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FOR JNUEE EXAM PREPARATION

JNUEE 2022 Question Paper · Ph.D Cinema Studies

EXAM	YEAR	TYPE	SUBJECT
JNUEE	2022	Question Paper	Ph.D Cinema Studies

राष्ट्रीय परीक्षा एजेंसी
National Testing Agency
Excellence in Assessment

Test Date : 10 Dec 2022 **Test Slot :** Slot 1

Subject : CNSH-Cinema Studies

Sl. No.1
QBID:9022001

Who coined the phrase "The Frenzy of the Visible"?

(1) Louis Althusser (2) Jean Loui Comolli
(3) Jean Luc Godard (4) Siegfried Kracauer

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18641]
2[Option ID=18642]
3[Option ID=18643]
4[Option ID=18644]

Sl. No.2
QBID:9022002

Film noir as a form cannot be been linked to

(1) High contrast lighting techniques (2) A crisis of masculinity
(3) French film criticism (4) Domestic melodrama

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18645]
2[Option ID=18646]
3[Option ID=18647]
4[Option ID=18648]

Sl. No.3
QBID:9022003

Media Archeology is associated with

(1) Jussi Parikka (2) Bela Balasz
(3) Christine Gledhill (4) Steve Neale

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18649]
2[Option ID=18650]
3[Option ID=18651]
4[Option ID=18652]

Sl. No.4
QBID:9022004

Name the author who metaphorically linked the experience of "amputation" and "extension" to media forms?

(1) Jonathan Crary (2) Wofgang Ernst
(3) Nana Verhoeff (4) Marshal McLuhan

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18653]
2[Option ID=18654]
3[Option ID=18655]
4[Option ID=18656]

Sl. No.5
QBID:9022005

The theory of Sub-culture was first introduced by

(1) Dick Hebdige (2) Angela McRobie
(3) Michael Taussig (4) Toby Miller

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18657]
2[Option ID=18658]
3[Option ID=18659]
4[Option ID=18660]

Sl. No.6
QBID:9022006

While Claude Chabrol, Jean-Luc Godard, François Truffaut and Eric Rohmer are four filmmakers who made up the French Nouvelle Vague movement, the movement consisted of five filmmakers. Who is the fifth one?

(1) Alain Resnais (2) Agnès Varda
(3) Georges Franju (4) Jacques Rivette

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18661]
2[Option ID=18662]
3[Option ID=18663]
4[Option ID=18664]

Sl. No.7
QBID:9022007

Identify the theorist who said that Cinema had indeed become an ancillary to video distribution

(1) Lucas Hildebrand (2) Anna McCarthy
(3) Caitlin Benson Allot (4) Aniko Imre

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18665]
2[Option ID=18666]
3[Option ID=18667]
4[Option ID=18668]

Sl. No.8
QBID:9022008

Alexander Galloway has argued that computers are

(1) Objects that create other objects (2) Storage Media
(3) Modes of mediation (4) Uncanny configurations

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18669]
2[Option ID=18670]
3[Option ID=18671]
4[Option ID=18672]

Sl. No.9
QBID:9022009

The following film is not directed by Andrei Tarkovsky

(1) *The Steamroller and the Violin* (2) *The Killing*
(3) *There Will Be No Leave Today* (4) *The Killers*

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18673]
2[Option ID=18674]
3[Option ID=18675]
4[Option ID=18676]

Sl. No.10
QBID:9022010

Which of the following authors is associated with the term "Production Cultures"?

(1) John Caldwell (2) Lisa Parks
(3) Michael Curtin (4) John Belton

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18677]
2[Option ID=18678]
3[Option ID=18679]
4[Option ID=18680]

Sl. No.11
QBID:9022011

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

(1) The Cinematic Apparatus (2) Panopticon
(3) The Archive (4) Montage

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18681]
2[Option ID=18682]
3[Option ID=18683]
4[Option ID=18684]

Sl. No.12
QBID:9022012

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

(1) Ismat Chugtai (2) Mohan Rakesh
(3) Sadat Hasan Manto (4) Nirmal Verma

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18685]
2[Option ID=18686]
3[Option ID=18687]
4[Option ID=18688]

Sl. No.13
QBID:9022013

Cine-politics is a term coined by

(1) S.V. Srinivas (2) Ashish Rajadhyaksha
(3) Madhava Prasad (4) M.S.S. Pandian

(1) 1
(2) 2

(3) 3

(4) 4

1[Option ID=18689]
2[Option ID=18690]
3[Option ID=18691]
4[Option ID=18692]

Sl. No.14
QBID:9022014

Casablanca can be best described as an example of a

(1) War film
(2) Classical Hollywood film
(3) Romantic Film
(4) Detective film

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18693]
2[Option ID=18694]
3[Option ID=18695]
4[Option ID=18696]

Sl. No.15
QBID:9022015

Name the director of the film, *Kanchenjunga* (1962)

(1) Ritwick Ghatak
(2) Mrinal Sen
(3) Satyajit Ray
(4) Rituporno Ghosh

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18697]
2[Option ID=18698]
3[Option ID=18699]
4[Option ID=18700]

Sl. No.16
QBID:9022016

Which of the following best captures the thematic impulse of Steven Spielberg's *Minotrily Report*?

(1) Historical Time
(2) Memory and Surveillance
(3) Crisis of the family
(4) The economy of Glass

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18701]
2[Option ID=18702]
3[Option ID=18703]
4[Option ID=18704]

Sl. No.17
QBID:9022017

Which of the following best captures the concept of film genre?

(1) An industrially produced visual style
(2) Intertextual forms
(3) Narrative imagination
(4) The Aesthetics of Dogma

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18705]
2[Option ID=18706]
3[Option ID=18707]
4[Option ID=18708]

Sl. No.18
QBID:9022018

Who wrote the song "Mera Joota Hai Japani" for Raj Kapoor's *Sri 420*?

(1) Sahir Ludhianvi (2) Majrooh Sultanpuri
(3) K.A. Abbas (4) Shailendra

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18709]
2[Option ID=18710]
3[Option ID=18711]
4[Option ID=18712]

Sl. No.19
QBID:9022019

Name the director of *The Look of Silence* (2014)

(1) Errol Morris (2) Michael Moore
(3) Joshua Oppenheimer (4) Barbara Kopple

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18713]
2[Option ID=18714]
3[Option ID=18715]
4[Option ID=18716]

Sl. No.20
QBID:9022020

Identify the author who made a link between pop art and postmodernism

(1) Andreas Huyssen (2) Jean Louis Badrillard
(3) Paul Virilio (4) Fredric Jameson

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18717]
2[Option ID=18718]
3[Option ID=18719]
4[Option ID=18720]

Sl. No.21
QBID:9022021

Name the director of *Battle of Algiers* (1966)

(1) Vittorio De Sica (2) Eric Rhomer
(3) Roberto Rossellini (4) Gilo Pontecorvo

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18721]
2[Option ID=18722]
3[Option ID=18723]
4[Option ID=18724]

Sl. No.22
QBID:9022022

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

(1) Science Fiction (2) Western
(3) Melodrama (4) Retro Noir

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18725]
2[Option ID=18726]
3[Option ID=18727]
4[Option ID=18728]

Sl. No.23
QBID:9022023

Who has made the following statement?

"What Bresson did to him is what Ritwik Ghatak did to me. My ideas became clear to me not on account of learning or reading books, I think I went through more or less a physical transformation and the man responsible was Ritwik Ghatak."

(1) Kumar Shahani (2) Mani Kaul

(3) Kamal Swaroop (4) Anup Singh

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18729]
2[Option ID=18730]
3[Option ID=18731]
4[Option ID=18732]

Sl. No.24
QBID:9022024

Strike the odd one out in relation to sound synchronization

(1) Sync Sound (2) Wild Track

(3) Foley (4) ADR

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18733]
2[Option ID=18734]
3[Option ID=18735]
4[Option ID=18736]

Sl. No.25
QBID:9022025

Which is the only Indian film to have a full Hollywood version of it?

(1) *Guide* (2) *Jalsaghar*

(3) *Mother India* (4) *Apur Sansar*

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18737]
2[Option ID=18738]
3[Option ID=18739]
4[Option ID=18740]

Sl. No.26
QBID:9022026

Who is the only director to have won three Best Director awards at the Cannes film festival?

(1) Joel Coen (2) Michael Haneke

(3) Ruben Ostlünd (4) Hong Sang-soo

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18741]
2[Option ID=18742]
3[Option ID=18743]
4[Option ID=18744]

Sl. No.27
QBID:9022027

Strike the odd genre out of the following

(1) Horror (2) Science Fiction
(3) Newsreel (4) Fantasy

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18745]
2[Option ID=18746]
3[Option ID=18747]
4[Option ID=18748]

Sl. No.28
QBID:9022028

Which of the following is not included in Michel Chions modes of listening?

(1) Reduced (2) Causal
(3) Semantic (4) Deconstructive

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18749]
2[Option ID=18750]
3[Option ID=18751]
4[Option ID=18752]

Sl. No.29
QBID:9022029

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

(1) a fly on the wall (2) a psychoanalytic stimulant
(3) a faithful recorder (4) witness testimony

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18753]
2[Option ID=18754]
3[Option ID=18755]
4[Option ID=18756]

Sl. No.30
QBID:9022030

Film practices associated with non-professional recordings are usually called

(1) Amateur Films (2) Ethnographic films
(3) Archival films (4) Compilation films

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18757]
2[Option ID=18758]
3[Option ID=18759]
4[Option ID=18760]

Sl. No.31
QBID:9022031

Analyze the following image and answer the questions :

This scene is from the film

(1) *Spellbound* (2) *The Lodger*

(3) *The lady Vanishes* (4) *Rebecca*

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18761]
2[Option ID=18762]
3[Option ID=18763]
4[Option ID=18764]

Sl. No.32
QBID:9022032

Analyze the following image and answer the questions :

Identify the creator of this sequence

(1) Alfred Hitchcock
(2) Salvadore Dali
(3) Jean Epstein
(4) F.W. Murnau

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18765]
2[Option ID=18766]
3[Option ID=18767]
4[Option ID=18768]

Sl. No.33
QBID:9022033

Analyze the following image and answer the questions :

What is the sequence trying to convey?

(1) The experience of trauma
(2) The loss of love
(3) The experience of displacement
(4) The sound of fury

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18769]
2[Option ID=18770]
3[Option ID=18771]
4[Option ID=18772]

Sl. No.34
QBID:9022034

Analyze the following image and answer the questions :

What is the artistic style deployed to evoke the mise-en-scene?

(1) Collage
(2) Surrealism
(3) Expressionism
(4) Futurism

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18773]
2[Option ID=18774]
3[Option ID=18775]
4[Option ID=18776]

Sl. No.35
QBID:9022035

Analyze the following image and answer the questions :

Identify another filmmaker who has worked with the creator of this sequence?

(1) Luis Bunuel
(2) Jean Epstein
(3) Michael Powel
(4) Nicholas Ray

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18777]
2[Option ID=18778]
3[Option ID=18779]
4[Option ID=18780]

Sl. No.36
QBID:9022036

Analyze the following image and answer the questions :

Which object has been used to mark specific historical time?

(1) Carpet
(2) Paan daan
(3) Lamp
(4) Telephone

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18781]
2[Option ID=18782]
3[Option ID=18783]
4[Option ID=18784]

Sl. No.37
QBID:9022037

Analyze the following image and answer the questions :

Who is the performer?

(1) Heroine
(2) Tawaif
(3) Baiji
(4) Item dancer

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18785]
2[Option ID=18786]
3[Option ID=18787]
4[Option ID=18788]

Sl. No.38
QBID:9022038

Analyze the following image and answer the questions :

The performer is accompanied by

(1) Harmonium
(2) Sitar
(3) Sarangi
(4) Dholak

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18789]
2[Option ID=18790]
3[Option ID=18791]
4[Option ID=18792]

Sl. No.39
QBID:9022039

Analyze the following image and answer the questions :

The performer is looking at off screen space to establish a connection with

(1) The hero
(2) Film Spectators
(3) Invited Guests
(4) Camera

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18793]
2[Option ID=18794]
3[Option ID=18795]
4[Option ID=18796]

Sl. No.40
QBID:9022040

Analyze the following image and answer the questions :

The performer has been placed as a central figure because

(1) She is a star

(2) She is the heroine of the film

(3) She is performing hand and facial gestures

(4) She is the source of the sonic and visual performance

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18797]
2[Option ID=18798]
3[Option ID=18799]
4[Option ID=18800]

Sl. No.41
QBID:9022041

Analyze the following image and answer the questions :

Identify the film from which this image has been taken

(1) *Bicycle Thieves* (2) *Umberto D*

(3) *Germany Year Zero* (4) *The Children are Watching us*

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18801]
2[Option ID=18802]
3[Option ID=18803]
4[Option ID=18804]

Sl. No.42
QBID:9022042

Analyze the following image and answer the questions :

How would you describe this shot?

