



BRAINWARE UNIVERSITY

Term End Examination 2023
Programme – B.A.(Eng)-Hons-2020
Course Name – Film Studies
Course Code - BELS404
(Semester IV)

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) Discuss which of the following best describes the cinematic device of the Mise-en-scène
- a) Mise-en-scène is the stage design and arrangement of actors in scenes for a theatre or film production, both in visual arts through storyboarding, visual theme, and cinematography, and in narrative storytelling through direction
- b) Mise-en-scène is the arrangement and montaging of scene shots for a theatre or film production, both in visual arts through storyboarding, visual theme, and cinematography, and in narrative storytelling through direction
- c) Both of the above
- d) None of the above
- (ii) In the film "Agantuk" ("Guest") the famous scene in the living room where Sudhindra (Deepankar De), Anila (Mamata Shankar) and Manomohan (Utpal Dutt) are visited by Ranjan Rakshit (Rabi Ghosh) and his wife, they speak upon the Bengali culture and the Bengali ways of life. In this conversation discuss which aspect of Bengali culture Manomohan criticises as not adhering to its historical significances thus defiling it.
- a) Manomohan points out that Bengali understanding of adda is a subversion of the Greek congregation of men in the gymnasiums in classical antiquity where they along with body building built their gray matters by indulging in philosophical discussions.
- b) Manomohan points out that the Bengali understanding of "bhaatghum" (siesta) is a subversion of the ancient Roman concept of post-prandialsomnolence, where people after eating used to lie down to meditate in a content state of mind
- c) Both of the above
- d) None of the above
- (iii) Recognise in which of the following cinemas Satyajit Ray cast Uttam Kumar as Byomkesh Bakshi.
- a) Mahanagar (The Big City)
- b) Kapurush (Coward)
- c) Chiriakhana (Zoo)
- d) Ray never made a detective film with Uttam Kumar in the lead

- (iv) Identify the event on which Ray's Shatranj Ke Khilari (The Chess Players) is based.
- a) Battle of Panipat of 1526
b) Sepoy Mutiny of 1857
c) Battle of Plassey 1757
d) Battle of Haldighati of 1576
- (v) Identify the correct order of psychosexual stages of development: A: Anal B: Genital C: Oral D: Latent E: Phallic
- a) ACBDE
b) CAEDB
c) CEDAB
d) CADEB
- (vi) I: The male child is bonded to his mother through the breast, and imagines himself in a unity with her. II: This unity, however, soon breaks up when the child senses his difference from the mother. III: The realization of his difference prompts the child to desire the lost unity but, as Freud insists, this desire sexualizes the mother, that is, the mother-child relationship attains a sexual aspect. Identify the correct statement/s.
- a) Only I
b) I and III
c) II and III
d) I, II and III
- (vii) State the purpose of expressionism in cinema
- a) To present reality as it is
b) To present reality in a subjective, emotional way
c) To present reality in a naturalistic way
d) To present reality in a linear, straightforward way
- (viii) Discuss how expressionism differs from realism in films.
- a) Expressionism aims to present reality in a naturalistic way, while realism presents reality in a subjective, emotional way
b) Expressionism relies heavily on non-realistic lighting and set design, while realism presents reality in a straightforward, naturalistic way
c) Expressionism avoids emotional reactions, while realism evokes emotional reactions in the audience
d) Expressionism is a less theatrical style, while realism borrows heavily from theatre
- (ix) Which of the following is NOT one of the stages of Sergei Eisenstein's montage process? Choose the correct option.
- a) Pre-production
b) Intellectual montage
c) Collision montage
d) Metric montage
- (x) Which of the following 20th century thinking can be discerned in Mulvey's philosophical approach to film and art: I: Psychoanalysis II: Feminism III: Marxism. Choose the correct option.
- a) I and II
b) II and III
c) I and III
d) I, II and III
- (xi) How does Eisenstein's theory of montage apply to Battleship Potemkin?
- a) The film uses metric and rhythmic montage to create a sense of tension and excitement.
b) The film uses intellectual montage to juxtapose images of the oppressed with those of the oppressors.
c) The film uses tonal montage to create a specific emotional atmosphere.
d) The film does not use montage as a formal strategy.
- (xii) Do you agree with Eisenstein's belief that the collision of images in montage can create new, abstract concepts? Explain.
- a) Yes, I agree, because the juxtaposition of images can create new meanings that are not present in the individual images.
b) No, I disagree, because the meaning of a film should be conveyed through the story, not through editing.
c) It depends on the context and the purpose of the montage.
d) I am not sure.
- (xiii) Explain the significance of the rain in the film 'Devi'.
- a) It symbolizes the protagonist's emotions.
b) It represents the cleansing of the soul.
c) It signifies the presence of the goddess.
d) All.

(xiv) In Battleship Potemkin the rotten meat incident can be interpreted in which of the following way? Discuss.

- a) It points out to the ill treatment of soldiers within the World War context
- b) It can be read as an allegory of anti war sentiments in Russia after the violence of the Bolshevik Revolution
- c) It acts a wonderfully used device by the Bolsheviks to provoke popular response from the Russian population against the Tsarist administration
- d) All of the above

(xv) State for which of the following reasons did Joseph Stalin call cinema as the greatest art form

- a) Cinema in the Formalist approach could be used as an effective mode of propaganda
- b) Russian cinema of the 20th century can be used as a medium of Bolshevik control
- c) Stalin realised the essential reach of cinema as endless in terms of garnering popular support
- d) All of the above

Group-B

(Short Answer Type Questions)

3 x 5=15

2. Express your opinion about the portrayal of the characters in Satyajit Ray's Sonar Kella, Agantuk and Devi. (3)
3. How does Bazin's theory challenge the idea of photography as a mere copy or reproduction of reality? Discuss. (3)
4. Describe Laura Mulvey's concept of "male gaze" in cinema. (3)
5. How do surrealists use sound design to create meaning in their films? (3)
6. How does expressionism use architecture and set design to create meaning in films? Explain. (3)

OR

How does expressionism use framing and composition to create meaning in films? Explain. (3)

Group-C

(Long Answer Type Questions)

5 x 6=30

7. Explain how Satyajit Ray uses music to enhance the emotional impact of his movies, Sonar Kella, Agantuk, and Devi. (5)
8. How do cultural and historical factors shape the reception and interpretation of films? (5)
9. How does the representation of race and ethnicity in cinema reflect larger social and political structures? Illustrate. (5)
10. How does the use of mise-en-scene contribute to the meaning and impact of a film? Justify. (5)
11. How does the use of editing contribute to the meaning and impact of a film? Explain. (5)
12. How does Bazin's ontology of the photographic image differ from other approaches to film theory? (5)

OR

How does Dziga Vertov's use of montage in Man with a Movie Camera differ from Eisenstein's approach? (5)
