

**M.A. Part II**  
**Philosophy**  
**University of Mumbai**  
**Semester IV**  
**(2019-2020)**  
**Paper XV**  
**Interdisciplinary / Cross disciplinary**  
**Philosophy and Film**  
**MOCK TEST**

**Type: MCQ**

Q1. *Man with the Movie Camera* was directed by (I)

1. Sergei Parajanov
2. Sergei Eisenstein
3. \*\*Dziga Vertov
4. Andrei Tarkovsky

Q2. According to Carroll, a foundationalist and monolithic conception of film theory is (I)

1. \*\*a unified body of ideas aiming at singularity
2. a heterogeneous set of ideas aiming at plurality.
3. a unified set of ideas aiming at plurality
4. a heterogeneous set of ideas aiming at singularity.

Q3. Formalist film theory focuses on the (I)

1. \*\*technical aspect of cinema
2. historical aspect of cinema
3. content aspect of cinema
4. cultural aspect of cinema

Q4. For Deleuze the time-image in modern cinema is (I)

1. \*\*transcendental
2. metaphysical
3. geometrical
4. empirical

Q5. An essentialist account of film theory is committed to (I)

1. \*\*content specificity
2. historical specificity
3. geographic specificity
4. medium specificity

Q6. Although philosophers were among the first academics to publish studies of the new art form in the early decades of the twentieth century, the field did not experience significant growth until \_\_\_\_\_ when a renaissance occurred. (I)

1. 1940s.
2. 1950s
3. 1970s
4. \*\*1980s

Q7. In Carroll's view, the activity of theorizing film should not be (I)

1. diversified
2. piecemeal
3. \*\*homogenized
4. multidisciplinary

Q8. According to Andre Bazin, cinema is a (II)

1. \*\*reflection of reality
2. creation of reality
3. denial of reality
4. fragmentation of reality

Q9. Turvey argues that the explanatory principles governing film are (I)

1. \*\*not similar to those governing natural phenomena
2. not similar to those governing social phenomena
3. not similar to those governing religious phenomena
4. not similar to those governing humanistic phenomena.

Q10. Carroll recommends a/an \_\_\_\_\_ approach to film theory. (I)

1. Representative
2. Speculative
3. \*\*Imaginative
4. activity

Q11. Deleuze upholds that cinema tells stories with (I)

1. concepts/percepts
2. \*\*movements/duration
3. lines/colours
4. functions/experience

Q12. What does the German word 'Gesamtkunst' mean? (II)

1. \*\*Synthesis of the arts
2. Author
3. Reception
4. Form

Q13. In Carroll's view film theory does not have a \_\_\_\_\_ dimension. (I)

1. Dialectical
2. \*\*Absolute
3. Historical
4. fallible

Q14. Rudolf Arnheim's transferred the notion of Gestalt as developed by Gestalt psychology to (II)

1. epistemology
2. ethics
3. \*\*aesthetics.
4. politics

Q15. Which of the following captures the relationship between philosophy and film? (I)

1. \*\*examples are used to make a point in philosophy, while they can be the point in film .
2. examples are used to make a point in film, while they can be the point in philosophy
3. examples cannot be used to make a point in film, while they can be the point in philosophy
4. examples can be used to make a point in philosophy, while they cannot be the point in film

Q16. Cognitivism as a stance explores film reception from the point of view of (I)

1. \*\*rational processes
2. irrational processes
3. unconscious processes
4. speculative processes

Q17. Marxist film theory emphasises the (I)

1. individual
2. elite
3. \*\*mass
4. institution

Q18. Turvey argues that film is \_\_\_\_\_ by those who attempt to comprehend it (I)

1. \*\*Constituted
2. Represented
3. Explained
4. imagined

Q19. For screen theory (I)

1. the spectator creates the spectacle
2. \*\*the spectacle creates the spectator
3. the spectator and spectacle imply each other
4. neither the spectator nor the spectacle impact each other

Q20. The silent era was theorized by (II)

1. Bazin
2. \*\*Arnheim
3. Truffaut
4. Bergman

Q21. Moving images develop and unfold around a set of practices that make them accessible, while being the conditions of their (I)

1. \*\*reception and interpretation
2. creation and interpretation
3. deduction and interpretation
4. fragmentation and interpretation

Q22. Which of the following thinkers upheld that technologies of cinema and mass literacy had prospects for enlightened citizenship? (I)

1. Theodor Adorno
2. Max Horkheimer
3. Roger Scruton
4. \*\*Hugo Munsterberg

Q23. Which film out of the following has been permanently lost? (I)

1. \*\*Ardeshir Irani's *Alam Ara*
2. Kamal Amrohi's *Mahal*
3. Mehboob Khan's *Andaaz*
4. K Asif's *Mughal-E-Azam*

Q24. Mary Ann Evans or Fearless Nadia was known for her (I)

1. dance roles
2. drama roles
3. \*\*stunt roles
4. mythological roles

Q25. The studio system was in place in Hollywood in the (I)

1. \*\*late 1920s
2. late 1950s
3. late 1960s
4. late 1970s

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