



<b>SUBJECT CODE</b> <b>C-10-17</b>	<b>SUBJECT</b> <b>JOURNALISM &amp; MASS COMMUNICATION</b>	<b>PAPER</b> <b>III</b>
<b>HALL TICKET NUMBER</b>		<b>QUESTION BOOKLET NUMBER</b>  <b>300241</b>
<b>OMR SHEET NUMBER</b>		
<b>DURATION</b> <b>2 Hour 30 Minutes</b>	<b>MAXIMUM MARKS</b> <b>150</b>	<b>NUMBER OF PAGES</b> <b>16</b>
		<b>NUMBER OF QUESTIONS</b> <b>75</b>

This is to certify that, the entries made in the above portion are correctly written and verified.

**Candidate's Signature**

**Name and Signature of Invigilator**

**INSTRUCTIONS FOR THE CANDIDATES**

1. Write your Hall Ticket Number in the space provided on the top of this page.
2. This paper consists of seventy five multiple-choice type of questions.
3. At the commencement of examination, the question booklet will be given to you. In the first 5 minutes, you are requested to **open the booklet and compulsorily examine it as below**:
  - (i) To have access to the Question Booklet, tear off the paper seal on the edge of this cover page. Do not accept a booklet without sticker-seal and do not accept an open booklet.
  - (ii) Tally the number of pages and number of questions in the booklet with the information printed on the cover page. Faulty booklets due to pages/questions missing or duplicate or not in serial order or any other discrepancy should be got replaced immediately by a correct booklet from the invigilator within the period of 5 minutes. Afterwards, neither the Question Booklet will be replaced nor any extra time will be given.
  - (iii) After this verification is over, the Test Booklet Number should be entered in the OMR Sheet and the OMR Sheet Number should be entered on this Test Booklet.
4. Each item has four alternative responses marked (A), (B), (C) and (D). You have to darken the circle as indicated below on the correct response against each item.
 

**Example :** (A) (B) ● (D)

where (C) is the correct response.
5. Your responses to the items are to be indicated in the OMR Answer Sheet given to you. If you mark at any place other than in the circle in the OMR Answer Sheet, it will not be evaluated.
6. Read instructions given inside carefully.
7. Rough Work is to be done in the end of this booklet.
8. If you write your name or put any mark on any part of the OMR Answer Sheet, except for the space allotted for the relevant entries, which may disclose your identity, you will render yourself liable to disqualification.
9. The candidate must handover the OMR Answer Sheet to the invigilators at the end of the examination compulsorily and must not carry it with you outside the Examination Hall. The candidate is allowed to take away the carbon copy of OMR Sheet and used Question Paper Booklet at the end of the examination.
10. Use only Blue/Black Ball point pen.
11. Use of any calculator or log table etc., is prohibited.
12. There is no negative marks for incorrect answers.

