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CINEMA STUDIES

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PART I

Section Id :	128206305
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:	128206488
Question Shuffling Allowed :	Yes

Question Number : 1 Question Id : 12820610729 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

uropean flag does *Three Colours Trilogy* by Krzysztof Kieslowski refer to?

a. German
b. British
c. Spanish
d. French

Options :

12820642419. A

12820642420. B

12820642421. C

12820642422. D

Question Number : 2 Question Id : 12820610730 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Identify the theorist who said "In societies where modern conditions of production prevail, all of life presents itself as an immense accumulation of spectacles. Everything that was directly lived has moved away into a representation".

a. Jean Baudrillard
b. Gilles Deleuze
c. Fredric Jameson
d. Guy Debord

Options :

12820642423. A

12820642424. B

12820642425. C

12820642426. D

Question Number : 3 Question Id : 12820610731 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

What is Acousmetre?

a. Ambient sound
b. Voice unanchored from the body
c. Diegetic sound
d. Off-screen sound

Options :

12820642427. A

12820642428. B

12820642429. C

12820642430. D

Question Number : 4 Question Id : 12820610732 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Identify the theorist who said "In order to interpret phonography and cinema, the ancient dreams of mankind do not suffice. The physiology of the eye, ear and the brain have to become objects of research. In order to optimize writing for machines, it must no longer be dreamt of as an expression of individuals or as a trace of bodies. The forms, differences, and frequencies of letters have to be reduced to formulas. Socalled man becomes physiology on the one hand and information technology on the other".

a. Andre Bazin
b. Roland Barthes
c. Friedrich Kittler
d. Marshal McLuhan

Options :

12820642431. A
12820642432. B
12820642433. C
12820642434. D

Question Number : 5 Question Id : 12820610733 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 of these is a definition of the hypodermic needle theory?

a. A theory that suggests that the media 'injects' ideas into passive audiences, like giving a patient a drug
b. A theory that suggests that celebrities glamorize drugs
c. A theory that suggests that the public inject creativity into TV through reality television
d. A theory that views the audience as active in deflecting media messages

Options :

12820642435. A
12820642436. B
12820642437. C
12820642438. D

Question Number : 6 Question Id : 12820610734 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical
Correct Marks : 2 Wrong Marks : 0

Identify the theorist who said "The opposition between the styles of animation and cinema defined the culture of the moving image in the twentieth century".

a. David Rodowick
b. Rick Altman
c. Tom Conley
d. Lev Manovich

12820642439. A
12820642440. B
12820642441. C
12820642442. D

Question Number : 7 Question Id : 12820610735 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical
Correct Marks : 2 Wrong Marks : 0

Identify the author who made an argument about the "aesthetics of mobilization" in popular Hindi cinema.

a. Ravi Vasudevan
b. Ashish Rajadhyaksha
c. Neepa Majumdar
d. Madhava Prasad

Options :
12820642443. A
12820642444. B
12820642445. C
12820642446. D

Question Number : 8 Question Id : 12820610736 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical
Correct Marks : 2 Wrong Marks : 0

What is the overlapping theoretical construct at work in the writings of Jean Louis Comolli, Jean Louis Baudry, Christian Metz, and Laura Mulvey?

a. The Cinematic Apparatus
b. Panopticon
c. The Archive
d. Montage

Options :
12820642447. A
12820642448. B
12820642449. C
12820642450. D

Question Number : 9 Question Id : 12820610737 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical
Correct Marks : 2 Wrong Marks : 0

of the following films is recognized as an iconic film of the Indian New Wave?

a. *Bombay Hamara Sheher*
b. *Bhuvan Shome*
c. *Subarnarekha*
d. *Neecha Nagar*

Options :

12820642451. A

12820642452. B

12820642453. C

12820642454. D

Question Number : 10 Question Id : 12820610738 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

What is the best way to classify Roman Polanski's *Chinatown*?

a. Science Fiction
b. Western
c. Melodrama
d. Retro Noir

Options :

12820642455. A

12820642456. B

12820642457. C

12820642458. D

PART II

Section Id :	128206306
Section Number :	2
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:	128206489
Question Shuffling Allowed :	Yes

