



B.K. BIRLA CENTRE FOR EDUCATION

SARALA BIRLA GROUP OF SCHOOLS
A CBSE DAY-CUM-BOYS' RESIDENTIAL SCHOOL

ANNUAL EXAMINATION 2025-26 MASS MEDIA STUDIES (835) MARKING SCHEME

Class: XI
Date: 18.02.2026
Admission no:

Time: 3 hours
Max Marks: 60
Roll no:

SECTION A

1. Which of the following best explains why radio and television are considered mass media rather than performing arts like theatre? 1
 - A. They focus only on entertainment
 - B. They involve artistic expression
 - C. They use technology to reach large, dispersed audiences simultaneously**
 - D. They depend on face-to-face interaction

2. According to V.K. Rajwade's formulation, which combination correctly represents the evolution of communication from natural ability to external means? 1
 - A. Gesture → Dance → Architecture
 - B. Sound → Singing → Instrumental Music**
 - C. Drawing → Painting → Puppetry
 - D. Solid Figure → Language → Theatre

3. Which of the following best explains why cinema retains a distinct identity despite borrowing elements from literature, painting, music, sculpture, architecture, and theatre? 1
 - A. Cinema presents stories only through dialogue
 - B. Cinema combines multiple arts but remains bound to live performance
 - C. Cinema integrates various art forms within an audio-visual, spatio-temporal narrative structure**
 - D. Cinema depends primarily on written scripts like literature

4. Which feature most distinctly differentiates television from cinema in terms of audience engagement and content organization? 1
 - A. Optical projection of images
 - B. Fixed narrative duration
 - C. Day-part-based programming guided by audience research**
 - D. Exclusive use of scripted fiction

5. Which statement best explains why news is described as a "socially constructed discourse" rather than a direct reflection of events? 1
 - A. News reports always follow the inverted pyramid format
 - B. Events automatically become news once they occur
 - C. News meaning is shaped by professional values, cultural codes, and selection processes**
 - D. News agencies determine all editorial decisions

6. Which feature most clearly distinguishes *unicast* communication on the Internet from *multicast* transmission systems like radio or television? 1
 - A. One-to-many signal distribution
 - B. Absence of transmission feedback
 - C. Interactive packet verification and retransmission**
 - D. Dependence on satellite infrastructure

7. Which of the following best describes the role of the "cloud" in the Internet's three-layer architecture? 1
 - A. It stores all data permanently for users.
 - B. It acts as the middle layer that routes data between sending and receiving layers.**

- C. It only connects government and commercial computers.
- D. It prevents high-speed fiber-optic transmission.

8. Which of the following correctly identifies the narrative techniques used in Arthur Conan Doyle's *Behind the Times*? 1

- A. Dialogue-heavy narration, third-person omniscient point of view
- B. Mostly descriptive, first-person singular point of view, very little dialogue**
- C. Purely dialogue, second-person point of view
- D. Descriptive and omniscient, no personal involvement

9. Which of the following statements about myths is correct? 1

- A. Myths are purely fictional stories with no connection to historical events or human behavior.
- B. Myths often use symbols to convey moral lessons and explain human behavior.**
- C. Myths only exist in pre-modern cultures and are irrelevant in modern times.
- D. Myths are scientific accounts of natural phenomena without moral or cultural significance.

SECTION B

10. How does the concept of “mass audience” explain the influence of mass media on democratic debates such as the Women’s Reservation Bill? 2

A: Mass audiences are geographically dispersed and socially disconnected, making them highly receptive to media narratives, which significantly influence public opinion and democratic discourse on sensitive legislative issues.

11. Explain how the idea that “all communication is an extension of sensory capabilities” helps us understand modern mass media. 2

A: Modern mass media extend human senses beyond physical limits through technology, enabling sight, sound, and expression to reach vast audiences instantly, thereby enhancing communication scale, speed, and impact.

12. How do psychological barriers and defensiveness together distort the communication process even when physical and mechanical conditions are ideal? 2

A: Psychological barriers and defensiveness alter perception and interpretation, causing emotional filtering of messages, leading to misunderstanding despite clear signals, absence of noise, and efficient communication technology.

13. Explain the concept of *macro-structure* in cinema with reference to time and space. 2

A: Macro-structure refers to the scripting-level organization of a film that structures the narrative through sequences and scenes, arranging events in a definite spatio-temporal order, either linearly or non-linearly.

14. Explain why television is described as a medium of private consumption despite being centrally produced and globally transmitted. 2

A: Television content is centrally produced and broadcast globally, but it is consumed individually or within families in a domestic setting, creating an intimate, personalized viewing experience.