**అభ్యర్థులకు సూచనలు**

1. ఈ పుట పై భాగంలో ఇవ్వబడిన స్థలంలో మీ హాల్ టికెట్ నంబరు రాయండి.
2. ఈ ప్రశ్న పత్రము దెబ్బిబడు బహుళైచ్ఛిక ప్రశ్నలను కలిగి ఉంది.
3. పరీక్ష ప్రారంభమున ఈ ప్రశ్నాపత్రము మీకు ఇవ్వబడుతుంది. మొదటి ఐదు నిమిషములలో ఈ ప్రశ్నాపత్రమును తెరిచి కింద తెలిపిన అంశాలను తప్పనిసరిగా పరిచూసుకోండి.
  - (i) ఈ ప్రశ్న పత్రమును చూడడానికి కవర్ పేజీ అంచున ఉన్న కాగితపు సీలును చించండి. స్టిక్కర్ సీలు లేని మరియు ఇదివరకే తెరిచి ఉన్న ప్రశ్నాపత్రమును మీరు అంగీకరించవద్దు.
  - (ii) కవరు పేజీ పై ముద్రించిన సమాచారం ప్రకారం ఈ ప్రశ్నపత్రములోని పేజీల సంఖ్యను మరియు ప్రశ్నల సంఖ్యను పరిచూసుకోండి. పేజీల సంఖ్యకు సంబంధించి గానీ లేదా సూచించిన సంఖ్యలో ప్రశ్నలు లేకపోవుట లేదా నిజప్రతి కాకపోవుట లేదా ప్రశ్నలు క్రమపద్ధతిలో లేకపోవుట లేదా ఏదైనా తేడాలుండటం వంటి దోషపూరితమైన ప్రశ్న పత్రాన్ని వెంటనే మొదటి ఐదు నిమిషాల్లో పరీక్షా పర్యవేక్షకునికి తిరిగి ఇచ్చివేసి దానికి బదులుగా సరిగ్గా ఉన్న ప్రశ్నపత్రాన్ని తీసుకోండి. తదనంతరం ప్రశ్నపత్రము మార్చబడదు అదనపు సమయం ఇవ్వబడదు.
  - (iii) పై విధంగా పరిచూసుకొన్న తర్వాత ప్రశ్నాపత్రం సంఖ్యను OMR పత్రము పై అదేవిధంగా OMR పత్రము సంఖ్యను ఈ ప్రశ్నాపత్రము పై నిర్దిష్టస్థలంలో రాయవలెను.
4. ప్రతి ప్రశ్నకు నాలుగు ప్రత్యామ్నాయ ప్రతిస్పందనలు (A), (B), (C) మరియు (D) లుగా ఇవ్వబడ్డాయి. ప్రతి ప్రశ్నకు సరైన ప్రతిస్పందనను ఎన్నుకొని కింద తెలిపిన విధంగా OMR పత్రములో ప్రతి ప్రశ్నా సంఖ్యకు ఇవ్వబడిన నాలుగు వృత్తాల్లో సరైన ప్రతిస్పందనను సూచించే వృత్తాన్ని బాల్ పాయింట్ పెన్ తో కింద తెలిపిన విధంగా ఘోషించాలి.
 

ఉదాహరణ : (A) (B) ● (D)

(C) సరైన ప్రతిస్పందన అయితే
5. ప్రశ్నలకు ప్రతిస్పందనలను ఈ ప్రశ్నపత్రముతో ఇవ్వబడిన OMR పత్రము పైన ఇవ్వబడిన వృత్తాల్లోనే ఘోషించి గుర్తించాలి. అలాకాక సమాధాన పత్రంపై వేరొక చోట గుర్తిస్తే మీ ప్రతిస్పందన మూల్యాంకనం చేయబడదు.
6. ప్రశ్న పత్రము లోపల ఇచ్చిన సూచనలను జాగ్రత్తగా చదవండి.
7. చిక్కపనిని ప్రశ్నపత్రము చివర ఇచ్చిన ఖాళీస్థలములో చేయాలి.
8. OMR పత్రము పై నిర్దేశ స్థలంలో సూచించవలసిన వివరాలు తప్పించి ఇతర స్థలంలో మీ గుర్తింపును తెలిపే విధంగా మీ పేరు రాయడం గానీ లేదా ఇతర చిహ్నాలను పెట్టడం గానీ చేసినట్లయితే మీ అనర్హతకు మీరే బాధ్యులవుతారు.
9. పరీక్ష పూర్తయిన తర్వాత మీ OMR పత్రాన్ని తప్పనిసరిగా పరీక్ష పర్యవేక్షకుడికి ఇవ్వాలి. వాటిని పరీక్ష గది బయటకు తీసుకువెళ్లకూడదు. పరీక్ష పూర్తయిన తరువాత అభ్యర్థులు ప్రశ్న పత్రాన్ని, OMR పత్రం యొక్క కార్బన్ కాపీని తీసుకువెళ్లవచ్చు.
10. నీలి/నల్ల రంగు బాల్ పాయింట్ పెన్ మాత్రమే ఉపయోగించాలి.
11. లాగరిథమ్ టేబుల్స్, క్యాలిక్యులేటర్లు, ఎలక్ట్రానిక్ పరికరాలు మొదలగునవి పరీక్షగదిలో ఉపయోగించడం నిషేధం.
12. తప్ప సమాధానాలకు మార్పుల తగ్గింపు లేదు.