Question Id : 12820610739 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (11 to 15)

Question Label : Comprehension   **www.FirstRanker.com**

Look at the image and answer the questions that follow:

Blade Runner (Ridley Scott, 1982)

Sub questions

Question Number : 11 Question Id : 12820610740 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 her influential article on the film, "Ramble City: Postmodernism and Blade Runner"
Giuliana Bruno has located the film's aesthetic imagination as:

 a) Ironic
 b) Expressionistic
 c) Futuristic
 d) Pastiche

Options :

12820642459. A
12820642460. B
12820642461. C
12820642462. D

Question Number : 12 Question Id : 12820610741 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 four Replicants at the heart of the film have been referred to as?

 a) Post-human
 b) Schizophrenic
 c) Non-human
 d) All of the above

Options :

12820642463. A

12820642464. B
12820642465. C
12820642466. D

Question Number : 13 Question Id : 12820610742 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 science fiction sub-genre can you identify with *Blade Runner*?

a) Gothic science fiction
b) Cyber punk
c) Feminist science fiction
d) Post-apocalyptic science fiction

Options :

12820642467. A
12820642468. B
12820642469. C
12820642470. D

Question Number : 14 Question Id : 12820610743 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 Science Fiction novel is the film based on?

a) *Do Androids Dream of Electric Sheep?*
b) *Clockwork Orange*
c) *Brave New World*
d) *The Time Machine*

Options :

12820642471. A
12820642472. B
12820642473. C
12820642474. D

Question Number : 15 Question Id : 12820610744 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 city is the film located in?

a) Tokyo
b) Shanghai
c) Hong Kong
d) Los Angeles

Options :

12820642475. A
12820642476. B
12820642477. C

PART III

Section Id :	128206307
Section Number :	3
Section type :	Online
Mandatory or Optional:	Mandatory
Number of Questions:	5
Number of Questions to be attempted:	5
Section Marks:	75
Display Number Panel:	Yes
Group All Questions:	No

Sub-Section Number:	1
Sub-Section Id:	128206490
Question Shuffling Allowed :	Yes

Question Id : 12820610745 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (16 to 20)

Question Label : Comprehension

ensory-visual regime of cinema, questions of nationalist legitimacy centred on the female figure, both film character and actress, who bore the burden of representing the moral core of national identity. The desire for improvement produced a split discourse on film stardom, divided between Hollywood efficiency and Indian moral superiority, and participating in a version of Partha Chatterjee's well known model of the dual domains of anticolonial nationalism. While Hollywood set the agenda for a rationally functioning machinery of stardom, the actual enunciation of a discourse on female stardom was dictated by the needs of a nationalist conception of the moral space occupied by performing women. Chatterjee's discussion of the gendered separation of two spheres of anti-colonial nationalism in the nineteenth century locates an 'inner" or "spiritual" domain of nationalism in the institutions of the modern state, While the "inner domain "insisted on its own marks of cultural difference from the West, "the outer domain demanded that "there be no rule of difference" from Western models. Chatterjee's reading places areas constituted by literary and aesthetic forms such as drama, the novel, and art within the inner domain. However, I would argue that, rather than such a complete separation of the two domains of national culture, there was often a fractious coexistence of both inner and outer domains in the same site of cultural practice. In the area of cinema, for instance, it is obvious that "Western" technology is used in the service of "Indian" stories, drawn usually from sources similar to those that fed the theatre. Similarly, as I will demonstrate, the cultural sphere of film stardom in the 1930s shows both domains in uneasy coexistence. While Hollywood stardom functioned in the Indian discourse as a superior Western technology worthy of emulation and constituting the outer domain of nationalism, Indian star profiles, especially in their articulation of the private discourses of female stardom, were constructed in terms of a language of difference from Hollywood. As one commentator put it, "The Indian mind is very conservative and will not – quite rightly too – allow their women folk to be exposed to moral danger and contamination. The stories one hears of the life at Los Angeles are not such as to reassure the public mind". Thus, while Hollywood's star system served as a model, there was nothing paradigmatic about its scandalous articulation of the private lives of stars. Cinema's discourse of improvement, shaped by both domains of nationalism, fell into two categories. The first was textual and technological, having to do with audio-visual quality, narrative style, formal choices (such as the prevalence of songs), and film length. The second category was a moral one having to do with the bad reputation of cinema as an institution and the need for its improvement through the involvement of educated, upperclass women in the role of actresses.