(1) A close-up view of rubble

(2) A panoramic view of the street

(3) A deep focus view of the ravages of war

(4) An aerial view of a war-torn city

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18805]
2[Option ID=18806]
3[Option ID=18807]
4[Option ID=18808]

Sl. No.43
QBID:9022043

Analyze the following image and answer the questions :

What is the Historical Context of this Film?

(1) WWI
(2) Nuclear War
(3) The Spanish War
(4) WWII

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18809]
2[Option ID=18810]
3[Option ID=18811]
4[Option ID=18812]

Sl. No.44
QBID:9022044

Analyze the following image and answer the questions :

Who is the Director of the Film?

(1) Vittoria De Sica
(2) Roberto Rossellini
(3) Luchino Visconti
(4) Francois Truffaut

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18813]
2[Option ID=18814]
3[Option ID=18815]
4[Option ID=18816]

Sl. No.45
QBID:9022045

Analyze the following image and answer the questions :

Which Film Movement would you identify with this film?

(1) Italian Neorealism
(2) French New Wave
(3) German Expressionism
(4) French Impressionist Cinema

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18817]
2[Option ID=18818]
3[Option ID=18819]
4[Option ID=18820]

Sl. No.46
QBID:9022046

Read the following passage answer the Question :

By rethinking found footage as archiveology, I hope to emphasize the documentary value of collecting and compiling fragments of previously filmed material. How and when does an image become a document? I would argue that it does so as soon as it is excised from its narrative origins, or from its original "documentary" form, if that is where it comes from.....

Digital tools have made archiveology accessible and available as a critical practice to amateurs and artists alike. We need to distinguish between those practices that push back against historical transparency and those that access the archive to construct seamless histories of linear causality. Benjamin's historiography is based on a nonlinear conception of correspondences between past and future and on the shock or crystallization of the moment produced through juxtaposition and montage. His aesthetics of awakening and recognition are techniques of interruption of the "flow" of images on which conventional historicism relies. The death of "film" and the rise of digital media has effectively enabled and produced a new critical language that we are only really learning to speak. As video essays begin to proliferate as a mode of critical discourse, we need to retain the techniques of collage within compilation modes, and this depends in part on a recognition of detail and density; it also depends on surprise and on the kind of inversion of background and foreground that archiveology can produce. If fragments of fiction film become documents of fashion and architecture, fragments of documentary become recognizable as performances.

What is the best way to describe Found Footage?

(1) Live action recordings
(2) Old films in a state of decay
(3) Lost film recordings
(4) Newsreels

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18821]
2[Option ID=18822]
3[Option ID=18823]
4[Option ID=18824]

Sl. No.47
QBID:9022047

Read the following passage answer the Question :

By rethinking found footage as archiveology, I hope to emphasize the documentary value of collecting and compiling fragments of previously filmed material. How and when does an image become a document? I would argue that it does so as soon as it is excised from its narrative origins, or from its original "documentary" form, if that is where it comes from.....

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Which of the following best captures the relationship between image and document described in the passage?

(1) A moment of tension with the narrative

(2) A photographic imagination

(3) An approach to collage

(4) A performative desire

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18825]
2[Option ID=18826]
3[Option ID=18827]
4[Option ID=18828]

Sl. No.48
QBID:9022048

Read the following passage answer the Question :

By rethinking found footage as archiveology, I hope to emphasize the documentary value of collecting and compiling fragments of previously filmed material. How and when does an image become a document? I would argue that it does so as soon as it is excised from its narrative origins, or from its original "documentary" form, if that is where it comes from.....

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Who amongst the following has explicitly dealt with archiveology as a practice?

(1) Irene Lusztig
(2) David MacDougall
(3) Jean Rouch
(4) Fredrick Wiseman

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18829]
2[Option ID=18830]
3[Option ID=18831]
4[Option ID=18832]

Sl. No.49
QBID:9022049

Read the following passage answer the Question :

By rethinking found footage as archiveology, I hope to emphasize the documentary value of collecting and compiling fragments of previously filmed material. How and when does an image become a document? I would argue that it does so as soon as it is excised from its narrative origins, or from its original "documentary" form, if that is where it comes from.....

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What is the meaning of historical transparency referred to in the passage?

(1) A discourse of history and power
(2) That historical truth can be accessed via the archive
(3) A genealogical account of the past
(4) A biographical account of the past

(1) 1
(2) 2
(3) 3

(4) 4

1[Option ID=18833]
2[Option ID=18834]
3[Option ID=18835]
4[Option ID=18836]

Sl. No.50
QBID:9022050

Read the following passage answer the Question :

By rethinking found footage as archiveology, I hope to emphasize the documentary value of collecting and compiling fragments of previously filmed material. How and when does an image become a document? I would argue that it does so as soon as it is excised from its narrative origins, or from its original "documentary" form, if that is where it comes from.....

Digital tools have made archiveology accessible and available as a critical practice to amateurs and artists alike. We need to distinguish between those practices that push back against historical transparency and those that access the archive to construct seamless histories of linear causality. Benjamin's historiography is based on a nonlinear conception of correspondences between past and future and on the shock or crystallization of the moment produced through juxtaposition and montage. His aesthetics of awakening and recognition are techniques of interruption of the "flow" of images on which conventional historicism relies. The death of "film" and the rise of digital media has effectively enabled and produced a new critical language that we are only really learning to speak. As video essays begin to proliferate as a mode of critical discourse, we need to retain the techniques of collage within compilation modes, and this depends in part on a recognition of detail and density; it also depends on surprise and on the kind of inversion of background and foreground that archiveology can produce. If fragments of fiction film become documents of fashion and architecture, fragments of documentary become recognizable as performances.

What is the reference here to conventional historicism?

(1) That history is essential for an understanding of cultural practices/artifacts

(2) A belief in the significance of historical events

(3) An epic view of historical times

(4) An account of history through legends and memory

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18837]
2[Option ID=18838]
3[Option ID=18839]
4[Option ID=18840]

Sl. No.51
QBID:9022051

Read the following passage answer the Question :

By rethinking found footage as archiveology, I hope to emphasize the documentary value of collecting and compiling fragments of previously filmed material. How and when does an image become a document? I would argue that it does so as soon as it is excised from its narrative origins, or from its original "documentary" form, if that is where it comes from.....

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Which of the following authors has dealt with debates on the death of film?

(1) David Rodowick (2) Walter Benjamin

(3) Fredric Jameson (4) Ravi Vasudevan

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18841]
2[Option ID=18842]
3[Option ID=18843]
4[Option ID=18844]

Sl. No.52
QBID:9022052

Read the following passage answer the Question :

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The author identifies with Benjamin's historiography because of

(1) His understanding of the role of the photograph

(2) His views on formal reflexivity

(3) His critique of historicism

(4) His embrace of linear history

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18845]
2[Option ID=18846]
3[Option ID=18847]
4[Option ID=18848]

Sl. No.53
QBID:9022053

Read the following passage answer the Question :

By rethinking found footage as archiveology, I hope to emphasize the documentary value of collecting and compiling fragments of previously filmed material. How and when does an image become a document? I would argue that it does so as soon as it is excised from its narrative origins, or from its original "documentary" form, if that is where it comes from.....

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The techniques of collage in film can be traced back to the following art movement

(1) Expressionism (2) Impressionism

(3) Futurism (4) Surrealism

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18849]
2[Option ID=18850]
3[Option ID=18851]
4[Option ID=18852]

Sl. No.54
QBID:9022054

Read the following passage answer the Question :

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Digital tools have made archiveology accessible and available as a critical practice to amateurs and artists alike. We need to distinguish between those practices that push back against historical transparency and those that access the archive to construct seamless histories of linear causality. Benjamin's historiography is based on a nonlinear conception of correspondences between past and future and on the shock or crystallization of the moment produced through juxtaposition and montage. His aesthetics of awakening and recognition are techniques of interruption of the "flow" of images on which conventional historicism relies. The death of "film" and the rise of digital media has effectively enabled and produced a new critical language that we are only really learning to speak. As video essays begin to proliferate as a mode of critical discourse, we need to retain the techniques of collage within compilation modes, and this depends in part on a recognition of detail and density; it also depends on surprise and on the kind of inversion of background and foreground that archiveology can produce. If fragments of fiction film become documents of fashion and architecture, fragments of documentary become recognizable as performances.

What is the best way to describe a compilation film?

(1) Fiction films that deal with history

(2) Documentary films about historical events

(3) Television news coverage

(4) Films that rework stock footage into a new narrative

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18853]
2[Option ID=18854]
3[Option ID=18855]
4[Option ID=18856]

Sl. No.55
QBID:9022055

Read the following passage answer the Question :

By rethinking found footage as archiveology, I hope to emphasize the documentary value of collecting and compiling fragments of previously filmed material. How and when does an image become a document? I would argue that it does so as soon as it is excised from its narrative origins, or from its original "documentary" form, if that is where it comes from.....

Digital tools have made archiveology accessible and available as a critical practice to amateurs and artists alike. We need to distinguish between those practices that push back against historical transparency and those that access the archive to construct seamless histories of linear causality. Benjamin's historiography is based on a nonlinear conception of correspondences between past and future and on the shock or crystallization of the moment produced through juxtaposition and montage. His aesthetics of awakening and recognition are techniques of interruption of the "flow" of images on which conventional historicism relies. The death of "film" and the rise of digital media has effectively enabled and produced a new critical language that we are only really learning to speak. As video essays begin to proliferate as a mode of critical discourse, we need to retain the techniques of collage within compilation modes, and this depends in part on a recognition of detail and density; it also depends on surprise and on the kind of inversion of background and foreground that archiveology can produce. If fragments of fiction film become documents of fashion and architecture, fragments of documentary become recognizable as performances.

Archiveology is defined here as

(1) A popular genre of filmmaking

(2) Historical films

(3) Documentaries with historical subjects

(4) Films that reuse archival material

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18857]
2[Option ID=18858]
3[Option ID=18859]
4[Option ID=18860]

Sl. No.56
QBID:9022056

Read the following passage and answer the Question :

Steven Connor gives a highly lucid account of such associate behaviour in his text, "The modern auditory I." As Connor explores, the diffuse and disintegrative movements of sound open out to a multiplicity of sensorial configurations, technological networks, and shifts in spatiality. The auditory dynamic locates us within the "switch board" experience of modern life, found initially in early telephone systems, radiophonic broadcasting, and cinematic matter which would necessitate a new shuffling between sight and sound. Accordingly, listening became more fully an act of imaginary projection and transference, often occupying a temporal zone where a visual source was suspended and reconfigured according to auditory association.

Following such divergent and imaginary productions, the construction of the self, as a modern subject, was redrawn through the particular "rapture and capture" of sound. As Connor proposes, "The self defined in terms of hearing rather than sight is a self imaged not as a point, but as a membrane; not as a picture, but as a channel through which voices, noises and musics travel." Such diffuse and associate experiences have only intensified throughout this past century, allocating the switchboard experience to the entire field of everyday life, among the weave of the actual and the virtual. Sound Studies takes such ontological conditions of the sonic self and elaborates upon the particular cultures, histories, and media that expose and mobilize its making.

What qualities of sound is the author trying to highlight by quoting Steven Connor?

(1) Diffused (2) Disintegrated

(3) Sensorial (4) Mobile

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18861]
2[Option ID=18862]
3[Option ID=18863]
4[Option ID=18864]

Sl. No.57
QBID:9022057

Read the following passage and answer the Question :

Steven Connor gives a highly lucid account of such associate behaviour in his text, "The modern auditory I." As Connor explores, the diffuse and disintegrative movements of sound open out to a multiplicity of sensorial configurations, technological networks, and shifts in spatiality. The auditory dynamic locates us within the "switch board" experience of modern life, found initially in early telephone systems, radiophonic broadcasting, and cinematic matter which would necessitate a new shuffling between sight and sound. Accordingly, listening became more fully an act of imaginary projection and transference, often occupying a temporal zone where a visual source was suspended and reconfigured according to auditory association.

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Which of the following cannot be included in a 'switchboard experience' of modern life?

(1) Television (2) Theatre

(3) Telephone (4) Radio

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18865]
2[Option ID=18866]
3[Option ID=18867]
4[Option ID=18868]

Sl. No.58
QBID:9022058

Read the following passage and answer the Question :

Steven Connor gives a highly lucid account of such associate behaviour in his text, "The modern auditory I." As Connor explores, the diffuse and disintegrative movements of sound open out to a multiplicity of sensorial configurations, technological networks, and shifts in spatiality. The auditory dynamic locates us within the "switch board" experience of modern life, found initially in early telephone systems, radiophonic broadcasting, and cinematic matter which would necessitate a new shuffling between sight and sound. Accordingly, listening became more fully an act of imaginary projection and transference, often occupying a temporal zone where a visual source was suspended and reconfigured according to auditory association.