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## JOURNALISM & MASS COMMUNICATION

### Paper - III

1. Film is called an electric medium of :
  - (A) Segmentation
  - (B) Short view
  - (C) Limited effect
  - (D) Motion
  
2. All of the following are barriers to effective communication EXCEPT :
  - (A) Eliminate noise
  - (B) Communication overloads
  - (C) Improper timing
  - (D) Distortion of information
  
3. Encoding/Decoding Model of Communication was developed by :
  - (A) James Halloran
  - (B) Carle Nordenstreng
  - (C) Stuart Hall
  - (D) Raymond Williams
  
4. "How Communication Works" was written by :
  - (A) James Halloran
  - (B) Wilbur Schramm
  - (C) Marshall McLuhan
  - (D) John Fiske
  
5. "Shunyata" is the country's first Movie on :
  - (A) Child Labour
  - (B) Corruption in Public Sector
  - (C) Corruption in Private Sector
  - (D) Demonetization
  
6. Which is the first Urdu newspaper published in India ?
  - (A) Jam-i-Jahan-Numa
  - (B) Al-Hilal
  - (C) Asiful Akhbar
  - (D) Oudh Akhbar
  
7. Name the scholar who defined the theory as 'any organized set of concepts, explanations, and principles of some aspect of human experience ?
  - (A) Albert Bandura
  - (B) Kenneth Bailey
  - (C) John Gastil
  - (D) Stephen Littlejohn
  
8. An issue in investigative journalism is the violation of :
  - (A) Copyright
  - (B) Editorial freedom
  - (C) Managerial advice
  - (D) Individual privacy



9. 'Balance Theory' was first propounded by :
- (A) Lawrence Kincaid
  - (B) George Gerbner
  - (C) Fritz Heider
  - (D) Jerome Brunner
10. The term 'Hegemony' was first Conceptualized by :
- (A) Max Weber
  - (B) David Riesman
  - (C) Antonio Gramsci
  - (D) Kurt Lewin
11. Democratic-participant theory advocates support to :
- (A) Cultural imperialism
  - (B) Monoculture
  - (C) Cultural submergence
  - (D) Cultural pluralism
12. Press freedom means preventing authorities from controlling :
- (A) Developmental communication
  - (B) Private investment
  - (C) Political decision-making
  - (D) The public mind
13. The medium of film is based on :
- (A) Creative reproduction
  - (B) Optical illusion
  - (C) Mechanical duplication
  - (D) Redundant description
14. George Gerbner in his theory used two important terms with regard to heavy viewers. One of these is *mainstreaming* while the other one is :
- (A) Cumulation
  - (B) Converging
  - (C) Cultivation
  - (D) Resonance
15. The book 'Personal Influence' was authored by :
- (A) Elihu Katz and Paul Lazarsfeld
  - (B) Elihu Katz and George Gerbner
  - (C) Paul Lazarsfeld and Claude Shannon
  - (D) Everett Rozers and George Gerbner
16. John Fiske's conception of popular culture is the binary opposite of :
- (A) High Culture
  - (B) Low Culture
  - (C) Mass Culture
  - (D) Group Culture



17. The Fogo process is referred to :
- (A) Films produced in Fogo Island in Canada.
  - (B) Community radio activity in Fogo Island.
  - (C) Activities of Self Help Groups in Mexico.
  - (D) Rural development initiatives in Brazil.
18. The Hutchins Commission was set up in :
- (A) The United Kingdom
  - (B) The United States
  - (C) The United Arab Emirates
  - (D) Australia
19. FM broadcasting was, first introduced in India in :
- (A) Mumbai
  - (B) Chennai
  - (C) Ahmedabad
  - (D) Kolkata
20. The 'Knowledge Gap Hypothesis' was propounded by :
- (A) Everett Rogers
  - (B) Christian Metz
  - (C) J. Fiske
  - (D) Tichanor, Donohue, and Olieu
21. The first local radio station in India was started in 1984 in :
- (A) Kanpur
  - (B) Almora
  - (C) Gulbarga
  - (D) Nagercoil
22. Donald Snowden is associated with :
- (A) Embedded journalism
  - (B) Community media
  - (C) Printing Technology
  - (D) Public Relations
23. Who coined the term 'documentary' ?
- (A) Robert Flaherty
  - (B) D.W. Griffith
  - (C) John Grierson
  - (D) Andre Bazin
24. During the World War II, Wilbur Schramm was the director of :
- (A) US Department of Agriculture
  - (B) Division of Information and Education
  - (C) Survey Division of the office of War Information
  - (D) Office of Facts and Figures





