

2301130204040003
EXAMINATION FEBRUARY-MARCH 2024
MASTER OF ARTS (ENGLISH)(FOURTH SEMESTER)
FILM STUDIES – LEVEL 4

[Time: As Per Schedule]

[Max. Marks: 50]

Instructions:

1. Fill up strictly the following details on your answer book

- a. Name of the Examination : **MASTER OF ARTS (ENGLISH)(FOURTH SEMESTER)**
- b. Name of the Subject : **FILM STUDIES – LEVEL 4**
- c. Subject Code No : **2301130204040003**

2. Sketch neat and labelled diagram wherever necessary.
3. Figures to the right indicate full marks of the question.
4. All questions are compulsory.
5. All questions are equal marks.

Seat No:

--	--	--	--	--	--

Student's Signature

- Q.1** A. "Introduction to Film Studies by Richard Dyer draws a distinction between two main approaches i.e. 'formal aesthetic' and 'social-ideological.'" - Discuss. **12.5**

OR

- B. "In Aesthetic of Astonishment Gunning argues how people first saw cinema, and how they are amazed with the moving picture for the first time, and were not only amazed by the technological aspect, but also the experience of how the introduction of movies have changed the way people perceive the reality in a completely different way." - Discuss.

- Q.2** A. "Each element of the *mise-en-scene* i.e. the setting, the human figure, lighting, and composition-influences the viewer's experience of the story, characters, space, and time." - Discuss. **12.5**

OR

- B. Examine camerawork with reference to time and space as elaborated in *Film: A Critical Introduction*.

- Q.3** A. In Maria Pramaggiore and Tom Wallis's analysis of "Battleship Potemkin" in Chapter 6 of "Film: A Critical Introduction," what are the key themes or concepts they explore regarding Sergei Eisenstein's directorial techniques and the film's impact on cinematic history? **12.5**

OR

- B. How does the combination of visual elements and sound contribute to the film's narrative and emotional impact? Discuss any notable interplay between sound and image, drawing connections to theoretical concepts presented in the referenced texts.

- Q.4** A. How does Andrew Dudley, in his essay "Adaptation," explore the concept of adaptation in the context of film, as discussed in "Film Theory and Criticism"? Could you elaborate on any key theories or frameworks Dudley introduces to understand the adaptation process? **12.5**

OR

- B. In Sergei Eisenstein's essay "Dickens, Griffith, and the Film Today," featured in "Film Theory and Criticism," edited by Leo Braudy and Marshall Cohen, how does Eisenstein analyze the contributions of Charles Dickens and D.W. Griffith to the evolution of cinema? Additionally, could you discuss any key insights or arguments presented by Eisenstein regarding the relevance of their work to contemporary filmmaking practices?
