

- (b) Trace the beginning of Indian cinema in the early 20th century. Analyse its technological, cultural, and mythological influences.

7. (a) Discuss the contribution of Francois Truffaut and Jean-Luc Godard to the development of modern cinema.

OR

- (b) Analyse the role of colour in shaping meaning and mood in cinema. Discuss with suitable film examples.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1072

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Unique Paper Code : 2032183602

Name of the Paper : Introduction to Cinema Studies

Name of the Course : **B.A. (Hons.) Journalism**

Semester : 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 **TWO** parts – **Part A** and **Part B**.
3. Attempt **ALL** questions from **Part A** and **ANY THREE** questions from **Part B**.
4. Questions in **Part A** carry **10** marks each.
5. Questions in **Part B** carry **20** marks each.

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PART A

Attempt all questions.

(3×10=30)

1. (a) Discuss the concept of mise-en-scene and explain how it contributes to meaning-making in cinema.

OR

- (b) Explain continuity editing and its role in creating narrative coherence.

2. (a) Write a short note on deep focus as a cinematic technique.

OR

- (b) Discuss the stylistic features of German Expressionism with reference to *The Cabinet of Dr. Caligari*.

3. (a) Write a short note on the cinematic style and thematic concerns of Guru Dutt.

OR

- (b) Explain the concept of film authorship with reference to an Indian filmmaker.

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PART B

Attempt any THREE questions.

(3×20=60)

4. (a) Analyse the role of sound (diegetic and non-diegetic) in shaping cinematic meaning and audience experience.

OR

- (b) Discuss the importance of cinematography (camera angles, movement, lighting) in constructing visual narrative.

5. (a) Explain the characteristics of Italian Neorealism and its socio-political context.

OR

- (b) Discuss the contribution of Sergei Eisenstein to montage theory and cinematic language.

6. (a) Critically examine the contribution of feminist film theory in analysing cinema.

OR

P.T.O.