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Listening is an imaginary experience because

(1) It is temporal
(2) It is disintegrative
(3) It is partial
(4) It is spatial

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18869]
2[Option ID=18870]
3[Option ID=18871]
4[Option ID=18872]

Sl. No.59
QBID:9022059

Read the following passage and answer the Question :

Steven Connor gives a highly lucid account of such associate behaviour in his text, "The modern auditory I." As Connor explores, the diffuse and disintegrative movements of sound open out to a multiplicity of sensorial configurations, technological networks, and shifts in spatiality. The auditory dynamic locates us within the "switch board" experience of modern life, found initially in early telephone systems, radiophonic broadcasting, and cinematic matter which would necessitate a new shuffling between sight and sound. Accordingly, listening became more fully an act of imaginary projection and transference, often occupying a temporal zone where a visual source was suspended and reconfigured according to auditory association.

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Which of the following has not contributed to the intensification triggered by the switch board experience of the past century?

(1) Multiplicity of media
(2) Technological networks
(3) Digital devices
(4) Musical notations

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18873]
2[Option ID=18874]
3[Option ID=18875]
4[Option ID=18876]

Sl. No.60
QBID:9022060

Read the following passage and answer the Question :

Steven Connor gives a highly lucid account of such associate behaviour in his text, "The modern auditory I." As Connor explores, the diffuse and disintegrative movements of sound open out to a multiplicity of sensorial configurations, technological networks, and shifts in spatiality. The auditory dynamic locates us within the "switch board" experience of modern life, found initially in early telephone systems, radiophonic broadcasting, and cinematic matter which would necessitate a new shuffling between sight and sound. Accordingly, listening became more fully an act of imaginary projection and transference, often occupying a temporal zone where a visual source was suspended and reconfigured according to auditory association.

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The idea of the modern self, according to the author has to be redrawn because of

(1) Sound recording technologies
(2) Imaginary projections
(3) Experience of vision
(4) Audio-visual media

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18877]
2[Option ID=18878]
3[Option ID=18879]
4[Option ID=18880]

Sl. No.61
QBID:9022061

Read the following passage and answer the Question :

Steven Connor gives a highly lucid account of such associate behaviour in his text, "The modern auditory I." As Connor explores, the diffuse and disintegrative movements of sound open out to a multiplicity of sensorial configurations, technological networks, and shifts in spatiality. The auditory dynamic locates us within the "switch board" experience of modern life, found initially in early telephone systems, radiophonic broadcasting, and cinematic matter which would necessitate a new shuffling between sight and sound. Accordingly, listening became more fully an act of imaginary projection and transference, often occupying a temporal zone where a visual source was suspended and reconfigured according to auditory association.

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The author quotes Connor to highlight the following

(1) That hearing turns the self into a destination

(2) That hearing is a dynamic process

(3) That hearing is better than seeing

(4) That hearing is not specific

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18881]
2[Option ID=18882]
3[Option ID=18883]
4[Option ID=18884]

Sl. No.62
QBID:9022062

Read the following passage and answer the Question :

Steven Connor gives a highly lucid account of such associate behaviour in his text, "The modern auditory I." As Connor explores, the diffuse and disintegrative movements of sound open out to a multiplicity of sensorial configurations, technological networks, and shifts in spatiality. The auditory dynamic locates us within the "switch board" experience of modern life, found initially in early telephone systems, radiophonic broadcasting, and cinematic matter which would necessitate a new shuffling between sight and sound. Accordingly, listening became more fully an act of imaginary projection and transference, often occupying a temporal zone where a visual source was suspended and reconfigured according to auditory association.

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What is the relationship between sound and vision in the above passage?

(1) Sound can expand our sense of vision

(2) Sound can destabilize our sense of vision

(3) Sound can block our vision

(4) That sound and vision depend on each other

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18885]
2[Option ID=18886]
3[Option ID=18887]
4[Option ID=18888]

Sl. No.63
QBID:9022063

Read the following passage and answer the Question :

Steven Connor gives a highly lucid account of such associate behaviour in his text, "The modern auditory I." As Connor explores, the diffuse and disintegrative movements of sound open out to a multiplicity of sensorial configurations, technological networks, and shifts in spatiality. The auditory dynamic locates us within the "switch board" experience of modern life, found initially in early telephone systems, radiophonic broadcasting, and cinematic matter which would necessitate a new shuffling between sight and sound. Accordingly, listening became more fully an act of imaginary projection and transference, often occupying a temporal zone where a visual source was suspended and reconfigured according to auditory association.

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Listening according to the author involves

(1) A direct relationship to space
(2) A fixed relationship to space
(3) A disintegration of space
(4) A shifting relationship to space

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18889]
2[Option ID=18890]
3[Option ID=18891]
4[Option ID=18892]

Sl. No.64
QBID:9022064

Read the following passage and answer the Question :

Steven Connor gives a highly lucid account of such associate behaviour in his text, "The modern auditory I." As Connor explores, the diffuse and disintegrative movements of sound open out to a multiplicity of sensorial configurations, technological networks, and shifts in spatiality. The auditory dynamic locates us within the "switch board" experience of modern life, found initially in early telephone systems, radiophonic broadcasting, and cinematic matter which would necessitate a new shuffling between sight and sound. Accordingly, listening became more fully an act of imaginary projection and transference, often occupying a temporal zone where a visual source was suspended and reconfigured according to auditory association.

Following such divergent and imaginary productions, the construction of the self, as a modern subject, was redrawn through the particular "rapture and capture" of sound. As Connor proposes, "The self defined in terms of hearing rather than sight is a self imaged not as a point, but as a membrane; not as a picture, but as a channel through which voices, noises and musics travel." Such diffuse and associate experiences have only intensified throughout this past century, allocating the switchboard experience to the entire field of everyday life, among the weave of the actual and the virtual. Sound Studies takes such ontological conditions of the sonic self and elaborates upon the particular cultures, histories, and media that expose and mobilize its making.

Which statement best encapsulates the author's argument about the role of sound studies in understanding that?

(1) Both natural and unnatural sounds are important
(2) The modern subject is an important node in the sensory realm of sound
(3) Sound needs to be analysed in relation to a particular historical and cultural context
(4) Media technologies and networks have enriched our experience of sound

(1) 1
(2) 2

(3) 3

(4) 4

1[Option ID=18893]
2[Option ID=18894]
3[Option ID=18895]
4[Option ID=18896]

Sl. No.65
QBID:9022065

Read the following passage and answer the Question :

Steven Connor gives a highly lucid account of such associate behaviour in his text, "The modern auditory I." As Connor explores, the diffuse and disintegrative movements of sound open out to a multiplicity of sensorial configurations, technological networks, and shifts in spatiality. The auditory dynamic locates us within the "switch board" experience of modern life, found initially in early telephone systems, radiophonic broadcasting, and cinematic matter which would necessitate a new shuffling between sight and sound. Accordingly, listening became more fully an act of imaginary projection and transference, often occupying a temporal zone where a visual source was suspended and reconfigured according to auditory association.

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Which of the following according to you does not fit the switchboard experience of the digital era?

(1) YouTube (2) Windows interface

(3) OTT Platforms (4) Multiplex

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18897]
2[Option ID=18898]
3[Option ID=18899]
4[Option ID=18900]

Sl. No.66
QBID:9022066

Read the following passage and answer the question :

Probably the best-known critical statement about film and ethics is Jean-Luc Godard's quip in 1959 that 'le travelling est affaire de morale' ('tracking shots are a question of morality'). Asked during a round-table discussion of *Hiroshima mon amour* (Alain Resnais, 1959) whether the unease generated by the film was moral or aesthetic, Godard provocatively reformulated a remark made by Luc Moullet in defence of the films of Samuel Fuller: la morale est l'affaire de travellings' ('morality is a question of tracking shots') Both these claims posit a connection between ethics and aesthetics; more specifically, they suggest that moral significance is generated by the formal organization of pro-filmic reality through mise-en-scène, rather than intrinsic to that reality. While Moullet's comment carries the reactionary implication that morality is only a question of tracking shots, Godard's version implies that an ethical hermeneutics might destabilize traditional distinctions between form and content. In Godard' s account, the tracking shot functions as a syneedoche for cinematic form and mise-en-scène. Such affirmations of the moral and, by implication, political significance of mise-en-scène may be seen as strategic at a time when cinema's status as a serious art form was still contested, and underpinned the mise-en-scène criticism pioneered in the 1950s in the French journal *Cahiers du cinema*. Yet although Godard's provocation retains little of its original polemical force today – ironical as been reduced to a cliché – much contemporary film criticism remains indebted to his insight write about cinema, today, is to inherit ... [an] idée fixe: tracking shots are a question of morality observed one French critic in 1998 of a formulation which has also found resonance in context utside France. For Godard's remark raises a question of continuing pertinence in film studies: what extent does aesthetic form, or style, determine ethical meaning?

'Morality is a question of tracking shots' was a remark first made by

(1) Samuel Fuller on Godard's films

(2) Luc Moullet on Godard's films

(3) Alan Resnais on Samuel Fuller's films

(4) Luc Moullet on Samuel Fuller's films

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18901]
2[Option ID=18902]
3[Option ID=18903]
4[Option ID=18904]

Sl. No.67
QBID:9022067

Read the following passage and answer the question :

Probably the best-known critical statement about film and ethics is Jean-Luc Godard's quip in 1959 that 'le travelling est affaire de morale' ('tracking shots are a question of morality'). Asked during a round-table discussion of *Hiroshima mon amour* (Alain Resnais, 1959) whether the unease generated by the film was moral or aesthetic, Godard provocatively reformulated a remark made by Luc Moullet in defence of the films of Samuel Fuller: la morale est l'affaire de travellings' ('morality is a question of tracking shots') Both these claims posit a connection between ethics and aesthetics; more specifically, they suggest that moral significance is generated by the formal organization of pro-filmic reality through mise-en-scène, rather than intrinsic to that reality. While Moullet's comment carries the reactionary implication that morality is only a question of tracking shots, Godard's version implies that an ethical hermeneutics might destabilize traditional distinctions between form and content. In Godard' s account, the tracking shot functions as a syneedoche for cinematic form and mise-en-scène. Such affirmations of the moral and, by implication, political significance of mise-en-scène may be seen as strategic at a time when cinema's status as a serious art form was still contested, and underpinned the mise-en-scène criticism pioneered in the 1950s in the French journal *Cahiers du cinema*. Yet although Godard's provocation retains little of its original polemical force today – ironical as been reduced to a cliché – much contemporary film criticism remains indebted to his insight write about cinema, today, is to inherit ... [an] idée fixe: tracking shots are a question of morality observed one French critic in 1998 of a formulation which has also found resonance in context utside France. For Godard's remark raises a question of continuing pertinence in film studies: what extent does aesthetic form, or style, determine ethical meaning?

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(3) Alan Resnais on Samuel Fuller's films

(4) Luc Moullet on Samuel Fuller's films

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18905]
2[Option ID=18906]
3[Option ID=18907]
4[Option ID=18908]

Sl. No.68
QBID:9022068

Read the following passage and answer the question :

Probably the best-known critical statement about film and ethics is Jean-Luc Godard's quip in 1959 that 'le travelling est affaire de morale' ('tracking shots are a question of morality'). Asked during a round-table discussion of *Hiroshima mon amour* (Alain Resnais, 1959) whether the unease generated by the film was moral or aesthetic, Godard provocatively reformulated a remark made by Luc Moullet in defence of the films of Samuel Fuller: la morale est l'affaire de travellings' ('morality is a question of tracking shots') Both these claims posit a connection between ethics and aesthetics; more specifically, they suggest that moral significance is generated by the formal organization of pro-filmic reality through mise-en-scène, rather than intrinsic to that reality. While Moullet's comment carries the reactionary implication that morality is only a question of tracking shots, Godard's version implies that an ethical hermeneutics might destabilize traditional distinctions between form and content. In Godard' s account, the tracking shot functions as a syneedoche for cinematic form and mise-en-scène. Such affirmations of the moral and, by implication, political significance of mise-en-scène may be seen as strategic at a time when cinema's status as a serious art form was still contested, and underpinned the mise-en-scène criticism pioneered in the 1950s in the French journal *Cahiers du cinema*. Yet although Godard's provocation retains little of its original polemical force today – ironical as been reduced to a cliché – much contemporary film criticism remains indebted to his insight write about cinema, today, is to inherit ... [an] idée fixe: tracking shots are a question of morality observed one French critic in 1998 of a formulation which has also found resonance in context utside France. For Godard's remark raises a question of continuing pertinence in film studies: what extent does aesthetic form, or style, determine ethical meaning?

