reproduction   B) representation   C) creation   D) distribution

52. The presence of the --------- is the prerequisite to the concept of authenticity.
   A) duplicate   B) original   C)   copy   D) none of these

53. ----------- is the director of *Agraharathil Kazhuthai* .
   A) G Aravindan   B) Adoor Gopalakrishnan   C) Joy Mathew   D) John Abraham

54. ------------ directed the movie *Kanchana sita* .
   A) G Aravindan   B) Adoor Gopalakrishnan   C) Joy Mathew   D) John Abraham

55. ------------- is a movie directed by Adoor Gopalakrishnan.
   A) Elipathayam   B) Amma *Ariyan*   C) *Esthappan*   D) none of these

56. Kathapurushan is a movie directed by -------------.
   A)   Aravindan   B) Adoor Gopalakrishnan   C) Joy Mathew   D) John Abraham

57. The director of *Battleship Potemkin* is ----------------.
   A)   Sergei Eisenstein   B) V I Pudovkin   C)   Andre Bazin D) Bergman

58. *Solaris i*s   a movie directed by ---------.
   A)   Sergei Eisenstein   B) Andrei Tarkovsky C) Ingmar Bergman D) Andre Bazin

59. ---------------- is the author of *Sculpting in Time*.
   A)   Sergei Eisenstein   B) Andrei Tarkovsky C) Ingmar Bergman D) Andre Bazin

60. ---------- is a movie directed by Ingmar Bergman.
   A)   Mirror   B) Stalker   C) Solaris   D) Persona

61.Levitation scenes are found in movies directed by -----------.
    A) Sergei Eisenstein   B) Andrei Tarkovsky C) Ingmar Bergman D) Andre Bazin

62. According to------------, the use of Flashbacks, close-ups, and edits distinguished film from the theater as an artform.
    A) Andrei Tarkovsky B) Ingmar Bergman   C) Andre Bazin D) Hugo Münsterberg

63. According to -------, made the surprising claim that the talkie represented a decline from the highpoint of silent cinema.
    A) Rudolph Arnheim B) Ingmar Bergman   C) Andre Bazin D) Hugo Münsterberg

64. ------------- argues that the future of cinema as an artform depends on its capacity to present the world to us "frozen in time."

    A) Rudolph Arnheim   B) Andre Bazin   C) Hugo Münsterberg D) none of these

65. The idea of the director as auteur was first suggested by----------- who later to become one of the central directors in the French New Wave.
    A) Francois Truffaut   B) Rudolph Arnheim   C) Andre Bazin   D) Hugo Münsterberg

66. --------- is the director of the movie *Pather Panchali*
    A) Budhdeb Battacharya   B) Satyajit Ray   C) Pandit Ravishankar D) Ritwik Ghatak

67. *Three colours* is a trilogy by -------------.
    A) Kieslowski   B) Tarkovsky   C) Bergman D) Kurosawa

68. ------------- argues that film may certainly be used for philosophically interesting purposes, as a resource for philosophy.
    A) Satyajit Ray   B) Tarkovsky   C) Bergman D) Paisley Livingston

69. According to ------------- cinema is not a language system but a one way communication.
    A) Christian Metz   B) Paisley Livingston   C) Francois Truffaut   D) Rudolph Arnheim

70. The New Wave is a film movement that rose to popularity in the late 1950s --------.
    A) Vienna   B) New York   C) London   D) Paris

71. The ---------- arose as a direct rejection of the then-popular "Old Hollywood" style of films, which emphasized strong, easy-to-follow narratives produced by big studios that controlled most or all of the creative process.
    A) Realism   B) French New Wave   C) Expressionism   D) Formalism

72. The French New Wave began with a group of film critics and cinephiles who wrote for Cahiers du cinéma, a famous French film magazine owned by.
   A) André Bazin   B) Christian Metz   C) Paisley Livingston   D) Francois Truffaut

73. The ------------ movement gave birth to "auteur theory," a concept of filmmaking in which the director has full creative control, and their artistic identity can be seen in every movie they make.
   A) Realism   B) French New Wave   C) Expressionism   D) Formalism

74. The techniques of Italian neorealism can be traced to the movie Bicycle Thief (1948) directed by ----------------.
   A) Vittorio De Sica   B) Godard   C) Tarkovsky   D) George Melise

75.------------------ is an example of German Expressionism.
   A) Bicycle Thief   B) Breathless   C) Sacrifice   D) 'The Cabinet of Dr. Caligari'

76. Breathless by Godard is representative of --------------.
   A) Realism   B) French New Wave   C) Expressionism   D) Formalism

77. ------------ directed Trip *to Moon* the first ever science fiction movie.
   A) Vittorio De Sica   B) Godard   C) Tarkovsky   D) George Melise

78. Dada Saheb Phalke as he is usually called, is credited with making the first feature film, ------------------------ in 1913.
   A) Raja Harishchandra   B) Charulata   C) Apur sansar   D) none of these

79. --------- was the first feature film in Malayalam released in 1928.

