

FILM STUDIES

Time: Three Hours

Maximum: 75 Marks

SECTION-A (10 Marks)

Answer ALL questions

ALL questions carry EQUAL marks

(10 × 1 = 10)

Module No.	Question No.	Question	K Level	CO
1	1	Film semiotics is primarily concerned with: a) The financial production of films b) The study of signs, symbols, and codes in film as a system of meaning c) The technical aspects of camera operation d) The historical development of cinema technology	K1	CO1
	2	Psychoanalysis in Film Theory is most closely associated with: a) The economic structure of the film industry b) Freudian and Lacanian concepts applied to understand audience identification and desire in cinema c) The physical properties of light and sound in film projection d) The sociological study of film audiences	K2	CO1
2	3	Expressionism in cinema is characterized by: a) Realistic depiction of everyday life without artistic distortion b) Distorted, stylized visuals and dramatic lighting to represent psychological or emotional states c) Documentary-style filming with natural light and settings d) The use of improvised dialogue and hand-held cameras	K1	CO1
	4	Post-modernism in film is best described as: a) A return to classical narrative storytelling b) A movement that emphasizes realism and social issues c) A style that blends genres, uses self-referential techniques, and challenges grand narratives d) A form of cinema that focuses exclusively on historical subjects	K2	CO1
3	5	The Italian film "Bicycle Thieves" (1948) is a landmark example of: a) German Expressionism b) French New Wave c) Italian Neorealism d) Soviet Montage Cinema	K1	CO1
	6	"Battleship Potemkin" directed by Sergei Eisenstein is renowned for its pioneering use of: a) Method acting techniques b) Montage editing to create emotional and political impact c) Surrealist dream sequences d) Non-linear narrative structure	K2	CO1
4	7	Mise en Scène in filmmaking refers to: a) The process of editing film sequences in post-production b) The soundtrack and background score of a film c) Everything placed in front of the camera including setting, lighting, costume, and actor movement d) The distribution and marketing strategy of a film	K1	CO1
	8	A "Pan Shot" in cinematography involves: a) Moving the camera vertically up or down on a fixed axis b) Rotating the camera horizontally from a fixed position c) Moving the camera physically forward or backward on a track d) Filming from an aerial perspective using a crane	K2	CO1

Cont....

5		c) The relationship between film industry structures, ownership, capital, and power in shaping cinematic content d) The technical innovations in Indian film production	K1	CO1
	10	Cultural Studies approach to Tamil cinema primarily focuses on: a) Box office collections and commercial success of films b) How Tamil films reflect, construct, and negotiate identities, ideologies, and social values c) The technical evolution of Tamil film production equipment d) The biographical analysis of Tamil film directors	K2	CO1

SECTION - B (35 Marks)

Answer **ALL** questions

ALL questions carry **EQUAL** Marks (5 × 7 = 35)

Module No.	Question No.	Question	K Level	CO
1	11.a.	Explain the characteristics of film as a medium and discuss the various levels of understanding in film perception.	K2	CO2
		(OR)		
	11.b.	What is Film Semiotics? Explain the relationship between Formalism and Neo-Formalism in film theory.		
2	12.a.	Discuss the role of subjectivity, causality, and time in shaping narrative structure in cinema with suitable examples.	K3	CO3
		(OR)		
	12.b.	Explain Impressionism and Surrealism as film movements.		
3	13.a.	Analyze the film "Pathar Panchali" as a cinematic text.	K3	CO3
		(OR)		
	13.b.	Examine "Seven Samurai" by Akira Kurosawa as a landmark in world cinema. Discuss its narrative structure, thematic concerns, and its influence on global filmmaking.		
4	14.a.	Discuss the various types of montage and their temporal and emotional effects on film audiences.	K4	CO3
		(OR)		
	14.b.	Discuss the dimensions and functions of Sound in Cinema.		
5	15.a.	Examine how Cultural Studies approaches have been applied to analyse Tamil cinema. With reference to specific films, discuss how Tamil cinema constructs and negotiates caste, gender, and regional identity.	K4	CO2
		(OR)		
	15.b.	How do ownership patterns, market forces, and state policies shape the content and distribution of Indian films?		

SECTION -C (30 Marks)

Answer **ANY THREE** questions

ALL questions carry **EQUAL** Marks (3 × 10 = 30)

Module No.	Question No.	Question	K Level	CO
1	16	Critically examine the relationship between Film Theory and Psychoanalysis with special reference to Hermeneutics and Reception Aesthetics.	K6	CO5
2	17	How does the tension between realism and stylization define the aesthetic choices of filmmakers across different cultural contexts? Illustrate with relevant examples from world cinema.	K5	CO4
3	18	Compare and contrast "Citizen Kane" and "All the President's Men" as significant texts in the history of Hollywood cinema.	K5	CO5
4	19	Critically analyze the process of Film Production from Visualization and Script-writing to Storyboarding and Continuity Style.	K4	CO4
5	20	Write an analytical essay on the theorization of Indian Cinema with particular reference to the Cultural Studies and Political Economy approaches.	K5	CO5

Z-Z-Z END