According to Godard, the tracking shot is

(1) The most important shot in any film (2) Must be included in all films

(3) A French style of filmmaking (4) Suffused with questions of morality

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18909]
2[Option ID=18910]
3[Option ID=18911]
4[Option ID=18912]

Sl. No.69
QBID:9022069

Read the following passage and answer the question :

Probably the best-known critical statement about film and ethics is Jean-Luc Godard's quip in 1959 that 'le travelling est affaire de morale' ('tracking shots are a question of morality'). Asked during a round-table discussion of *Hiroshima mon amour* (Alain Resnais, 1959) whether the unease generated by the film was moral or aesthetic, Godard provocatively reformulated a remark made by Luc Moullet in defence of the films of Samuel Fuller: la morale est l'affaire de travellings' ('morality is a question of tracking shots') Both these claims posit a connection between ethics and aesthetics; more specifically, they suggest that moral significance is generated by the formal organization of pro-filmic reality through mise-en-scène, rather than intrinsic to that reality. While Moullet's comment carries the reactionary implication that morality is only a question of tracking shots, Godard's version implies that an ethical hermeneutics might destabilize traditional distinctions between form and content. In Godard' s account, the tracking shot functions as a syneedoche for cinematic form and mise-en-scène. Such affirmations of the moral and, by implication, political significance of mise-en-scène may be seen as strategic at a time when cinema's status as a serious art form was still contested, and underpinned the mise-en-scène criticism pioneered in the 1950s in the French journal *Cahiers du cinema*. Yet although Godard's provocation retains little of its original polemical force today – ironical as been reduced to a cliché – much contemporary film criticism remains indebted to his insight write about cinema, today, is to inherit ... [an] idée fixe: tracking shots are a question of morality observed one French critic in 1998 of a formulation which has also found resonance in context utside France. For Godard's remark raises a question of continuing pertinence in film studies: what extent does aesthetic form, or style, determine ethical meaning?

The author suggests that *Hiroshima Mon mon amour*

(1) Was a film that influenced Godard

(2) Was a film that was easy to make

(3) Was a film that made audiences uncomfortable

(4) Was a film that audiences rejected

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18913]
2[Option ID=18914]
3[Option ID=18915]
4[Option ID=18916]

Sl. No.70
QBID:9022070

Read the following passage and answer the question :

Probably the best-known critical statement about film and ethics is Jean-Luc Godard's quip in 1959 that 'le travelling est affaire de morale' ('tracking shots are a question of morality'). Asked during a round-table discussion of *Hiroshima mon amour* (Alain Resnais, 1959) whether the unease generated by the film was moral or aesthetic, Godard provocatively reformulated a remark made by Luc Moullet in defence of the films of Samuel Fuller: la morale est l'affaire de travellings' ('morality is a question of tracking shots') Both these claims posit a connection between ethics and aesthetics; more specifically, they suggest that moral significance is generated by the formal organization of pro-filmic reality through mise-en-scène, rather than intrinsic to that reality. While Moullet's comment carries the reactionary implication that morality is only a question of tracking shots, Godard's version implies that an ethical hermeneutics might destabilize traditional distinctions between form and content. In Godard' s account, the tracking shot functions as a syneedoche for cinematic form and mise-en-scène. Such affirmations of the moral and, by implication, political significance of mise-en-scène may be seen as strategic at a time when cinema's status as a serious art form was still contested, and underpinned the mise-en-scène criticism pioneered in the 1950s in the French journal *Cahiers du cinema*. Yet although Godard's provocation retains little of its original polemical force today – ironical as been reduced to a cliché – much contemporary film criticism remains indebted to his insight write about cinema, today, is to inherit ... [an] idée fixe: tracking shots are a question of morality observed one French critic in 1998 of a formulation which has also found resonance in context utside France. For Godard's remark raises a question of continuing pertinence in film studies: what extent does aesthetic form, or style, determine ethical meaning?

According to the author, Godard transformed Moullet's comment

(1) Into a cliché
(2) Into an over-simplification
(3) Into a reactionary comment
(4) Into a more complex formulation

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18917]
2[Option ID=18918]
3[Option ID=18919]
4[Option ID=18920]

Sl. No.71
QBID:9022071

Read the following passage and answer the question :

Probably the best-known critical statement about film and ethics is Jean-Luc Godard's quip in 1959 that 'le travelling est affaire de morale' ('tracking shots are a question of morality'). Asked during a round-table discussion of *Hiroshima mon amour* (Alain Resnais, 1959) whether the unease generated by the film was moral or aesthetic, Godard provocatively reformulated a remark made by Luc Moullet in defence of the films of Samuel Fuller: la morale est l'affaire de travellings' ('morality is a question of tracking shots') Both these claims posit a connection between ethics and aesthetics; more specifically, they suggest that moral significance is generated by the formal organization of pro-filmic reality through mise-en-scène, rather than intrinsic to that reality. While Moullet's comment carries the reactionary implication that morality is only a question of tracking shots, Godard's version implies that an ethical hermeneutics might destabilize traditional distinctions between form and content. In Godard' s account, the tracking shot functions as a syneedoche for cinematic form and mise-en-scène. Such affirmations of the moral and, by implication, political significance of mise-en-scène may be seen as strategic at a time when cinema's status as a serious art form was still contested, and underpinned the mise-en-scène criticism pioneered in the 1950s in the French journal *Cahiers du cinema*. Yet although Godard's provocation retains little of its original polemical force today – ironical as been reduced to a cliché – much contemporary film criticism remains indebted to his insight write about cinema, today, is to inherit ... [an] idée fixe: tracking shots are a question of morality observed one French critic in 1998 of a formulation which has also found resonance in context utside France. For Godard's remark raises a question of continuing pertinence in film studies: what extent does aesthetic form, or style, determine ethical meaning?

According to the author, Godard's comment about tracking shots

(1) Is no longer relevant
(2) Has faded into significance
(3) Has continued significance for cinema today
(4) Has no direct bearing on cinema today

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=18921]
2[Option ID=18922]
3[Option ID=18923]
4[Option ID=18924]

Sl. No.72
QBID:9022072

Read the following passage and answer the question :

Probably the best-known critical statement about film and ethics is Jean-Luc Godard's quip in 1959 that 'le travelling est affaire de morale' ('tracking shots are a question of morality'). Asked during a round-table discussion of *Hiroshima mon amour* (Alain Resnais, 1959) whether the unease generated by the film was moral or aesthetic, Godard provocatively reformulated a remark made by Luc Moullet in defence of the films of Samuel Fuller: la morale est l'affaire de travellings' ('morality is a question of tracking shots') Both these claims posit a connection between ethics and aesthetics; more specifically, they suggest that moral significance is generated by the formal organization of pro-filmic reality through mise-en-scène, rather than intrinsic to that reality. While Moullet's comment carries the reactionary implication that morality is only a question of tracking shots, Godard's version implies that an ethical hermeneutics might destabilize traditional distinctions between form and content. In Godard' s account, the tracking shot functions as a syneedoche for cinematic form and mise-en-scène. Such affirmations of the moral and, by implication, political significance of mise-en-scène may be seen as strategic at a time when cinema's status as a serious art form was still contested, and underpinned the mise-en-scène criticism pioneered in the 1950s in the French journal *Cahiers du cinema*. Yet although Godard's provocation retains little of its original polemical force today – ironical as been reduced to a cliché – much contemporary film criticism remains indebted to his insight write about cinema, today, is to inherit ... [an] idée fixe: tracking shots are a question of morality observed one French critic in 1998 of a formulation which has also found resonance in context utside France. For Godard's remark raises a question of continuing pertinence in film studies: what extent does aesthetic form, or style, determine ethical meaning?

The author suggests that Godard's statement about tracking shots and morality, is probably

(1) The most famous statement in film history

(2) The most famous statement made on the subject of ethics and film

(3) The most famous statement made by a filmmaker

(4) The most famous statement made by Godard

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18925]
2[Option ID=18926]
3[Option ID=18927]
4[Option ID=18928]

Sl. No.73
QBID:9022073

Read the following passage and answer the question :

Probably the best-known critical statement about film and ethics is Jean-Luc Godard's quip in 1959 that 'le travelling est affaire de morale' ('tracking shots are a question of morality'). Asked during a round-table discussion of *Hiroshima mon amour* (Alain Resnais, 1959) whether the unease generated by the film was moral or aesthetic, Godard provocatively reformulated a remark made by Luc Moullet in defence of the films of Samuel Fuller: la morale est l'affaire de travellings' ('morality is a question of tracking shots') Both these claims posit a connection between ethics and aesthetics; more specifically, they suggest that moral significance is generated by the formal organization of pro-filmic reality through mise-en-scène, rather than intrinsic to that reality. While Moullet's comment carries the reactionary implication that morality is only a question of tracking shots, Godard's version implies that an ethical hermeneutics might destabilize traditional distinctions between form and content. In Godard' s account, the tracking shot functions as a syneedoche for cinematic form and mise-en-scène. Such affirmations of the moral and, by implication, political significance of mise-en-scène may be seen as strategic at a time when cinema's status as a serious art form was still contested, and underpinned the mise-en-scène criticism pioneered in the 1950s in the French journal *Cahiers du cinema*. Yet although Godard's provocation retains little of its original polemical force today – ironical as been reduced to a cliché – much contemporary film criticism remains indebted to his insight write about cinema, today, is to inherit ... [an] idée fixe: tracking shots are a question of morality observed one French critic in 1998 of a formulation which has also found resonance in context utside France. For Godard's remark raises a question of continuing pertinence in film studies: what extent does aesthetic form, or style, determine ethical meaning?

Cahiers du cinema is cited in this passage

(1) As an example of a French journal

(2) As an example of ethical journalism

(3) As an example of mixed media journalism

(4) As an example of a certain style of film criticism

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18929]
2[Option ID=18930]
3[Option ID=18931]
4[Option ID=18932]

Sl. No.74
QBID:9022074

Read the following passage and answer the question :

Probably the best-known critical statement about film and ethics is Jean-Luc Godard's quip in 1959 that 'le travelling est affaire de morale' ('tracking shots are a question of morality'). Asked during a round-table discussion of *Hiroshima mon amour* (Alain Resnais, 1959) whether the unease generated by the film was moral or aesthetic, Godard provocatively reformulated a remark made by Luc Moullet in defence of the films of Samuel Fuller: la morale est l'affaire de travellings' ('morality is a question of tracking shots') Both these claims posit a connection between ethics and aesthetics; more specifically, they suggest that moral significance is generated by the formal organization of pro-filmic reality through mise-en-scène, rather than intrinsic to that reality. While Moullet's comment carries the reactionary implication that morality is only a question of tracking shots, Godard's version implies that an ethical hermeneutics might destabilize traditional distinctions between form and content. In Godard' s account, the tracking shot functions as a syneedoche for cinematic form and mise-en-scène. Such affirmations of the moral and, by implication, political significance of mise-en-scène may be seen as strategic at a time when cinema's status as a serious art form was still contested, and underpinned the mise-en-scène criticism pioneered in the 1950s in the French journal *Cahiers du cinema*. Yet although Godard's provocation retains little of its original polemical force today – ironical as been reduced to a cliché – much contemporary film criticism remains indebted to his insight write about cinema, today, is to inherit ... [an] idée fixe: tracking shots are a question of morality observed one French critic in 1998 of a formulation which has also found resonance in context utside France. For Godard's remark raises a question of continuing pertinence in film studies: what extent does aesthetic form, or style, determine ethical meaning?

The central motivation of this passage is to explore

(1) The relationship of Godard to French Film Criticism

(2) The role played by Godard in French cinema

(3) The relationship between ethics and aesthetics

(4) The relationship between the tracking shot and montage

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18933]
2[Option ID=18934]
3[Option ID=18935]
4[Option ID=18936]

Sl. No.75
QBID:9022075

Read the following passage and answer the question :

Probably the best-known critical statement about film and ethics is Jean-Luc Godard's quip in 1959 that 'le travelling est affaire de morale' ('tracking shots are a question of morality'). Asked during a round-table discussion of *Hiroshima mon amour* (Alain Resnais, 1959) whether the unease generated by the film was moral or aesthetic, Godard provocatively reformulated a remark made by Luc Moullet in defence of the films of Samuel Fuller: la morale est l'affaire de travellings' ('morality is a question of tracking shots') Both these claims posit a connection between ethics and aesthetics; more specifically, they suggest that moral significance is generated by the formal organization of pro-filmic reality through mise-en-scène, rather than intrinsic to that reality. While Moullet's comment carries the reactionary implication that morality is only a question of tracking shots, Godard's version implies that an ethical hermeneutics might destabilize traditional distinctions between form and content. In Godard' s account, the tracking shot functions as a syneedoche for cinematic form and mise-en-scène. Such affirmations of the moral and, by implication, political significance of mise-en-scène may be seen as strategic at a time when cinema's status as a serious art form was still contested, and underpinned the mise-en-scène criticism pioneered in the 1950s in the French journal *Cahiers du cinema*. Yet although Godard's provocation retains little of its original polemical force today – ironical as been reduced to a cliché – much contemporary film criticism remains indebted to his insight write about cinema, today, is to inherit ... [an] idée fixe: tracking shots are a question of morality observed one French critic in 1998 of a formulation which has also found resonance in context utside France. For Godard's remark raises a question of continuing pertinence in film studies: what extent does aesthetic form, or style, determine ethical meaning?

