

M. A. DEGREE END SEMESTER EXAMINATION - MARCH 2026
SEMESTER 4 : ENGLISH LANGUAGE AND LITERATURE
COURSE : 24P4ENGT19EL : UNDERSTANDING CINEMA : FILM THEORY
(For Regular - 2024 Admission)

Time : Three Hours

Max. Weights: 30

PART A**Answer any 8 questions****Weight: 1**

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| 1. | Why does Mary Ann Doane call the theatre/cinema hall a "meta-space"? | (E, CO 1, CO 5) |
| 2. | What are the features of German Expressionist cinema. | (U, CO 1, CO 2, CO 3) |
| 3. | What do you mean by a propaganda film? | (U, CO 1, CO 2) |
| 4. | The angry young man in Bollywood cinema. | (U) |
| 5. | Differentiate between plot time and running time. | (An, CO 1, CO 2, CO 3) |
| 6. | Who posed the question "Is there a feminine aesthetic" in 1976? | (U, CO 1, CO 2, CO 3, CO 4) |
| 7. | Write a short note on French New Wave cinema. | (U, CO 1, CO 2) |
| 8. | Differentiate between intertitles and subtitles. | (An, CO 3, CO 5) |
| 9. | Identify the wider question that the notion of fidelity ignores. | (A, CO 1, CO 3, CO 4, CO 6, CO 7) |
| 10. | Explain the meaning of the term cinematographic language by Metz. | (U, CO 1, CO 2)
(1 x 8 = 8) |

PART B**Answer any 6 questions****Weights: 2**

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| 11. | Examine the stardom of Shakeela as explained by Darshana Sreedhar Mini. | (A, CO 1, CO 2, CO 3, CO 4) |
| 12. | Comment on the use of flashback in <i>Citizen Kane</i> . | (An, CO 5, CO 6) |
| 13. | Examine how Bordwell comments on the relationship between the lack of raw film stock and montage in Soviet cinema. | (U, CO 1, CO 2, CO 3) |
| 14. | Critically examine Michel's admiration for (and imitation of) Humphrey Bogart. | (An, CO 2, CO 4, CO 6) |
| 15. | "Narayani's voice is central to the plot of Adoor's Mathilukal." Discuss. | (An, CO 2, CO 3, CO 5) |
| 16. | Has <i>Pink</i> brought feminism to mainstream cinema or is it covertly patriarchal? State your views. | (A, CO 4, CO 5, CO 6) |
| 17. | "To "speak" a language is to use it, but to speak a cinematic language is to invent it." Explain. | (An, CO 5, CO 6) |

18. Compare and contrast *Mahanagar* with any other film by Ray. (E, CO 4, CO 5, CO 6)
(2 x 6 = 12)

PART C

Answer any 2 questions

Weights: 5

19. "A film is born on the editing table." Discuss with reference to the films you have studied. (U, CO 1, CO 2)
20. Are queer voices heard in Indian cinema? Discuss the portrayal of LGBTQIA+ in the films you have watched. (E, CO 5, CO 6, CO 7)
21. Identify the major contribution of Godard to cinema as a political form of artwork. (E, CO 2, CO 3)
22. Evaluate how the intersection of sexuality and other social identities (gender, race, class, etc.) are represented in film, and what impact this has on broader social and cultural attitudes. (E, CO 1, CO 3, CO 4, CO 5, CO 6, CO 7)
(5 x 2 = 10)

OBE: Questions to Course Outcome Mapping

CO	Course Outcome Description	CL	Questions	Total Wt.
CO 1	Explain what is cinema and many 'theoretical' definitions of it.	Cr	1, 2, 3, 5, 6, 7, 9, 10, 11, 13, 19, 22	22
CO 2	Distinguish between different genres in cinema and recognise the interconnection between different film genres.	An	2, 3, 5, 6, 7, 10, 11, 13, 14, 15, 19, 21	24
CO 3	Demonstrate an understanding of the socio-political, cultural and technological milieu in which cinema as an art form came into being.	U	2, 5, 6, 8, 9, 11, 13, 15, 21, 22	21
CO 4	Recognise various cinematic techniques used in films and associate them with the discursive practices aligned to it.	U	6, 9, 11, 14, 16, 18, 22	15
CO 5	Apply the appropriate 'critical apparatus' in the reading of different films.	A	1, 8, 12, 15, 16, 17, 18, 20, 22	22
CO 6	Critique many ideologies cinema consciously or unconsciously propagate in the context of the prescribed texts.	A	9, 12, 14, 16, 17, 18, 20, 22	21
CO 7	Conduct original research into various genres and texts of films, both in popular and in the alternative spaces, and bring out the findings in the form of dissertations/research papers.	Cr	9, 20, 22	11

Cognitive Level (CL): Cr - CREATE; E - EVALUATE; An - ANALYZE; A - APPLY; U - UNDERSTAND; R - REMEMBER;