Sub questions

Partha Chatterjee's dual domains of anti-colonial nationalism sought to understand:

a) The social and moral principles that framed the position of women in the world of the nation
b) The materiality of the West vs. the spirituality of the East
c) How modernity is not rejected but made consistent with the goals of Indian nationalism
d) All of the above

12820642480. B
12820642481. C
12820642482. D

Question Number : 17 Question Id : 12820610747 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 does the author relate to the formulation posed by Partha Chatterjee?

a) She disagrees with his argument
b) Suggests a "fractious coexistence" of the inner and outer domains
c) Argues that the "inner" was more important in the discourse of female stardom
d) All of the above

Options :

12820642483. A
12820642484. B
12820642485. C
12820642486. D

Question Number : 18 Question Id : 12820610748 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 "rationally functioning machinery of stardom" is best described as:

a) The construction of personas through a combination of on-screen and offscreen, public and private identities
b) The status created through star fees and endorsements
c) The glamour and scandal circulating in sources outside of film as in newspapers, film magazines, in conversations between fans, television, and now increasingly via the Internet
d) All of the above

Options :

12820642487. A
12820642488. B
12820642489. C
12820642490. D

Question Number : 19 Question Id : 12820610749 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical
Correct Marks : 3 Wrong Marks : 0

hor argues that:

a) A moral identity was considered necessary for female stardom in India
b) The private lives of female stars had to be different from those of Hollywood stars
c) Indian nationalism was crucial in framing the discourse of female stardom in the subcontinent
d) All of the above

Options :
12820642491. A
12820642492. B
12820642493. C
12820642494. D

Question Number : 20 Question Id : 12820610750 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 shows how a "split discourse" of female stardom emerged due to:

a) Psychological portraits of female stars available in the press
b) Widespread presence of female performing artists in the public domain
c) A desire to emulate the efficient structure of the Hollywood film industry and a belief in the moral superiority of a thriving Indian nationalism
d) All of the above

Options :
12820642495. A
12820642496. B
12820642497. C
12820642498. D

Sub-Section Number :   2
Sub-Section Id :   128206491
Question Shuffling Allowed :   Yes

Question Id : 12820610751 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No
Question Numbers : (21 to 25)
Question Label : Comprehension

close of *Between Film and Screen,* Stewart moves backward through a series of milestones of modernity:

> Older than the physics of relativity, older than the mass visual media, older than the Fordist assembly line, older than automatic weaponry, older than stereography, phonography, or mechanized typography, older than the locomotive transformation of landscape vistas, older than photography, older than cognitive shifts in the sketchbook tradition, older than automata research, older than a calculus of intervals, older than experimental optics, older than the invention of silent reading, older than the Machine itself, older than the world-view attached to Plato's cave and even of the first pictographic montage of the first cave draftsmen—antedating all is the birth of art out of ritual practice, art as a sublimation of primal violence. To this the photogram in its own way reverts.

After such a fabulous, comprehensive list, Stewart's endpoint and origin is a bit anticlimactic: when we read the vague phrases "ritual practice" and "primal violence" are we supposed to think of Freud's patricidal horde in *Totem and Taboo,* or what? Bazin helps a little here, tracing "the creation of an ideal world in the likeness of the real" to ancient Egyptian religion, specifically the desire to defeat or overcome death. Meditating on photography, Roland Barthes takes us closer still:

> We know the original relation of the theater and the cult of the Dead: the first actors separated themselves from the community by playing the role of the Dead: to make oneself up was to designate oneself as a body simultaneously living and dead: the whitened bust of the totemic theater, the man with the painted face in the Chinese theater, the rice paste make-up of the Indian Katha-Kali, the Japanese No mask… Now it is this same relation which I find in the Photograph; however "lifelike" we strive to make it (and this frenzy to be lifelike can only be our mythic denial of an apprehension of death), photography is a kind of primitive theater, a kind of Tableau Vivant, a figuration of the motionless and made-up face beneath which we see the dead.