33. Identify one of the propaganda techniques suggested by the Institute of Propaganda Analysis :
- (A) Fear appeal
  - (B) Testimonial
  - (C) Whistle blowing
  - (D) Clapping
34. The concept of propaganda first originated in :
- (A) USA
  - (B) UK
  - (C) Rome
  - (D) France
35. 'Time' belongs to the category of :
- (A) Political magazines
  - (B) Financial magazines
  - (C) News magazines
  - (D) Society magazines
36. Public relations can be defined as an organised form of :
- (A) Deception
  - (B) Manipulation
  - (C) Product improvement
  - (D) Persuasion
37. The 'Circuit of Culture' was framed by a group of theorists while they were studying :
- (A) A CD Player
  - (B) Walkman Cassette Player
  - (C) Video Cassette Player
  - (D) Digital Video Disc Player
38. In the early days of recording and exhibiting moving images, Louis Lumiere came up with *Cinematographe*, whereas Thomas Edison made :
- (A) Cinemascope
  - (B) Phantascope
  - (C) Kinetoscope
  - (D) Kameronoscope
39. NAM news network is associated with :
- (A) Norway Agency for Media
  - (B) Nordic Association of Media
  - (C) Non Aligned Movement
  - (D) Netherlands Association of Media
40. Fox news is owned by :
- (A) BBC
  - (B) NHK
  - (C) News Corp
  - (D) VOA



41. Spot announcements before, during and after network TV programmes are identified as :
- (A) Ascertainers
  - (B) Affiliate advertising
  - (C) Prime list
  - (D) Adjacencies
42. Advertising space next to the inside margin is specified as :
- (A) Key position
  - (B) Island position
  - (C) Gutter position
  - (D) Bleed position
43. Drone Camera is used for :
- (A) Taking shots in the water
  - (B) Sting operation
  - (C) Taking aerial shots
  - (D) CCTV system
44. Bookmarking advertisements are selected to :
- (A) Mail order products
  - (B) Recommend products
  - (C) Feedback
  - (D) View later
45. Metric Montage is where :
- (A) Physical length is the parameter of editing.
  - (B) Content is the parameter of editing.
  - (C) Music is the parameter of editing.
  - (D) Tonality is the parameter of editing.
46. In - Camera editing was popularised by :
- (A) Satyajit Ray
  - (B) Alfred Hitchcock
  - (C) George Lukas
  - (D) Steven Spielberg
47. The aspect ratio of HDTV is :
- (A) 4 : 3
  - (B) 8 : 4
  - (C) 16 : 9
  - (D) 20 : 14
48. The American agency, Ted Bates and company developed the concept of :
- (A) Storyboard
  - (B) Billboard
  - (C) CPM
  - (D) USP





49. When a story is displayed horizontally at the top of page, it is described as :

- (A) Crosshead
- (B) Horizontal head
- (C) Topline
- (D) Hamper

50. Hard news intros normally do not start with :

- (A) Questions
- (B) Facts
- (C) Nouns
- (D) Verbs

51. Assertion (A) :

Investigative journalism means tabloidisation of trivial incidents.

Reason (R) :

Digging deep into facts and ferreting out truth without violating law is a difficult proposition.

Codes :

- (A) Both (A) and (R) are true.
- (B) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- (C) (A) is true, but (R) is false.
- (D) (A) is false, but (R) is true.

52. Assertion (A) :

Today news is back-pedalled and public relations spin.