   A)   Neelakkuyil   B) 'Vigathakumaran'   C) Balan D) Newspaper Boy

80. ------------ the first Malayalam cinema with a soundtrack was released in 1938.
   A)   Neelakkuyil   B) 'Vigathakumaran'   C) Balan D) Newspaper Boy

81. A group of students, influenced by the wave of neo-realism in the West, produced the film----------------- directed by P. Ramadas.
   A)   Neelakkuyil   B) 'Vigathakumaran'   C) Balan D) Newspaper Boy

82. Mathilukal is directed by --------------.

   A) Aravindan   B) Adoor Gopalakrishnan   C) Joy Mathew   D) John Abraham

83. -------- is an unedited strip of film, recording continuous images from the time a camera starts until the time the camera stops.
   A) shot   B) Take   C) sequence   D) Frame

84. The -------- is the basic structural unit of a finished motion picture.
   A) shot   B) Take   C) sequence   D) Frame

85. --------- is any variation of a specific shot made during the filming of a movie.
The final ------ is usually selected from a number of takes.
   A) shot   B) Take   C) sequence   D) Frame

86. --------- is a number of shots put together to show a single event or to show some thematic connection.
   A) shot   B) take C) sequence   D) Frame

87. --------- is a single photograph on a strip of film.

   Aa) shot   B) Take   C) sequence   D) Frame

88. The joining of one shot (hence one strip of film) with another is called -----------.
   A) Continuity   B) Editing   C) Cut   D) Jump Cut

89. --------- is the break in the film where one shot ends and the next one begins.
   A) Continuity   B) Editing   C) Cut   D) Jump Cut

90. -------- is an abrupt transition between shots, violating standard continuity cutting.
   A) Continuity   b) Editing   C) Cut   D) Jump Cut

91. ------- the kind of logic implied between edited shots, their principle of coherence.
   a) Continuity   B) Editing   C) Cut   D) Jump Cut

92. ---------- is a nonsynchronous spoken commentary in a movie.
   A) Rack focus   B) Voice-over   C) Continuity   D) Tracking

93. -------- is Photography that uses special lenses permitting all objects within a frame to remain in focus.
   A) Tracking   B) Rack focus   C) Deep Focus   D) none of these

94. ----------- is a shot in which the change of focal length in a camera's lens gives the impression of approaching or moving away from the subject.
   A) Zoom   B) Deep Focus   C) Tracking   D) Rack focus

95. --------- is a linear movement of the camera alongside a moving subject or along an extended background.

   A) Deep Focus   B) Tracking   C) Rack focus   D) none of these

96. The focus is shifted so that one part of the image becomes blurred while another part becomes sharp.
    A) Tracking   B) Deep Focus   C) Rack focus   D) none of these

97. ----------- is a Style of lighting emphasizing bright, even illumination, with few conspicuous shadows.
    A) High key   B)   low key   C)   backlight   D) none of these

98. --------------a long shot at the beginning of a sequence to establish the context for all subsequent shots.

    A) Long Shot   B) establishing shot   C) medium shot   D) closeup

99. --------- is a shot made from sufficient distance to show a landscape, a building, a large interior, etc.

    A)   Long Shot   B) closeup   C)   medium shot   D) none of these

100. ---------- is a shot in which the subject is photographed from below.
    A) High angle   B) Birds eye   C) Low angle   D) eye level

ANSWER KEY

1 A	26. A	51. A	76. B
2. A	27. B	52. B	77. D
3. B	28. A	53. D	78. A
4 A	29. C	54. A	79. B
5. B	30 A	55. A	80. C
6. A	31. A	56. B	81. D
7. D	32. D	57. A	82. B
8. C	33.C	58. B	83. A
9. A	34. A	59. B	84. A
10. B	35 C	60. D	85. B
11 A	36. B	61.B	86. C
12.B	37. B	62. D	87. D
13. B	38. C	63. A	88. B
14. A	39. A	64. B	89. C
15. A	40.A	65. A	90. D
16. B	41. B	66. B	91. A
17. B	42. C	67. A	92. B
18. A	43. B	68. D	93. C
19.B	44. A	69. A	94. A
20. A	45. B	70. D	95. B
21. A	46. C	71. B	96. C
22. B	47. A	72. A	97. A
23. D	48. C	73. B	98. B
24. B	49. C	74. A	99. A
25. C	50. A	75.D	100. C