That face—and body—may be more difficult to see in early cinema, but it is there.

Sub questions

Question Number : 21 Question Id : 12820610752 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 polemic about the face/body in early cinema has been necessitated by the writer's need to critique the following tendency in writings about early cinema:

a) Cinema as being like dreams
b) Cinema of attractions
c) Cinema as modern technological media
d) Cinema as a medium defined by moving images

Options :
12820642499. A
12820642500. B

Question Number : 22 Question Id : 12820610753 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 redefines a discursive subject in film studies such as the 'close up' by:

a) Making the analysis more materially sharp
b) Connecting the older idea with a particular history of the body in the twentieth century
c) Making the analysis more specific film-wise
d) Noting that there is no difference between the older and new idea

Options :

12820642503. A
12820642504. B
12820642505. C
12820642506. D

Question Number : 23 Question Id : 12820610754 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 mythic denial of death' formulation about early cinema images corresponds most closely to another important theoretical formulation in film studies, but in another field of reference. That theory is:

a) Edgar Morin's theory of film stardom as humanity's quest for immortality
b) André Bazin's theory of the 'Mummy Complex'
c) Gilles Deleuze's theory of the 'Time Image'
d) Siegfried Kracauer's theory of 'Redemption of Physical Reality'

Options :

12820642507. A
12820642508. B
12820642509. C
12820642510. D

Question Number : 24 Question Id : 12820610755 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 seems to be subtly hinting that:

a) New media beginnings are made up of things we cannot clearly see at the beginning
b) New Media begins by going back to photography
c) New media beginnings are more often than not entangled with violence and death
d) New media origins are a primitive theatre

Options :

12820642511. A
12820642512. B
12820642513. C
12820642514. D

Question Number : 25 Question Id : 12820610756 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 cult of the dead in film history culminates in contemporary cinema in:

a. Neo-noir films
b. Horror films
c. Scandinavian crime films
d. The cyborg

Options :

12820642515. A
12820642516. B
12820642517. C
12820642518. D

Sub-Section Number:	3
Sub-Section Id:	128206492
Question Shuffling Allowed :	Yes

Question Id : 12820610757 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (26 to 30)

Question Label : Comprehension

ancholy that pervades *In the Mood for Love*, enhanced by the music, especially the haunting, repetitive love theme, is explicitly linked to memory and nostalgia. The obsessive desire to recapture the past, accompanied by the knowledge that it cannot be retrieved, is at the heart of Wong's evocation of the diasporic experience of the displaced Chinese communities. *In the Mood for Love* is on one level a celebration of the hybrid and cosmopolitan character of Hong Kong Chinese cultures, presented as elegant and exotic. On another level, it sees the upheavals caused by historical change as a negative force, bringing about the dispersal of an authentic national identity, as individuals and families find themselves thrown together and driven apart by historical necessity. Wong uses nostalgic memory to express the tension between tradition and modernity, showing his protagonists almost literally unable to move on. When Liz-zhen hurries to meet Mo-wan in his hotel room, her ascent of the staircase is manipulated through fast editing so that she appears to move backwards and forwards at the same time, expressing her ambivalence about the situation, but also conjuring up a sense of indecision, and a hesitation about taking the next step. Together with the number 2046 on his door, an ironic reminder of the year that Hong Kong will be reabsorbed into the Chinese mainland, and the back-tracking camera as Li-zhen walks away down the corridor, culminating in the slowing down and freezing of the image, this produces an impression of hiatus, a pause for reflection on past and future developments. In the final scene set in 1966 Cambodia, when Mo-wan whispers his secret into the archaic stones of the temple in Angkor Wat, he draws on an ancient tradition that seems to connect him to a precolonial, even pre-historic era – an imagined national past that is unlikely ever to have existed. The scene is preceded by archive documentary footage from French television coverage of President de Gaulle's visit to Cambodia, heralding a period of momentous change and upheaval, and renewed colonial activity on the part of the Western powers. In re-enacting this traditional ritual, Mo-wan seems to confirm his alienation from modernity, and his desire to escape the inevitable. At the same time, his actions and demeanour suggest a Zen like acceptance that he is at the mercy of events, an instrument rather than an agent of history. There could hardly be a more affecting evocation of the passing of an era and the concomitant loss of identity for those individuals caught up in it.