Reason (R) :

The idea is to manufacture consent by mass fabrications.

Codes :

- (A) Both (A) and (R) are true.
- (B) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- (C) (A) is true, but (R) is false.
- (D) (A) is false, but (R) is true.

53. Assertion (A) :

Time has come to think of a substitute to current media ownership patterns in India.

Reason (R) :

All forms of ownership patterns have failed due to various factors, including the proposal of FDI in media industry.

Codes :

- (A) Both (A) and (R) are true.
- (B) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- (C) (A) is true, but (R) is false.
- (D) (A) is false, but (R) is true.



**54. Assertion (A) :**

New media are responsible for the development of new techniques of storytelling.

**Reason (R) :**

Because news has become more fluid and contextualised than ever before.

**Codes :**

- (A) Both (A) and (R) are true.
- (B) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- (C) (A) is true, but (R) is false.
- (D) (A) is false, but (R) is true.

**55. Assertion (A) :**

The Indian film industry should offer a quick response to changing media priorities of the world.

**Reason (R) :**

It has to come out of its well-entrenched financial investment system and adopt itself to the new global practices.

**Codes :**

- (A) Both (A) and (R) are true.
- (B) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- (C) (A) is true, but (R) is false.
- (D) (A) is false, but (R) is true.

**56. Assertion (A) :**

Television, as a PR communication medium, has its own disadvantages.

**Reason (R) :**

Television critics point out that it is a time consuming and expensive medium in terms of production.

**Codes :**

- (A) Both (A) and (R) are true.
- (B) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- (C) (A) is true, but (R) is false.
- (D) (A) is false, but (R) is true.

**57. Assertion (A) :**

Media industries comprise interdependent institutions.

**Reason (R) :**

Because in a modern society, every other institution is linked to media in one way or the other.

**Codes :**

- (A) Both (A) and (R) are true.
- (B) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- (C) (A) is true, but (R) is false.
- (D) (A) is false, but (R) is true.



**58. Assertion (A) :**

Media are supposed to have become amenable to the pressures of political and economic elites.

**Reason (R) :**

Media are seen as supporters of unjust policies and privileges of state and large corporations.

**Codes :**

- (A) Both (A) and (R) are true.
- (B) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- (C) (A) is true, but (R) is false.
- (D) (A) is false, but (R) is true.

**59. Assertion (A) :**

The relevance of traditional codes of ethics in Journalism has become inadequate today.

**Reason (R) :**

When ordinary citizens themselves have become publishers due to digital technology, mindful journalism provides a moral framework as a substitute.

**Codes :**

- (A) Both (A) and (R) are true.
- (B) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- (C) (A) is true, but (R) is false.
- (D) (A) is false, but (R) is true.

**60. Assertion (A) :**

Control over research conditions is not essential in Social Science and media research to have correct explanation of results.

**Reason (R) :**

The presence of a confounding variable affects the internal validity of the instrument.

**Codes :**

- (A) Both (A) and (R) are true.
- (B) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- (C) (A) is true, but (R) is false.
- (D) (A) is false, but (R) is true.

**61. The following Communication Satellites were launched during the 20<sup>th</sup> Century. Identify the correct sequence of their launch.**

- (a) Aryabhata
- (b) Iridium - I
- (c) Sputnik
- (d) Telstar - I

**Codes :**

- (A) (a), (b), (c), (d)
- (B) (b), (c), (d), (a)
- (C) (c), (d), (a), (b)
- (D) (d), (a), (b), (c)



62. Identify the correct order of the expansion of publication centres of Eenadu.

- (A) Visakhapatnam, Vijayawada, Tirupati, Hyderabad.
- (B) Visakhapatnam, Tirupati, Hyderabad, Vijayawada.
- (C) Visakhapatnam, Vijayawada, Hyderabad, Tirupati.
- (D) Visakhapatnam, Hyderabad, Vijayawada, Tirupati.