The author uses at least three direct quotations in this passage. They are attributed to

(1) Sam Fuller, Alan Renais and Godard

(2) Sam Fuller, Luc Moullet and Godard

(3) Godard, Luc Moullet and a French film critic

(4) Godard, Sam Fuller and a French Film Critic

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18937]
2[Option ID=18938]
3[Option ID=18939]
4[Option ID=18940]

Sl. No.76
QBID:9022076

Read the following passage and answer the question :

The *Spiral Jetty* project, was a complex that comprised the creation of the earthwork (made of salt, rocks and mud) – a jetty – the homonymous film, the text that Robert Smithson wrote around the experience of *Spiral Jetty*'s production and filming, and the creation of an underground cinema that would be located in a below ground cave and would project only the film of its own construction. In Smithson, cinema is a construction, a survey of the obscurities of matter, a technical procedure that gives back in another cinematic form, the cinematic that the artist finds on the surface of reality. To think of the *Spiral Jetty* film from concepts of cinematic temporality and historical time is a captivating reading. For Smithson, cinema is an « Archeozoic medium,» which should be understood as more than a simple translation of Smithson's interest in matter and the times of the earth, but rather as underlining a condition of the analog in cinema: the film and the work are transitive, present, past and future are concomitant. Smithson's approach is not teleological, there is a tension that prevents the work from being closed. The cinema, made up of different stages and pieces of equipment that are added to compose a film, thus being at risk of transformation, has these same non-synchronous temporalities.

The declination of the work *Spiral Jetty* in a film authorizes a spatio-temporal relationship of the work in a different way. The scale of shots and the play of temporalities that assist the construction and experience of the work, are effectively transformed by a diegesis that inscribes in the film a geological temporality and a space made up of paths and accumulations, giving the film an expansive timelessness. By this I mean that, in Smithson's cinematic landscapes, abstractions of matter are cut out (we see details of salt, water), we go from details to expansion (the jetty shot from a helicopter), and through the alternation between the large and small scale shots, Smithson translates the temporality and transformation of matter in a cinematic form. In addition to cutting the shots, Smithson rehearses camera movements that reproduce the shape of the work and that could be interpreted as a kind of McLuhanism – an embodiment of the work in the device. Productively for me, it will be to understand that what Smithson sees as the cinematic of the real, in his approach to McLuhan, is that after the Second World War, with the launch of the bombs in Hiroshima and Nagasaki, naturalism is no longer possible, that the Real has become a series of fixed, gaseous images that need to be restored – McLuhan's *reel time*. The cinematographic image can give us time coordinates and the progression of things in space and thus demonstrate how to transform a given space into *any space whatever*, which is the potential of the spiral jetty, an entropic space that is being built, that takes us out of it and nowhere.

Robert Smithson was a famous

(1) American Conceptual Minimalist
(2) British Abstract Minimalist
(3) American Abstract Minimalist
(4) British Conceptual Minimalist

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18941]
2[Option ID=18942]
3[Option ID=18943]
4[Option ID=18944]

Sl. No.77
QBID:9022077

Read the following passage and answer the question :

The *Spiral Jetty* project, was a complex that comprised the creation of the earthwork (made of salt, rocks and mud) – a jetty – the homonymous film, the text that Robert Smithson wrote around the experience of *Spiral Jetty*'s production and filming, and the creation of an underground cinema that would be located in a below ground cave and would project only the film of its own construction. In Smithson, cinema is a construction, a survey of the obscurities of matter, a technical procedure that gives back in another cinematic form, the cinematic that the artist finds on the surface of reality. To think of the *Spiral Jetty* film from concepts of cinematic temporality and historical time is a captivating reading. For Smithson, cinema is an « Archeozoic medium,» which should be understood as more than a simple translation of Smithson's interest in matter and the times of the earth, but rather as underlining a condition of the analog in cinema: the film and the work are transitive, present, past and future are concomitant. Smithson's approach is not teleological, there is a tension that prevents the work from being closed. The cinema, made up of different stages and pieces of equipment that are added to compose a film, thus being at risk of transformation, has these same non-synchronous temporalities.

The declination of the work *Spiral Jetty* in a film authorizes a spatio-temporal relationship of the work in a different way. The scale of shots and the play of temporalities that assist the construction and experience of the work, are effectively transformed by a diegesis that inscribes in the film a geological temporality and a space made up of paths and accumulations, giving the film an expansive timelessness. By this I mean that, in Smithson's cinematic landscapes, abstractions of matter are cut out (we see details of salt, water), we go from details to expansion (the jetty shot from a helicopter), and through the alternation between the large and small scale shots, Smithson translates the temporality and transformation of matter in a cinematic form. In addition to cutting the shots, Smithson rehearses camera movements that reproduce the shape of the work and that could be interpreted as a kind of McLuhanism – an embodiment of the work in the device. Productively for me, it will be to understand that what Smithson sees as the cinematic of the real, in his approach to McLuhan, is that after the Second World War, with the launch of the bombs in Hiroshima and Nagasaki, naturalism is no longer possible, that the Real has become a series of fixed, gaseous images that need to be restored – McLuhan's *reel time*. The cinematographic image can give us time coordinates and the progression of things in space and thus demonstrate how to transform a given space into *any space whatever*, which is the potential of the spiral jetty, an entropic space that is being built, that takes us out of it and nowhere.

Earthworks referred to in the above passage are

(1) Objects made out of earth

(2) Large scale sculpture that cannot be contained in a gallery

(3) Natural earth features as art

(4) Shoreline artworks such as ports, jetties etc

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18945]
2[Option ID=18946]
3[Option ID=18947]
4[Option ID=18948]

Sl. No.78
QBID:9022078

Read the following passage and answer the question :

The *Spiral Jetty* project, was a complex that comprised the creation of the earthwork (made of salt, rocks and mud) – a jetty – the homonymous film, the text that Robert Smithson wrote around the experience of *Spiral Jetty*'s production and filming, and the creation of an underground cinema that would be located in a below ground cave and would project only the film of its own construction. In Smithson, cinema is a construction, a survey of the obscurities of matter, a technical procedure that gives back in another cinematic form, the cinematic that the artist finds on the surface of reality. To think of the *Spiral Jetty* film from concepts of cinematic temporality and historical time is a captivating reading. For Smithson, cinema is an « Archeozoic medium,» which should be understood as more than a simple translation of Smithson's interest in matter and the times of the earth, but rather as underlining a condition of the analog in cinema: the film and the work are transitive, present, past and future are concomitant. Smithson's approach is not teleological, there is a tension that prevents the work from being closed. The cinema, made up of different stages and pieces of equipment that are added to compose a film, thus being at risk of transformation, has these same non-synchronous temporalities.

The declination of the work *Spiral Jetty* in a film authorizes a spatio-temporal relationship of the work in a different way. The scale of shots and the play of temporalities that assist the construction and experience of the work, are effectively transformed by a diegesis that inscribes in the film a geological temporality and a space made up of paths and accumulations, giving the film an expansive timelessness. By this I mean that, in Smithson's cinematic landscapes, abstractions of matter are cut out (we see details of salt, water), we go from details to expansion (the jetty shot from a helicopter), and through the alternation between the large and small scale shots, Smithson translates the temporality and transformation of matter in a cinematic form. In addition to cutting the shots, Smithson rehearses camera movements that reproduce the shape of the work and that could be interpreted as a kind of McLuhanism – an embodiment of the work in the device. Productively for me, it will be to understand that what Smithson sees as the cinematic of the real, in his approach to McLuhan, is that after the Second World War, with the launch of the bombs in Hiroshima and Nagasaki, naturalism is no longer possible, that the Real has become a series of fixed, gaseous images that need to be restored – McLuhan's *reel time*. The cinematographic image can give us time coordinates and the progression of things in space and thus demonstrate how to transform a given space into *any space whatever*, which is the potential of the spiral jetty, an entropic space that is being built, that takes us out of it and nowhere.

Why did Smithson make a film about his artwork, *Spiral Jetty*?

(1) As a companion piece to his earthwork

(2) As a guide for people to understand what *Spiral Jetty* was all about

(3) As documentation of his work

(4) To state that the Jetty is a film

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18949]
2[Option ID=18950]
3[Option ID=18951]
4[Option ID=18952]

Sl. No.79
QBID:9022079

Read the following passage and answer the question :

The *Spiral Jetty* project, was a complex that comprised the creation of the earthwork (made of salt, rocks and mud) – a jetty – the homonymous film, the text that Robert Smithson wrote around the experience of *Spiral Jetty*'s production and filming, and the creation of an underground cinema that would be located in a below ground cave and would project only the film of its own construction. In Smithson, cinema is a construction, a survey of the obscurities of matter, a technical procedure that gives back in another cinematic form, the cinematic that the artist finds on the surface of reality. To think of the *Spiral Jetty* film from concepts of cinematic temporality and historical time is a captivating reading. For Smithson, cinema is an « Archeozoic medium,» which should be understood as more than a simple translation of Smithson's interest in matter and the times of the earth, but rather as underlining a condition of the analog in cinema: the film and the work are transitive, present, past and future are concomitant. Smithson's approach is not teleological, there is a tension that prevents the work from being closed. The cinema, made up of different stages and pieces of equipment that are added to compose a film, thus being at risk of transformation, has these same non-synchronous temporalities.

The declination of the work *Spiral Jetty* in a film authorizes a spatio-temporal relationship of the work in a different way. The scale of shots and the play of temporalities that assist the construction and experience of the work, are effectively transformed by a diegesis that inscribes in the film a geological temporality and a space made up of paths and accumulations, giving the film an expansive timelessness. By this I mean that, in Smithson's cinematic landscapes, abstractions of matter are cut out (we see details of salt, water), we go from details to expansion (the jetty shot from a helicopter), and through the alternation between the large and small scale shots, Smithson translates the temporality and transformation of matter in a cinematic form. In addition to cutting the shots, Smithson rehearses camera movements that reproduce the shape of the work and that could be interpreted as a kind of McLuhanism – an embodiment of the work in the device. Productively for me, it will be to understand that what Smithson sees as the cinematic of the real, in his approach to McLuhan, is that after the Second World War, with the launch of the bombs in Hiroshima and Nagasaki, naturalism is no longer possible, that the Real has become a series of fixed, gaseous images that need to be restored – McLuhan's *reel time*. The cinematographic image can give us time coordinates and the progression of things in space and thus demonstrate how to transform a given space into *any space whatever*, which is the potential of the spiral jetty, an entropic space that is being built, that takes us out of it and nowhere.

What does Smithson mean when he says that cinema is an 'Archezoic medium'?

(1) That cinema is a medium apt for use in archaeology

(2) That cinema is a very old medium

(3) That cinema is about life of a pre-historic era

(4) That cinema is an extinct medium

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18953]
2[Option ID=18954]
3[Option ID=18955]
4[Option ID=18956]

Sl. No.80
QBID:9022080

Read the following passage and answer the question :

The *Spiral Jetty* project, was a complex that comprised the creation of the earthwork (made of salt, rocks and mud) – a jetty – the homonymous film, the text that Robert Smithson wrote around the experience of *Spiral Jetty*'s production and filming, and the creation of an underground cinema that would be located in a below ground cave and would project only the film of its own construction. In Smithson, cinema is a construction, a survey of the obscurities of matter, a technical procedure that gives back in another cinematic form, the cinematic that the artist finds on the surface of reality. To think of the *Spiral Jetty* film from concepts of cinematic temporality and historical time is a captivating reading. For Smithson, cinema is an « Archeozoic medium,» which should be understood as more than a simple translation of Smithson's interest in matter and the times of the earth, but rather as underlining a condition of the analog in cinema: the film and the work are transitive, present, past and future are concomitant. Smithson's approach is not teleological, there is a tension that prevents the work from being closed. The cinema, made up of different stages and pieces of equipment that are added to compose a film, thus being at risk of transformation, has these same non-synchronous temporalities.

The declination of the work *Spiral Jetty* in a film authorizes a spatio-temporal relationship of the work in a different way. The scale of shots and the play of temporalities that assist the construction and experience of the work, are effectively transformed by a diegesis that inscribes in the film a geological temporality and a space made up of paths and accumulations, giving the film an expansive timelessness. By this I mean that, in Smithson's cinematic landscapes, abstractions of matter are cut out (we see details of salt, water), we go from details to expansion (the jetty shot from a helicopter), and through the alternation between the large and small scale shots, Smithson translates the temporality and transformation of matter in a cinematic form. In addition to cutting the shots, Smithson rehearses camera movements that reproduce the shape of the work and that could be interpreted as a kind of McLuhanism – an embodiment of the work in the device. Productively for me, it will be to understand that what Smithson sees as the cinematic of the real, in his approach to McLuhan, is that after the Second World War, with the launch of the bombs in Hiroshima and Nagasaki, naturalism is no longer possible, that the Real has become a series of fixed, gaseous images that need to be restored – McLuhan's *reel time*. The cinematographic image can give us time coordinates and the progression of things in space and thus demonstrate how to transform a given space into *any space whatever*, which is the potential of the spiral jetty, an entropic space that is being built, that takes us out of it and nowhere.