Sub questions

Question Number : 26 Question Id : 12820640758 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 use of archival documentary footage from French television coverage generates in the film:

a) An archive effect
b) A history effect
c) A counter archive of memory
d) All of the above

Options :
12820642519. A
12820642520. B
12820642521. C
12820642522. D

Correct Marks : 3 Wrong Marks : 0

The author in the passage identifies a particular problem with the film:

a) The desire for an imagined national past
b) The lack of historical agency
c) The exotic presentation of Hong Kong's cosmopolitan ambience
d) All of the above

Options :

12820642523. A
12820642524. B
12820642525. C
12820642526. D

Question Number : 28 Question Id : 12820610760 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 shows how the experience of alienation is expressed in the film through:

a) Music, performance of traditional rituals and editing techniques
b) Narrative anarchy
c) A realist depiction of Hong Kong
d) Dialogues and gestures

Options :

12820642527. A
12820642528. B
12820642529. C
12820642530. D

Question Number : 29 Question Id : 12820610761 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical
Correct Marks : 3 Wrong Marks : 0

Wong-Kar Wai's approach to cinema consists of:

a) Non-linear narrative structures
b) Privileging of audio/visual expressivity over narrative
c) Use of pop music
d) All of the Above

Options :

12820642531. A
12820642532. B
12820642533. C
12820642534. D

...a is viewed by the author here in opposition to:

a) Memory
b) Modernity
c) Tradition
d) History

Options :

12820642535. A

12820642536. B

12820642537. C

12820642538. D

Sub-Section Number:	4
Sub-Section Id:	128206493
Question Shuffling Allowed :	Yes

Question Id : 12820610763 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (31 to 35)

Question Label : Comprehension

The claim that the current media regime is preoccupied with the premediation of the future runs counter to the contention (set forth paradigmatically, but not exclusively, by Paul Virilio) that our current historical moment is "monochronic." Virilio contends that the increasing temporal and spatial acceleration of technologies in the past 200 years and more reached its limit in the "real time" technologies of digital media and telecommunication. Writing at the end of the twentieth century, Virilio sees the invention of cinema as leading almost inevitably to telecommunication technologies and networked media, which work to collapse space and time into a moment of instantaneity and thus to produce a preoccupation not with the past or future, but with the present, the "time freeze" of "real time." Although critical of the effects of such instantaneity – the production of "a personality split in time" – Virilio shares with enthusiasts of telecommunication and digital technology the belief that these new technologies do indeed provide a fundamental break with prior technologies. This intense preoccupation with the present and real time was very much a feature of the ideology of technology at the end of the twentieth century, both in the utopian rhetoric of technological progress and determinism and its dystopian counterparts. But where dreams of real time were very much alive prior to 9/11, the televisual and perceptual immediacy of the catastrophe of 9/11 prompted, at least for the time being, a cultural hesitation about the immediacy of digital technology.

Sub questions

Question Number : 31 Question Id : 12820610764 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

...ronic in this passage refers to:

a) Limitation of 'real time' technologies
b) A preoccupation with the present
c) Temporal and spatial acceleration of technologies
d) A break with prior technologies

Options :

12820642539. A

12820642540. B

12820642541. C

12820642542. D

Question Number : 32 Question Id : 12820610765 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 current media regime's claim according to the author runs counter to:

a) Invention of cinema
b) Networked media
c) All of the above
d) None of the above

Options :

12820642543. A

12820642544. B

12820642545. C

12820642546. D

Question Number : 33 Question Id : 12820610766 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

'Real time' according to Virilio is enabled by:

a) Collapse of space and time
b) Computational media
c) All of the Above
d) None of the Above

Options :