63. Identify the correct Chronological order of B. Narsinga Rao's films :

- (A) Matti Manushulu, Dasi, Rangula Kala, Maa Bhumi.
- (B) Maa Bhumi, Matti Manushulu, Dasi, Rangula Kala.
- (C) Maa Bhumi, Rangula Kala, Dasi, Matti Manushulu.
- (D) Dasi, Rangula Kala, Maa Bhumi, Matti Manushulu.

64. Identify the correct Chronological order of the following :

- (a) The Indian Penal Code
- (b) The Official Secrets Act
- (c) The Vernacular Press Act
- (d) The Press and Registration of Books Act

Codes :

- (A) (a), (b), (d), (c)
- (B) (a), (c), (b), (d)
- (C) (a), (b), (c), (d)
- (D) (a), (d), (c), (b)

65. Match List - I with List - II :

List - I	List - II
(a) Socio-Psychological tradition	(i) Claude Shannon
(b) Cybernetic tradition	(ii) Carl Hovland
(c) Seaccotic tradition	(iii) I A Richards
(d) Symbolic Interactourism	(iv) George Herbert Meod

Codes :

- |     | (a)   | (b)   | (c)   | (d)  |
|-----|-------|-------|-------|------|
| (A) | (ii)  | (i)   | (iii) | (iv) |
| (B) | (iii) | (ii)  | (i)   | (iv) |
| (C) | (iv)  | (iii) | (ii)  | (i)  |
| (D) | (ii)  | (iii) | (i)   | (iv) |



66. Match List-I with List-II. List-I contains models/theories of communication. List-II contains the names of the propounders.

**List - I**                      **List - II**

- |                            |                                   |
|----------------------------|-----------------------------------|
| (a) Transactional Analysis | (i) Carl Hoveland                 |
| (b) Persuasion Theory      | (ii) Alfred Lee and Elizabeth Lee |
| (c) Fine Art of Propaganda | (iii) Katz and Lazarsfeld         |
| (d) Personal Influence     | (iv) Eric Berne                   |

**Codes :**

- |     |            |            |            |            |
|-----|------------|------------|------------|------------|
|     | <b>(a)</b> | <b>(b)</b> | <b>(c)</b> | <b>(d)</b> |
| (A) | (i)        | (ii)       | (iii)      | (iv)       |
| (B) | (iv)       | (i)        | (ii)       | (iii)      |
| (C) | (ii)       | (iii)      | (iv)       | (i)        |
| (D) | (iii)      | (iv)       | (i)        | (ii)       |

67. Major research studies and research method :

- |                           |                       |
|---------------------------|-----------------------|
| (a) SITE                  | (i) Anthropological   |
| (b) Jhabuo                | (ii) Experiment       |
| (c) The People's choice   | (iii) Longitudinal    |
| (d) Manufacturing consent | (iv) Content Analysis |

**Codes :**

- |     |            |            |            |            |
|-----|------------|------------|------------|------------|
|     | <b>(a)</b> | <b>(b)</b> | <b>(c)</b> | <b>(d)</b> |
| (A) | (iv)       | (ii)       | (i)        | (iii)      |
| (B) | (ii)       | (iii)      | (i)        | (iv)       |
| (C) | (ii)       | (iv)       | (i)        | (iii)      |
| (D) | (ii)       | (i)        | (iii)      | (iv)       |

68. Magazine and Publishing house :

- |                   |                   |
|-------------------|-------------------|
| (a) India Today   | (i) Living media  |
| (b) Caravan       | (ii) Magna        |
| (c) Society       | (iii) Delhi Press |
| (d) Down to Earth | (iv) CSE          |

**Codes :**

- |     |            |            |            |            |
|-----|------------|------------|------------|------------|
|     | <b>(a)</b> | <b>(b)</b> | <b>(c)</b> | <b>(d)</b> |
| (A) | (iii)      | (ii)       | (i)        | (iv)       |
| (B) | (ii)       | (i)        | (iii)      | (iv)       |
| (C) | (i)        | (iii)      | (ii)       | (iv)       |
| (D) | (i)        | (ii)       | (iii)      | (iv)       |