Why does Smithson want to leave a film on the making of the cave inside the cave?

(1) To show that modern life is peaceful, its history is violent

(2) To document his work as an artist

(3) To fool the spectator who is expecting something incredible inside the cave

(4) To illustrate the theory of the *ying* and *yang*

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18957]
2[Option ID=18958]
3[Option ID=18959]
4[Option ID=18960]

Sl. No.81
QBID:9022081

Read the following passage and answer the question :

The *Spiral Jetty* project, was a complex that comprised the creation of the earthwork (made of salt, rocks and mud) – a jetty – the homonymous film, the text that Robert Smithson wrote around the experience of *Spiral Jetty*'s production and filming, and the creation of an underground cinema that would be located in a below ground cave and would project only the film of its own construction. In Smithson, cinema is a construction, a survey of the obscurities of matter, a technical procedure that gives back in another cinematic form, the cinematic that the artist finds on the surface of reality. To think of the *Spiral Jetty* film from concepts of cinematic temporality and historical time is a captivating reading. For Smithson, cinema is an « Archeozoic medium,» which should be understood as more than a simple translation of Smithson's interest in matter and the times of the earth, but rather as underlining a condition of the analog in cinema: the film and the work are transitive, present, past and future are concomitant. Smithson's approach is not teleological, there is a tension that prevents the work from being closed. The cinema, made up of different stages and pieces of equipment that are added to compose a film, thus being at risk of transformation, has these same non-synchronous temporalities.

The declination of the work *Spiral Jetty* in a film authorizes a spatio-temporal relationship of the work in a different way. The scale of shots and the play of temporalities that assist the construction and experience of the work, are effectively transformed by a diegesis that inscribes in the film a geological temporality and a space made up of paths and accumulations, giving the film an expansive timelessness. By this I mean that, in Smithson's cinematic landscapes, abstractions of matter are cut out (we see details of salt, water), we go from details to expansion (the jetty shot from a helicopter), and through the alternation between the large and small scale shots, Smithson translates the temporality and transformation of matter in a cinematic form. In addition to cutting the shots, Smithson rehearses camera movements that reproduce the shape of the work and that could be interpreted as a kind of McLuhanism – an embodiment of the work in the device. Productively for me, it will be to understand that what Smithson sees as the cinematic of the real, in his approach to McLuhan, is that after the Second World War, with the launch of the bombs in Hiroshima and Nagasaki, naturalism is no longer possible, that the Real has become a series of fixed, gaseous images that need to be restored – McLuhan's *reel time*. The cinematographic image can give us time coordinates and the progression of things in space and thus demonstrate how to transform a given space into *any space whatever*, which is the potential of the spiral jetty, an entropic space that is being built, that takes us out of it and nowhere.

Marshall McLuhan referred to in the above passage was a/an

(1) American film theorist
(2) Canadian media theorist
(3) British media theorist
(4) Australian film theorist

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18961]
2[Option ID=18962]
3[Option ID=18963]
4[Option ID=18964]

Sl. No.82
QBID:9022082

Read the following passage and answer the question :

The *Spiral Jetty* project, was a complex that comprised the creation of the earthwork (made of salt, rocks and mud) – a jetty – the homonymous film, the text that Robert Smithson wrote around the experience of *Spiral Jetty*'s production and filming, and the creation of an underground cinema that would be located in a below ground cave and would project only the film of its own construction. In Smithson, cinema is a construction, a survey of the obscurities of matter, a technical procedure that gives back in another cinematic form, the cinematic that the artist finds on the surface of reality. To think of the *Spiral Jetty* film from concepts of cinematic temporality and historical time is a captivating reading. For Smithson, cinema is an « Archeozoic medium,» which should be understood as more than a simple translation of Smithson's interest in matter and the times of the earth, but rather as underlining a condition of the analog in cinema: the film and the work are transitive, present, past and future are concomitant. Smithson's approach is not teleological, there is a tension that prevents the work from being closed. The cinema, made up of different stages and pieces of equipment that are added to compose a film, thus being at risk of transformation, has these same non-synchronous temporalities.

The declination of the work *Spiral Jetty* in a film authorizes a spatio-temporal relationship of the work in a different way. The scale of shots and the play of temporalities that assist the construction and experience of the work, are effectively transformed by a diegesis that inscribes in the film a geological temporality and a space made up of paths and accumulations, giving the film an expansive timelessness. By this I mean that, in Smithson's cinematic landscapes, abstractions of matter are cut out (we see details of salt, water), we go from details to expansion (the jetty shot from a helicopter), and through the alternation between the large and small scale shots, Smithson translates the temporality and transformation of matter in a cinematic form. In addition to cutting the shots, Smithson rehearses camera movements that reproduce the shape of the work and that could be interpreted as a kind of McLuhanism – an embodiment of the work in the device. Productively for me, it will be to understand that what Smithson sees as the cinematic of the real, in his approach to McLuhan, is that after the Second World War, with the launch of the bombs in Hiroshima and Nagasaki, naturalism is no longer possible, that the Real has become a series of fixed, gaseous images that need to be restored – McLuhan's *reel time*. The cinematographic image can give us time coordinates and the progression of things in space and thus demonstrate how to transform a given space into *any space whatever*, which is the potential of the spiral jetty, an entropic space that is being built, that takes us out of it and nowhere.

Why does Smithson use large and small scale shorts to film the Jetty?

(1) To give us a more detailed understanding of his artwork

(2) To have fun with shooting from the helicopter

(3) To theorize about microcosm and macrocosm

(4) To show that civilization is an earthwork

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18965]
2[Option ID=18966]
3[Option ID=18967]
4[Option ID=18968]

Sl. No.83
QBID:9022083

Read the following passage and answer the question :

The *Spiral Jetty* project, was a complex that comprised the creation of the earthwork (made of salt, rocks and mud) – a jetty – the homonymous film, the text that Robert Smithson wrote around the experience of *Spiral Jetty*'s production and filming, and the creation of an underground cinema that would be located in a below ground cave and would project only the film of its own construction. In Smithson, cinema is a construction, a survey of the obscurities of matter, a technical procedure that gives back in another cinematic form, the cinematic that the artist finds on the surface of reality. To think of the *Spiral Jetty* film from concepts of cinematic temporality and historical time is a captivating reading. For Smithson, cinema is an « Archeozoic medium,» which should be understood as more than a simple translation of Smithson's interest in matter and the times of the earth, but rather as underlining a condition of the analog in cinema: the film and the work are transitive, present, past and future are concomitant. Smithson's approach is not teleological, there is a tension that prevents the work from being closed. The cinema, made up of different stages and pieces of equipment that are added to compose a film, thus being at risk of transformation, has these same non-synchronous temporalities.

The declination of the work *Spiral Jetty* in a film authorizes a spatio-temporal relationship of the work in a different way. The scale of shots and the play of temporalities that assist the construction and experience of the work, are effectively transformed by a diegesis that inscribes in the film a geological temporality and a space made up of paths and accumulations, giving the film an expansive timelessness. By this I mean that, in Smithson's cinematic landscapes, abstractions of matter are cut out (we see details of salt, water), we go from details to expansion (the jetty shot from a helicopter), and through the alternation between the large and small scale shots, Smithson translates the temporality and transformation of matter in a cinematic form. In addition to cutting the shots, Smithson rehearses camera movements that reproduce the shape of the work and that could be interpreted as a kind of McLuhanism – an embodiment of the work in the device. Productively for me, it will be to understand that what Smithson sees as the cinematic of the real, in his approach to McLuhan, is that after the Second World War, with the launch of the bombs in Hiroshima and Nagasaki, naturalism is no longer possible, that the Real has become a series of fixed, gaseous images that need to be restored – McLuhan's *reel time*. The cinematographic image can give us time coordinates and the progression of things in space and thus demonstrate how to transform a given space into *any space whatever*, which is the potential of the spiral jetty, an entropic space that is being built, that takes us out of it and nowhere.

Why is the *Spiral Jetty* a sign of cinema after Hiroshima and Nagasaki?

(1) It signifies the need for cinema to go back to nature in the Atomic Age

(2) It signifies that earth and cinema are together dissolving away in the Atomic Age

(3) It signifies the empty space left after the destruction of civilization in the Atomic Age

(4) it signifies that art can only happen outside the museum in the Atomic Age

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18969]
2[Option ID=18970]
3[Option ID=18971]
4[Option ID=18972]

Sl. No.84
QBID:9022084

Read the following passage and answer the question :

The *Spiral Jetty* project, was a complex that comprised the creation of the earthwork (made of salt, rocks and mud) – a jetty – the homonymous film, the text that Robert Smithson wrote around the experience of *Spiral Jetty*'s production and filming, and the creation of an underground cinema that would be located in a below ground cave and would project only the film of its own construction. In Smithson, cinema is a construction, a survey of the obscurities of matter, a technical procedure that gives back in another cinematic form, the cinematic that the artist finds on the surface of reality. To think of the *Spiral Jetty* film from concepts of cinematic temporality and historical time is a captivating reading. For Smithson, cinema is an « Archeozoic medium,» which should be understood as more than a simple translation of Smithson's interest in matter and the times of the earth, but rather as underlining a condition of the analog in cinema: the film and the work are transitive, present, past and future are concomitant. Smithson's approach is not teleological, there is a tension that prevents the work from being closed. The cinema, made up of different stages and pieces of equipment that are added to compose a film, thus being at risk of transformation, has these same non-synchronous temporalities.

The declination of the work *Spiral Jetty* in a film authorizes a spatio-temporal relationship of the work in a different way. The scale of shots and the play of temporalities that assist the construction and experience of the work, are effectively transformed by a diegesis that inscribes in the film a geological temporality and a space made up of paths and accumulations, giving the film an expansive timelessness. By this I mean that, in Smithson's cinematic landscapes, abstractions of matter are cut out (we see details of salt, water), we go from details to expansion (the jetty shot from a helicopter), and through the alternation between the large and small scale shots, Smithson translates the temporality and transformation of matter in a cinematic form. In addition to cutting the shots, Smithson rehearses camera movements that reproduce the shape of the work and that could be interpreted as a kind of McLuhanism – an embodiment of the work in the device. Productively for me, it will be to understand that what Smithson sees as the cinematic of the real, in his approach to McLuhan, is that after the Second World War, with the launch of the bombs in Hiroshima and Nagasaki, naturalism is no longer possible, that the Real has become a series of fixed, gaseous images that need to be restored – McLuhan's *reel time*. The cinematographic image can give us time coordinates and the progression of things in space and thus demonstrate how to transform a given space into *any space whatever*, which is the potential of the spiral jetty, an entropic space that is being built, that takes us out of it and nowhere.

Which 20th century philosopher co-relates theories of evolution with the phrase 'the cinematic that the artist finds on the surface of reality'?

(1) Henri Bergson
(2) Ludwig Wittgenstein
(3) Maurice Merleau-Ponty
(4) Alfred North Whitehead

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18973]
2[Option ID=18974]
3[Option ID=18975]
4[Option ID=18976]

Sl. No.85
QBID:9022085

Read the following passage and answer the question :

The *Spiral Jetty* project, was a complex that comprised the creation of the earthwork (made of salt, rocks and mud) – a jetty – the homonymous film, the text that Robert Smithson wrote around the experience of *Spiral Jetty*'s production and filming, and the creation of an underground cinema that would be located in a below ground cave and would project only the film of its own construction. In Smithson, cinema is a construction, a survey of the obscurities of matter, a technical procedure that gives back in another cinematic form, the cinematic that the artist finds on the surface of reality. To think of the *Spiral Jetty* film from concepts of cinematic temporality and historical time is a captivating reading. For Smithson, cinema is an « Archeozoic medium,» which should be understood as more than a simple translation of Smithson's interest in matter and the times of the earth, but rather as underlining a condition of the analog in cinema: the film and the work are transitive, present, past and future are concomitant. Smithson's approach is not teleological, there is a tension that prevents the work from being closed. The cinema, made up of different stages and pieces of equipment that are added to compose a film, thus being at risk of transformation, has these same non-synchronous temporalities.

