

6. Using the framework of auteur theory, examine the thematic and stylistic elements that recur across Satyajit Ray's body of work. What are the signatures that define Ray as an auteur? Use examples to support your answer.

Or

Explain Laura Mulvey's theory of male gaze and its significance in feminist film theory. Using examples from a film, illustrate how the male gaze contributes to the objectification of women.

7. Assess the role of OTT platforms in the globalisation of Indian cinema. Discuss how these platforms have changed content creation, audience reach and thematic experimentation in Indian films?

Or

Discuss the shift in portrayal of women and gender roles in contemporary Indian films, particularly in the context of global feminist discourse. Examine the impact of this shift on Indian society.

(200)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4478

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Unique Paper Code : 2034001214

Name of the Paper : Film Appreciation & Criticism
(GE)

Name of the Course : **GE : COMMON PROG
GROUP**

Semester : II/IV/VI

Duration : 3 Hours

Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. Both are compulsory.
3. Candidates have to answer **ALL THREE** questions in **PART A** and **ANY THREE** questions in **PART B**.
4. Questions in **PART A** carry 10 marks each and questions in **PART B** carry 20 marks each.

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PART A

Attempt **all three** questions : (3×10=30 marks)

1. Define cinematic language and discuss the key elements of cinematic language.

Or

How do lighting and colour contribute to the mood and tone a film? Explain with relevant examples.

2. Write a short note on Italian neo-realism.

Or

Film noir is typically defined both as a genre and as a particular visual style. How do critics balance the two elements in defining noir films?

3. What was Solanas and Getino's idea of Third Cinema in their manifesto? Examine the primary characteristics of Third Cinema.

Or

Discuss non-fiction cinema and its key characteristics. How can non-fiction films function as a tool for social change and political awareness?

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PART B

Attempt any **three** questions : (3×20=60 marks)

4. 'Editing is the grammar of cinematic storytelling.'- Elaborate on this statement by explaining different editing techniques such as continuity editing, cross-cutting, jump cuts, and montage. Use examples from Indian or international cinema.

Or

Discuss the role of sound in enhancing the cinematic experience. Explain the different types of sound used in cinema with appropriate examples.

5. Trace the historical evolution of Indian cinema, highlighting its key milestones. Critically evaluate the works and contributions of Dadasaheb Phalke to Indian cinema.

Or

Discuss the German Expressionist movement in cinema, highlighting its distinctive features. Examine how this style has influenced contemporary filmmaking, citing specific examples.

P.T.O.