69. Match the Lists.

**List - I**                      **List - II**

- |   |            |
|---|------------|
| (a) The Cinematograph Act                     | (i) 1994   |
| (b) Official Secrets Act                      | (ii) 1997  |
| (c) Cable Television networks Regulation Act  | (iii) 1952 |
| (d) Telecom Regulatory Authority of India Act | (iv) 1923  |

**Codes :**

- |     |            |            |            |            |
|-----|------------|------------|------------|------------|
|     | <b>(a)</b> | <b>(b)</b> | <b>(c)</b> | <b>(d)</b> |
| (A) | (iv)       | (ii)       | (iii)      | (i)        |
| (B) | (iii)      | (iv)       | (ii)       | (i)        |
| (C) | (iii)      | (iv)       | (i)        | (ii)       |
| (D) | (i)        | (ii)       | (iii)      | (iv)       |

70. Statistical tests and purpose :

List - I	List - II
(a) T-test	(i) Prediction
(b) Chi square	(ii) Association
(c) Regression	(iii) Means of 2 groups
(d) ANOVA	(iv) Variance in groups

Codes :

(a)	(b)	(c)	(d)
(A) (ii)	(iii)	(i)	(iv)
(B) (iii)	(ii)	(i)	(iv)
(C) (i)	(ii)	(iii)	(iv)
(D) (iv)	(iii)	(i)	(ii)

Read the passage and answer the questions from 71 to 75.

Andre Bazin was right, for the first question to raise when discussing films or cinema concerns the nature of that particular medium. But Andre Bazin was wrong in phrasing the question 'What is Cinema ?' Bazin's question obviously rests on the assumption that there is a cinema, one Cinema. Bazin discussed the films he liked, mainly Italian neorealist films, and he sought to define Cinema on the basis of these films. That is the method Aristotle, much before Bazin, had used for drama. Bazin was an excellent film critic and his film discussions are illuminating even today; but he was a poor theoretician. One can always learn from Bazin the art of film appreciation, but one must turn to other masters for

film theory. In this book the name of Bazin will often come for discussion because he was and remains one of the best exponents of the film ideology this book encounters.

Instead of asking 'What is Cinema ?' I purpose to ask, 'What Cinema can best serve the purpose of creating a new society ?' Cinema is too complex a phenomenon to be encompassed in a unique, abstract definition. Some scholars even prefer to speak of films only; not of Cinema. The trees and the forest ? You need lumberjacks as well as Silviculturists. Some look after the trees others the forests. I do not wish to press the metaphor, of course, but it is striking that lumberjacks fell trees while silviculturists deal with the development and care of forests.....

Most films are made of stories, dances, music, drama, photography, architecture and something else that we call Cinema. Even if they are well integrated in a film, these elements remain distinct; for instance, the dramatic action of a film can be isolated from the film, that is, the drama of the film can exist independent of the film itself.

The same thing can be said of the other elements which enter into the making of a film. It is not surprising, therefore, that films can be said to be Literary, dramatic (theatrical), pictorial or musical, according to the element that predominates in a particular film.



71. What was the basis on which Andre Bazin discussed Cinema ?
- (A) The nature of medium
  - (B) A Cinema
  - (C) Either film, or Cinema
  - (D) Only Italian films
72. What was the method Andre Bazin adopted to analyse films ?
- (A) Film Criticism method
  - (B) Aristotlian method
  - (C) Film ideology method
  - (D) Abstract defining method
73. How does the author distinguish between film and cinema ?
- (A) Cinema and films are parts of art.
  - (B) Cinema and films are parts of theatre.
  - (C) Cinema is like forest while film is like tree.
  - (D) Silviculturists and Lumberjacks.
74. What does the author say about the existence of the elements of a film ?
- (A) Films do not accept the elements from literary pieces.
  - (B) Not many elements can be accepted in a film as it is a new medium.
  - (C) All the elements once used in a film becomes part of it and cannot be segregated.
  - (D) All elements can exist independently in a film.
75. How does a film get Categorised ?
- (A) By the director of the film
  - (B) By the story that it narrates
  - (C) By the predominant element of a film
  - (D) By the hero or the heroine

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Space For Rough Work

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