The declination of the work *Spiral Jetty* in a film authorizes a spatio-temporal relationship of the work in a different way. The scale of shots and the play of temporalities that assist the construction and experience of the work, are effectively transformed by a diegesis that inscribes in the film a geological temporality and a space made up of paths and accumulations, giving the film an expansive timelessness. By this I mean that, in Smithson's cinematic landscapes, abstractions of matter are cut out (we see details of salt, water), we go from details to expansion (the jetty shot from a helicopter), and through the alternation between the large and small scale shots, Smithson translates the temporality and transformation of matter in a cinematic form. In addition to cutting the shots, Smithson rehearses camera movements that reproduce the shape of the work and that could be interpreted as a kind of McLuhanism – an embodiment of the work in the device. Productively for me, it will be to understand that what Smithson sees as the cinematic of the real, in his approach to McLuhan, is that after the Second World War, with the launch of the bombs in Hiroshima and Nagasaki, naturalism is no longer possible, that the Real has become a series of fixed, gaseous images that need to be restored – McLuhan's *reel time*. The cinematographic image can give us time coordinates and the progression of things in space and thus demonstrate how to transform a given space into *any space whatever*, which is the potential of the spiral jetty, an entropic space that is being built, that takes us out of it and nowhere.

What would be a good title for the passage above?

(1) Analogical cinema
(2) Analogical materialism
(3) Analogical art
(4) Analogical idealism

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18977]
2[Option ID=18978]
3[Option ID=18979]
4[Option ID=18980]

Sl. No.86
QBID:9022086

Read the following passage and answer the question :

Yet for all the apparent continuity in these three basic types of contextual political dynamics in the work of our two generations of committed documentarists, their films, obviously do not look at all alike. Here is where the three determining factors I have mentioned come in: the enfranchisement of the Third World, the emergence of the New Left, and the explosion of cinema vérité. All have become interconnected to change the face of the contemporary committed documentary, with the technical transformations of the third factor often mirroring the significant ideological and thematic shifts occasioned by the first two. For example, the new lightweight cameras encouraged filmmakers to go beyond their traditional observational modes toward modes of participation and even of collaboration, intervention, and social catalysis. New stocks permitted new environments to be added to the documentary arsenal, for example leading feminists to add the iconography of kitchen-table rap groups to that of classical street corner demonstrations, enabling them to translate into filmic practice the political practice of intervening in the personal sphere. On another level, new accessibility of film and video hardware dramatically multiplied forms of collective and grassroots authorship to match the democratic aspirations of the new political movements. At the same time, increased access to the mainstream media added to the resources of compilationists; this enabled, on the one hand, filmic applications of new modes of social historiography (for example Before Stonewall), and on the other, new possibilities for montage subverters of the mainstream media, matching our increasing sensitivity to cultural aspects of domination (from *Millhouse* to *The Atomic Café*).

The invention of lightweight cameras enabled

(1) The participatory mode of documentary filmmaking

(2) Encouraged the fictional form of filmmaking

(3) The observational mode of filmmaking

(4) Gave a fillip to traditional modes of filmmaking

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18981]
2[Option ID=18982]
3[Option ID=18983]
4[Option ID=18984]

Sl. No.87
QBID:9022087

Read the following passage and answer the question :

Yet for all the apparent continuity in these three basic types of contextual political dynamics in the work of our two generations of committed documentarists, their films, obviously do not look at all alike. Here is where the three determining factors I have mentioned come in: the enfranchisement of the Third World, the emergence of the New Left, and the explosion of cinema vérité. All have become interconnected to change the face of the contemporary committed documentary, with the technical transformations of the third factor often mirroring the significant ideological and thematic shifts occasioned by the first two. For example, the new lightweight cameras encouraged filmmakers to go beyond their traditional observational modes toward modes of participation and even of collaboration, intervention, and social catalysis. New stocks permitted new environments to be added to the documentary arsenal, for example leading feminists to add the iconography of kitchen-table rap groups to that of classical street corner demonstrations, enabling them to translate into filmic practice the political practice of intervening in the personal sphere. On another level, new accessibility of film and video hardware dramatically multiplied forms of collective and grassroots authorship to match the democratic aspirations of the new political movements. At the same time, increased access to the mainstream media added to the resources of compilationists; this enabled, on the one hand, filmic applications of new modes of social historiography (for example Before Stonewall), and on the other, new possibilities for montage subverters of the mainstream media, matching our increasing sensitivity to cultural aspects of domination (from *Millhouse* to *The Atomic Café*).

One of the factors that determined the course of the documentary was the following?

(1) The fall of the third world movements

(2) The emergence of the first world

(3) The explosion of the third world

(4) The emergence of third world movements

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18985]
2[Option ID=18986]
3[Option ID=18987]
4[Option ID=18988]

Sl. No.88
QBID:9022088

Read the following passage and answer the question :

Yet for all the apparent continuity in these three basic types of contextual political dynamics in the work of our two generations of committed documentarists, their films, obviously do not look at all alike. Here is where the three determining factors I have mentioned come in: the enfranchisement of the Third World, the emergence of the New Left, and the explosion of cinema vérité. All have become interconnected to change the face of the contemporary committed documentary, with the technical transformations of the third factor often mirroring the significant ideological and thematic shifts occasioned by the first two. For example, the new lightweight cameras encouraged filmmakers to go beyond their traditional observational modes toward modes of participation and even of collaboration, intervention, and social catalysis. New stocks permitted new environments to be added to the documentary arsenal, for example leading feminists to add the iconography of kitchen-table rap groups to that of classical street corner demonstrations, enabling them to translate into filmic practice the political practice of intervening in the personal sphere. On another level, new accessibility of film and video hardware dramatically multiplied forms of collective and grassroots authorship to match the democratic aspirations of the new political movements. At the same time, increased access to the mainstream media added to the resources of compilationists; this enabled, on the one hand, filmic applications of new modes of social historiography (for example Before Stonewall), and on the other, new possibilities for montage subverters of the mainstream media, matching our increasing sensitivity to cultural aspects of domination (from *Millhouse* to *The Atomic Café*).

The author suggests that the works of committed documentarists

(1) Resemble each other strongly
(2) Have a family resemblance
(3) Are different from each other
(4) Are similar to fiction

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18989]
2[Option ID=18990]
3[Option ID=18991]
4[Option ID=18992]

Sl. No.89
QBID:9022089

Read the following passage and answer the question :

Yet for all the apparent continuity in these three basic types of contextual political dynamics in the work of our two generations of committed documentarists, their films, obviously do not look at all alike. Here is where the three determining factors I have mentioned come in: the enfranchisement of the Third World, the emergence of the New Left, and the explosion of cinema vérité. All have become interconnected to change the face of the contemporary committed documentary, with the technical transformations of the third factor often mirroring the significant ideological and thematic shifts occasioned by the first two. For example, the new lightweight cameras encouraged filmmakers to go beyond their traditional observational modes toward modes of participation and even of collaboration, intervention, and social catalysis. New stocks permitted new environments to be added to the documentary arsenal, for example leading feminists to add the iconography of kitchen-table rap groups to that of classical street corner demonstrations, enabling them to translate into filmic practice the political practice of intervening in the personal sphere. On another level, new accessibility of film and video hardware dramatically multiplied forms of collective and grassroots authorship to match the democratic aspirations of the new political movements. At the same time, increased access to the mainstream media added to the resources of compilationists; this enabled, on the one hand, filmic applications of new modes of social historiography (for example Before Stonewall), and on the other, new possibilities for montage subverters of the mainstream media, matching our increasing sensitivity to cultural aspects of domination (from *Millhouse* to *The Atomic Café*).

According to the author, cinéma vérité was

(1) A technological revolution

(2) A continuity of older forms of filmmaking

(3) A cinema of variety

(4) Name of a camera

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18993]
2[Option ID=18994]
3[Option ID=18995]
4[Option ID=18996]

Sl. No.90
QBID:9022090

Read the following passage and answer the question :

Yet for all the apparent continuity in these three basic types of contextual political dynamics in the work of our two generations of committed documentarists, their films, obviously do not look at all alike. Here is where the three determining factors I have mentioned come in: the enfranchisement of the Third World, the emergence of the New Left, and the explosion of cinema vérité. All have become interconnected to change the face of the contemporary committed documentary, with the technical transformations of the third factor often mirroring the significant ideological and thematic shifts occasioned by the first two. For example, the new lightweight cameras encouraged filmmakers to go beyond their traditional observational modes toward modes of participation and even of collaboration, intervention, and social catalysis. New stocks permitted new environments to be added to the documentary arsenal, for example leading feminists to add the iconography of kitchen-table rap groups to that of classical street corner demonstrations, enabling them to translate into filmic practice the political practice of intervening in the personal sphere. On another level, new accessibility of film and video hardware dramatically multiplied forms of collective and grassroots authorship to match the democratic aspirations of the new political movements. At the same time, increased access to the mainstream media added to the resources of compilationists; this enabled, on the one hand, filmic applications of new modes of social historiography (for example Before Stonewall), and on the other, new possibilities for montage subverters of the mainstream media, matching our increasing sensitivity to cultural aspects of domination (from *Millhouse* to *The Atomic Café*).

The author names *Before Stonewall*, *Millhouse* and *The Atomic Café* as examples of

(1) Famous fictional films

(2) New kinds of documentaries

(3) Documentaries that were made on a shoestring budget

(4) Documentaries that were unavailable for distribution

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=18997]
2[Option ID=18998]
3[Option ID=18999]
4[Option ID=19000]

Sl. No.91
QBID:9022091

Read the following passage and answer the question :

Yet for all the apparent continuity in these three basic types of contextual political dynamics in the work of our two generations of committed documentarists, their films, obviously do not look at all alike. Here is where the three determining factors I have mentioned come in: the enfranchisement of the Third World, the emergence of the New Left, and the explosion of cinema vérité. All have become interconnected to change the face of the contemporary committed documentary, with the technical transformations of the third factor often mirroring the significant ideological and thematic shifts occasioned by the first two. For example, the new lightweight cameras encouraged filmmakers to go beyond their traditional observational modes toward modes of participation and even of collaboration, intervention, and social catalysis. New stocks permitted new environments to be added to the documentary arsenal, for example leading feminists to add the iconography of kitchen-table rap groups to that of classical street corner demonstrations, enabling them to translate into filmic practice the political practice of intervening in the personal sphere. On another level, new accessibility of film and video hardware dramatically multiplied forms of collective and grassroots authorship to match the democratic aspirations of the new political movements. At the same time, increased access to the mainstream media added to the resources of compilationists; this enabled, on the one hand, filmic applications of new modes of social historiography (for example Before Stonewall), and on the other, new possibilities for montage subverters of the mainstream media, matching our increasing sensitivity to cultural aspects of domination (from *Millhouse* to *The Atomic Café*).

Access to filmmaking technology made documentary filmmaking

(1) More expensive
(2) More cumbersome
(3) More hierarchical
(4) More democratic

(1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=19001]
2[Option ID=19002]
3[Option ID=19003]
4[Option ID=19004]

Sl. No.92
QBID:9022092

Read the following passage and answer the question :

Yet for all the apparent continuity in these three basic types of contextual political dynamics in the work of our two generations of committed documentarists, their films, obviously do not look at all alike. Here is where the three determining factors I have mentioned come in: the enfranchisement of the Third World, the emergence of the New Left, and the explosion of cinema vérité. All have become interconnected to change the face of the contemporary committed documentary, with the technical transformations of the third factor often mirroring the significant ideological and thematic shifts occasioned by the first two. For example, the new lightweight cameras encouraged filmmakers to go beyond their traditional observational modes toward modes of participation and even of collaboration, intervention, and social catalysis. New stocks permitted new environments to be added to the documentary arsenal, for example leading feminists to add the iconography of kitchen-table rap groups to that of classical street corner demonstrations, enabling them to translate into filmic practice the political practice of intervening in the personal sphere. On another level, new accessibility of film and video hardware dramatically multiplied forms of collective and grassroots authorship to match the democratic aspirations of the new political movements. At the same time, increased access to the mainstream media added to the resources of compilationists; this enabled, on the one hand, filmic applications of new modes of social historiography (for example Before Stonewall), and on the other, new possibilities for montage subverters of the mainstream media, matching our increasing sensitivity to cultural aspects of domination (from *Millhouse* to *The Atomic Café*).

New stocks enabled women filmmakers to

(1) Transform themselves into rap singers
(2) To shoot more street corner demonstrations
(3) To go back to their traditional roles in the kitchen
(4) To film new personal subjects

(1) 1
(2) 2

(3) 3

(4) 4

1[Option ID=19005]
2[Option ID=19006]
3[Option ID=19007]
4[Option ID=19008]

Sl. No.93
QBID:9022093

Read the following passage and answer the question :

Yet for all the apparent continuity in these three basic types of contextual political dynamics in the work of our two generations of committed documentarists, their films, obviously do not look at all alike. Here is where the three determining factors I have mentioned come in: the enfranchisement of the Third World, the emergence of the New Left, and the explosion of cinema vérité. All have become interconnected to change the face of the contemporary committed documentary, with the technical transformations of the third factor often mirroring the significant ideological and thematic shifts occasioned by the first two. For example, the new lightweight cameras encouraged filmmakers to go beyond their traditional observational modes toward modes of participation and even of collaboration, intervention, and social catalysis. New stocks permitted new environments to be added to the documentary arsenal, for example leading feminists to add the iconography of kitchen-table rap groups to that of classical street corner demonstrations, enabling them to translate into filmic practice the political practice of intervening in the personal sphere. On another level, new accessibility of film and video hardware dramatically multiplied forms of collective and grassroots authorship to match the democratic aspirations of the new political movements. At the same time, increased access to the mainstream media added to the resources of compilationists; this enabled, on the one hand, filmic applications of new modes of social historiography (for example Before Stonewall), and on the other, new possibilities for montage subverters of the mainstream media, matching our increasing sensitivity to cultural aspects of domination (from *Millhouse* to *The Atomic Café*).