12820642547. A

12820642548. B

12820642549. C

12820642550. D

Question Number : 34 Question Id : 12820610767 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

cording to the author changes after 9/11

a) There is an intense preoccupation with present time
b) Cinema gives way to other technologies
c) Media becomes dystopic
d) None of the above

Options :

12820642551. A

12820642552. B

12820642553. C

12820642554. D

Question Number : 35 Question Id : 12820610768 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 author trying to argue?

a) That we need to rethink the role of digital technologies
b) That the current media is no longer preoccupied with the present
c) That the immediate presence of media in catastrophic events is being questioned
d) All of the above

Options :

12820642555. A

12820642556. B

12820642557. C

12820642558. D

Sub-Section Number:	5
Sub-Section Id:	128206494
Question Shuffling Allowed :	Yes

Question Id : 12820610769 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (36 to 40)

Question Label : Comprehension

few years have been marked by an inverted millenarianism in which premonitions of the future, catastrophic or redemptive, have themselves been replaced by senses of the end of this or that (the end of ideology, art, or social class; the "crisis" of Leninism, social democracy, or the welfare state, etc., etc.); taken together, all of these perhaps constitute what is increasingly called postmodernism. The case for its existence depends on the hypothesis of some radical break or coupure, generally traced back to the end of the 1950s or the early 1960s. As the word itself suggests, this break is most often related to notions of the waning or extinction of the hundred-year-old modern movement (or to its ideological or aesthetic repudiation). Thus abstract expressionism in painting, existentialism in philosophy, the final forms of representation in the novel, the films of the great *auteurs*, or the modernist school of poetry (as institutionalised and canonised in the works of Wallace Stevens) all are now seen as the final, extraordinary flowering of a high-modernist impulse which is spent and exhausted with them. The enumeration of what follows, then, at once becomes empirical, chaotic, and heterogeneous: Andy Warhol and pop art, but also photorealism, and beyond it, the "new expressionism"; the moment, in music, of John Cage, but also the synthesis of classical and "popular" styles found in composers like Phil Glass and Terry Riley, and also punk and new wave rock (the Beatles and the Stones now standing as the high-modernist moment of that more recent and rapidly evolving tradition); in film, Godard, post-Godard, and experimental cinema and video, but also a whole new type of commercial film (about which more below); Burroughs, Pynchon, or Ishmael Reed, on the one hand, and the French *nouveau roman* and its succession, on the other, along with alarming new kinds of literary criticism based on some new aesthetic of textuality or *écriture* ... The list might be extended indefinitely; but does it imply any more fundamental change or break than the periodic style and fashion changes determined by an older high-modernist imperative of stylistic innovation?

Sub questions

Question Number : 36 Question Id : 12820610770 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 passage "inverted millenarianism" refers to:

a) A rewriting of history by milennials
b) A religious belief in the end of the world
c) A self-fulfilling prophecy
d) None of the above

Options :

12820642559. A

12820642560. B

12820642561. C

12820642562. D

Question Number : 37 Question Id : 12820610771 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

ms of the great *auteurs* have been cited in the passage as an example of:

a) Postmodernist works
b) High modernist works
c) Realist films
d) Political works

Options :

12820642563. A

12820642564. B

12820642565. C

12820642566. D

Question Number : 38 Question Id : 12820610772 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 passage, the author is trying to make a distinction between:

a) High and low art
b) High-modernist and postmodernist works
c) Godard and post-Godard
d) Pop culture and Punk

Options :

12820642567. A

12820642568. B

12820642569. C

12820642570. D

Question Number : 39 Question Id : 12820610773 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 methodology, that the author has deployed, to make his argument are:

a) Enumerating examples
b) Moving between the abstract and the empirical
c) Attempting a temporal mapping
d) All of the above

Options :

12820642571. A

12820642572. B

12820642573. C

12820642574. D

Question Number : 40 Question Id : 12820610774 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

...lernism, according to the author, is a "radical break" in-----. Fill in the blank with the most appropriate answer from the following.

a) In political ideology
b) In Leninist notions of capital
c) In film criticism
d) In the modern movement

Options :

12820642575. A

12820642576. B

12820642577. C

12820642578. D