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398, Ramkrishnapur Road, Barasat
Kolkata, West Bengal-700125

Term End Examination 2025-2026
Programme – B.A.(Eng)-Hons-2023
Course Name – Film Studies
Course Code - BEN50112
(Semester V)

Full Marks : 60 **Time : 2:30 Hours**

[The figure in the margin indicates full marks. Candidates are required to give their answers in their own words as far as practicable.]

Group-A

(Multiple Choice Type Question) 1 x 15=15

1. *Choose the correct alternative from the following :*

(i) In film theory, _____ invoked extra-European traditions as part of his attempt to construct a film aesthetic which went beyond mere mimesis. Choose the correct option.

a) Jean-Louis Baudry b) Andre Bazin
c) Jean-Luc Godard d) Sergei Eisenstein

(ii) Recall the person who made the first motion picture 'Workers Leaving the Lumiere Factory' in 1895.

a) Auguste and Louis Lumiere b) Auguste and Charles-Antoine Lumiere
c) Louis and Charles-Antoine Lumiere d) Charles-Antoine and Josephine Lumiere

(iii) Select which of the following approaches is utilized by producers in winning spectators for their films.

a) Cultural myth analysis b) Filmmaker's Biography analysis
c) Character analysis d) Spectatorship

(iv) The lack of perfection that the child experiences on the level of his body is filled in or screened over by a fiction: an imago, an ideal image, an illusion of completeness in the _____. Identify.

a) Oedipal stage b) Phallic stage
c) Mirror stage d) Genital stage

(v) Lacan's notion of the gaze is derived from _____.Identify the correct option.

a) Sartre's Being and Nothingness b) Heidegger's Being and Time
c) Freud's The Unconscious d) Mulvey's Visual Pleasure

(vi) Infer what specific form of media Laura Mulvey's essay about the Male Gaze Theory was initially used to study.

a) Video Games b) Films
c) Advertising d) Comics

(vii) Recognise in which of the following texts the theoretical framework of the male gaze theory was first presented.

a) The Second Sex
b) Can the Subaltern Speak?
c) Visual Pleasure and Narrative Cinema
d) Imagining Women

(viii) Identify which of the following Hitchcock film, Mulvey opines, contain/s examples of fetishistic scopophilia.

a) Rear Window
b) Vertigo
c) Both a and b
d) None of these

(ix) Select the odd one out among the following film directors of the 20th century

a) Sergei Eisenstein
b) Billy Wilder
c) Konstantin Stanislavsky
d) Andrei Tarkovski

(x) Identify the primary focus of formalist film theory.

a) Emotional realism
b) Social context
c) Technical elements and aesthetic style
d) Political ideology

(xi) Recall who among the following is most associated with early Soviet formalism in film.

a) André Bazin
b) Sergei Eisenstein
c) Francois Truffaut
d) Pier Paolo Pasolini

(xii) Demonstrate how formalist elements might be used to represent dream sequences.

a) By using natural lighting
b) By maintaining continuity editing
c) By filming on real locations
d) By using slow motion, abstract visuals, and disjointed editing

(xiii) Tell which of the following is a theme of Ray's film "Jana Aranya" ("The Middleman") (1976)

a) Shatranj Ke Khilari (The Chess Players)
b) Goopy Gyne Bagha Byne (The Adventures of Goopy and Bagha)
c) Aranyer Din Ratri (Days and Nights in the Forest)
d) Hirak Rajar Deshe (Kingdom of Diamonds)

(xiv) Use neo-noir conventions to interpret a scene involving surveillance and fragmented memory.

a) Realist documentation
b) Optimistic closure
c) Postmodern distrust of truth and blurred morality
d) Expressionist idealism

(xv) Demonstrate how noir lighting techniques can be adapted for a neo-noir set in a digital age.

a) Use soft natural light
b) Use extreme brightness and filters
c) Use neon glows, shadows, and reflective surfaces to create atmosphere
d) Use sunlight and handheld cameras

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Group-B

(Short Answer Type Questions) 3 x 5=15

2. Identify the key visual elements of classic film noir. (3)
3. Identify the major themes in Satyajit Ray's Pather Panchali. (3)
4. Define and discuss the Kuleshov effect. (3)
5. Discuss how expressionism challenge traditional notions of realism in cinema. (3)
6. Justify the classification of Blade Runner as a neo-noir film. (3)

OR

Analyse how the Kuleshov effect challenge the idea of objective reality in film? (3)

Group-C

(Long Answer Type Questions) 5 x 6=30

7. Articulate the rise of Italian Neorealism and French New Wave cinema as 20th century genres of film-making. (5)

8. Determine how the use of intertextuality contributes to the meaning and interpretation of a film. (5)
9. How could the themes of Agantuk be applied to contemporary issues such as globalization and cultural identity? Justify. (5)
10. Analyze the representation of the femme fatale across both classic noir and neo-noir. (5)
11. Judge whether Blade Runner should be classified as a neo-noir film. (5)
12. How do different genres of cinema reflect different cultural and historical contexts? Illustrate. (5)

OR

How does the use of editing contribute to the meaning and impact of a film? Explain. (5)

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