According to the author "increased access to the mainstream media"

(1) Encouraged filmmakers to make more copies of mainstream films

(2) Prevented filmmakers from experimentation

(3) Enabled filmmakers to edit previous films in new ways

(4) Enabled a new division of labor

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=19009]
2[Option ID=19010]
3[Option ID=19011]
4[Option ID=19012]

Sl. No.94
QBID:9022094

Read the following passage and answer the question :

Yet for all the apparent continuity in these three basic types of contextual political dynamics in the work of our two generations of committed documentarists, their films, obviously do not look at all alike. Here is where the three determining factors I have mentioned come in: the enfranchisement of the Third World, the emergence of the New Left, and the explosion of cinema vérité. All have become interconnected to change the face of the contemporary committed documentary, with the technical transformations of the third factor often mirroring the significant ideological and thematic shifts occasioned by the first two. For example, the new lightweight cameras encouraged filmmakers to go beyond their traditional observational modes toward modes of participation and even of collaboration, intervention, and social catalysis. New stocks permitted new environments to be added to the documentary arsenal, for example leading feminists to add the iconography of kitchen-table rap groups to that of classical street corner demonstrations, enabling them to translate into filmic practice the political practice of intervening in the personal sphere. On another level, new accessibility of film and video hardware dramatically multiplied forms of collective and grassroots authorship to match the democratic aspirations of the new political movements. At the same time, increased access to the mainstream media added to the resources of compilationists; this enabled, on the one hand, filmic applications of new modes of social historiography (for example Before Stonewall), and on the other, new possibilities for montage subverters of the mainstream media, matching our increasing sensitivity to cultural aspects of domination (from *Millhouse* to *The Atomic Café*).

What does the author mean by "with the technical transformations of the third factor often mirroring the significant ideological and thematic shifts occasioned by the first two"?

(1) The third factor is unknown

(2) The third factor is redundant

(3) The third factor is the most important one

(4) The third factor is connected to the first two

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=19013]
2[Option ID=19014]
3[Option ID=19015]
4[Option ID=19016]

Sl. No.95
QBID:9022095

Read the following passage and answer the question :

Yet for all the apparent continuity in these three basic types of contextual political dynamics in the work of our two generations of committed documentarists, their films, obviously do not look at all alike. Here is where the three determining factors I have mentioned come in: the enfranchisement of the Third World, the emergence of the New Left, and the explosion of cinema vérité. All have become interconnected to change the face of the contemporary committed documentary, with the technical transformations of the third factor often mirroring the significant ideological and thematic shifts occasioned by the first two. For example, the new lightweight cameras encouraged filmmakers to go beyond their traditional observational modes toward modes of participation and even of collaboration, intervention, and social catalysis. New stocks permitted new environments to be added to the documentary arsenal, for example leading feminists to add the iconography of kitchen-table rap groups to that of classical street corner demonstrations, enabling them to translate into filmic practice the political practice of intervening in the personal sphere. On another level, new accessibility of film and video hardware dramatically multiplied forms of collective and grassroots authorship to match the democratic aspirations of the new political movements. At the same time, increased access to the mainstream media added to the resources of compilationists; this enabled, on the one hand, filmic applications of new modes of social historiography (for example Before Stonewall), and on the other, new possibilities for montage subverters of the mainstream media, matching our increasing sensitivity to cultural aspects of domination (from *Millhouse* to *The Atomic Café*).

According to the author the 'participatory' mode of filmmaking

(1) Is similar to the observational

(2) May include the collaborative

(3) Is oppositional to the collaborative

(4) Is oppositional to the interventional

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=19017]
2[Option ID=19018]
3[Option ID=19019]
4[Option ID=19020]

Sl. No.96
QBID:9022096

Read the following passage and answer the question:

This teasing delay of the forward moving march of time has not been sufficiently appreciated as key to the melodramatic effect. Nor has it been appreciated as an effect that cinema realized more powerfully than stage or literary melodrama. It needs to be linked with melodrama's larger impulse to reverse time, to return to the time of origins and the space of innocence that can musically be felt in terms of patterns of anticipation and return. The original patterns – whether of melody, key, rhythm, or of physical space and time – thus take on a visceral sort of ethics. They are *felt* as good. The "main thrust" of melodramatic narrative, for all its flurry of apparent linear action, is to get back to the beginning.

Melodrama offers the hope that it may not be too late, that there may still be an archaic sort of virtue, and that virtue and truth can be achieved in private individuals and individual heroic acts rather than, as Eisenstein wanted, in revolution and change. For these reasons the prolonged play with time and timing so important to the last—minute rescue should not be attributed to the linear cause-effect outcome of classical realism or the naturalism of scenery, sets, or acting. The rescue, chase, or fight that defies time and that occupies so much time in the narrative is the desired mirror reversal of the defeat by time in the pathos of "too late."

The physical "realism" of this climax, so devoted to convincing viewers of the reality of the forces that combine to make the victim-hero, suffer, is thus part and parcel of its melodrama. At its deepest level melodrama is an expression of feeling toward a time that passes too fast. This may be why the spectacular essence of melodrama seems to rest in those moments of temporal prolongation when "in the nick of time" defies "too late."...

In film melodrama the forward march of time is delayed because

(1) In melodrama time goes backwards

(2) Film Melodrama is more effective than literary or stage melodrama

(3) Melodrama's larger impulse is to return to the space of innocence

(4) We do not understand melodramatic effect

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=19021]
2[Option ID=19022]
3[Option ID=19023]
4[Option ID=19024]

Sl. No.97
QBID:9022097

Read the following passage and answer the question:

This teasing delay of the forward moving march of time has not been sufficiently appreciated as key to the melodramatic effect. Nor has it been appreciated as an effect that cinema realized more powerfully than stage or literary melodrama. It needs to be linked with melodrama's larger impulse to reverse time, to return to the time of origins and the space of innocence that can musically be felt in terms of patterns of anticipation and return. The original patterns – whether of melody, key, rhythm, or of physical space and time – thus take on a visceral sort of ethics. They are *felt* as good. The "main thrust" of melodramatic narrative, for all its flurry of apparent linear action, is to get back to the beginning.

Melodrama offers the hope that it may not be too late, that there may still be an archaic sort of virtue, and that virtue and truth can be achieved in private individuals and individual heroic acts rather than, as Eisenstein wanted, in revolution and change. For these reasons the prolonged play with time and timing so important to the last—minute rescue should not be attributed to the linear cause-effect outcome of classical realism or the naturalism of scenery, sets, or acting. The rescue, chase, or fight that defies time and that occupies so much time in the narrative is the desired mirror reversal of the defeat by time in the pathos of "too late."

The physical "realism" of this climax, so devoted to convincing viewers of the reality of the forces that combine to make the victim-hero, suffer, is thus part and parcel of its melodrama. At its deepest level melodrama is an expression of feeling toward a time that passes too fast. This may be why the spectacular essence of melodrama seems to rest in those moments of temporal prolongation when "in the nick of time" defies "too late."...

The musical patterns of melodrama – melody, key, rhythm – produce a visceral sort of effect because

(1) Sensation is key to melodrama

(2) Emotion is felt musically as good

(3) Values of virtue and villainy are hidden

(4) The effect of melodrama is not recognized

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=19025]
2[Option ID=19026]
3[Option ID=19027]
4[Option ID=19028]

Sl. No.98
QBID:9022098

Read the following passage and answer the question:

This teasing delay of the forward moving march of time has not been sufficiently appreciated as key to the melodramatic effect. Nor has it been appreciated as an effect that cinema realized more powerfully than stage or literary melodrama. It needs to be linked with melodrama's larger impulse to reverse time, to return to the time of origins and the space of innocence that can musically be felt in terms of patterns of anticipation and return. The original patterns – whether of melody, key, rhythm, or of physical space and time – thus take on a visceral sort of ethics. They are *felt* as good. The "main thrust" of melodramatic narrative, for all its flurry of apparent linear action, is to get back to the beginning.

Melodrama offers the hope that it may not be too late, that there may still be an archaic sort of virtue, and that virtue and truth can be achieved in private individuals and individual heroic acts rather than, as Eisenstein wanted, in revolution and change. For these reasons the prolonged play with time and timing so important to the last—minute rescue should not be attributed to the linear cause-effect outcome of classical realism or the naturalism of scenery, sets, or acting. The rescue, chase, or fight that defies time and that occupies so much time in the narrative is the desired mirror reversal of the defeat by time in the pathos of "too late."

The physical "realism" of this climax, so devoted to convincing viewers of the reality of the forces that combine to make the victim-hero, suffer, is thus part and parcel of its melodrama. At its deepest level melodrama is an expression of feeling toward a time that passes too fast. This may be why the spectacular essence of melodrama seems to rest in those moments of temporal prolongation when "in the nick of time" defies "too late."...

The prolonged play with time and timing is important because

(1) There is an expression of hope that it may not be "too late"

(2) A belief in revolution and change

(3) A pattern of cause and effect in the narratives

(4) It is essentially a tease form

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=19029]
2[Option ID=19030]
3[Option ID=19031]
4[Option ID=19032]

Sl. No.99
QBID:9022099

Read the following passage and answer the question:

This teasing delay of the forward moving march of time has not been sufficiently appreciated as key to the melodramatic effect. Nor has it been appreciated as an effect that cinema realized more powerfully than stage or literary melodrama. It needs to be linked with melodrama's larger impulse to reverse time, to return to the time of origins and the space of innocence that can musically be felt in terms of patterns of anticipation and return. The original patterns – whether of melody, key, rhythm, or of physical space and time – thus take on a visceral sort of ethics. They are *felt* as good. The "main thrust" of melodramatic narrative, for all its flurry of apparent linear action, is to get back to the beginning.

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The physical "realism" of this climax, so devoted to convincing viewers of the reality of the forces that combine to make the victim-hero, suffer, is thus part and parcel of its melodrama. At its deepest level melodrama is an expression of feeling toward a time that passes too fast. This may be why the spectacular essence of melodrama seems to rest in those moments of temporal prolongation when "in the nick of time" defies "too late."...

The spectacular essence of melodrama rests in

(1) Rescues, chases and fight sequences

(2) The role of extended time to reverse the logic that it may be too late

(3) The physical realism of extended "climaxes"

(4) The narrative drive of action oriented sequences

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=19033]
2[Option ID=19034]
3[Option ID=19035]
4[Option ID=19036]

Sl. No.100
QBID:9022100

Read the following passage and answer the question:

This teasing delay of the forward moving march of time has not been sufficiently appreciated as key to the melodramatic effect. Nor has it been appreciated as an effect that cinema realized more powerfully than stage or literary melodrama. It needs to be linked with melodrama's larger impulse to reverse time, to return to the time of origins and the space of innocence that can musically be felt in terms of patterns of anticipation and return. The original patterns – whether of melody, key, rhythm, or of physical space and time – thus take on a visceral sort of ethics. They are *felt* as good. The "main thrust" of melodramatic narrative, for all its flurry of apparent linear action, is to get back to the beginning.

Melodrama offers the hope that it may not be too late, that there may still be an archaic sort of virtue, and that virtue and truth can be achieved in private individuals and individual heroic acts rather than, as Eisenstein wanted, in revolution and change. For these reasons the prolonged play with time and timing so important to the last—minute rescue should not be attributed to the linear cause-effect outcome of classical realism or the naturalism of scenery, sets, or acting. The rescue, chase, or fight that defies time and that occupies so much time in the narrative is the desired mirror reversal of the defeat by time in the pathos of "too late."

The physical "realism" of this climax, so devoted to convincing viewers of the reality of the forces that combine to make the victim-hero, suffer, is thus part and parcel of its melodrama. At its deepest level melodrama is an expression of feeling toward a time that passes too fast. This may be why the spectacular essence of melodrama seems to rest in those moments of temporal prolongation when "in the nick of time" defies "too late."...

Melodrama is a persistent, dominant and popular form of address for social problems because

(1) It lacks moral ambiguity

(2) It locates moral power in victims

(3) It simplifies and obfuscates the solution to persistent social problems

(4) It is emotionally and powerfully communicated

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=19037]
2[Option ID=19038]
3[Option ID=19039]
4[Option ID=19040]