15. Why is news compared to a “map” rather than the “terrain” it represents? 2

A: News does not reproduce reality directly but selects, codes, and interprets events using cultural and professional conventions, requiring readers to actively interpret meaning, much like reading a map.

16. Why are radio documentaries considered a hybrid genre rather than a purely informational format? 2

A: Radio documentaries blend factual information with dramatic narration, real voices, sound effects, and music, using creative storytelling techniques to interpret reality rather than merely report facts.

17. Why is edge congestion considered the primary bottleneck in internet data transmission despite high-capacity cloud infrastructure? 2

A: Edge congestion occurs because consumer-level last-mile infrastructure cannot match growing demand for high-bandwidth content, while sender and cloud layers usually possess sufficient transmission capacity.

18. Explain the core idea of the Hypodermic Needle (Magic Bullet) Theory in mass communication. 2

A: The theory suggests that media messages are directly injected into passive audiences, producing immediate and uniform effects without critical thinking or resistance.

OR

Explain the Two-Step Flow Theory of communication with reference to opinion leaders.

A: The Two-Step Flow Theory states that media messages first influence opinion leaders, who then interpret and transmit these messages to others through personal influence, shaping attitudes and decisions.

19. What is the difference between a broadsheet and a tabloid newspaper in terms of content and style? 2

A: Broadsheets focus on serious news, formal language, and in-depth analysis; tabloids emphasize sensational stories, informal language, visuals, and entertainment or celebrity news.

20. How would you write a short dialogue between yourself and ET if he visited your classroom? 2

A: ET could ask about our lessons, react to our gadgets, and we might explain school routines, creating a humorous, imaginative conversation connecting his alien perspective to our everyday life.

21. How can a reader's personal experiences influence their understanding of Chekhov's story? 3

A: A reader interprets Chekhov's story based on their own emotions, background, and memories, which shape how they perceive characters, events, and the story's overall meaning.

SECTION C

22. Critically explain how cinema differs from theatre in terms of spectators' point of view and the role of technology, while still being an audio-visual and spatio-temporal art. 3

A: Cinema differs from theatre by offering a constantly changing spectator viewpoint through camera movement and editing, ensuring a uniform experience for all viewers. Unlike theatre, cinema depends entirely on technology and recorded images, fixing performance quality permanently. Theatre, being live, allows varied audience perspectives and fluctuating performances.

23. Explain why sound design is more critical in radio plays than in stage or television drama. 3

A: Radio plays rely entirely on sound to convey setting, character, movement, and emotional shifts, as there are no visuals. Dialogue, background effects, silence, and music must suggest time, place, and action clearly. Effective sound design ensures clarity, avoids listener confusion, and sustains imagination, making it central to storytelling in radio drama.

24. Explain the concept of *mise en scène* and its significance in film direction. 3

A: *Mise en scène* refers to everything placed within the film frame, including sets, lighting, costumes, actors' movement, and shot composition. Originating from theatre, it signifies the director's creative control over visual elements to construct meaning, mood, and spatial dynamics within a scene.

25. Explain the specificity of television as a medium in comparison to cinema. 3

A: Television is a home-based, multi-channel audio-visual medium that delivers electronically transmitted images and sound, unlike cinema which projects optical images on a large screen in a theatre. TV viewing

is continuous, domestic, and interactive through remote control, whereas cinema is a singular, immersive social event experienced occasionally in a controlled environment.

OR

Why soap operas are considered a distinctive television genre?

A: Soap operas are distinctive to television due to their open-ended narrative, episodic structure, and daily or weekly scheduling. They feature multiple characters and parallel sub-plots, allowing flexibility based on audience response and TRPs. Designed primarily for domestic viewing, soaps sustain viewer interest through continuity, emotional engagement, and unresolved storylines.

26. Explain the main theme of the story *Two Pebbles, Black and White*.

3

A: The theme of the story is the importance of **lateral thinking**. It shows that even complex problems have solutions if approached with **creativity and intelligence** rather than conventional logic. The girl cleverly turns an impossible situation to her advantage, demonstrating that thoughtful action and insight can overcome challenges and deceit.

SECTION D

27. Analyse how *micro-structure* contributes to meaning-making in cinema, with reference to shots, sound, and editing transitions.

4

A: Micro-structure refers to the technical and directorial elements that shape meaning at the level of shots. It includes shot composition, camera angles, movement, sound design, and editing transitions. Each shot, as the basic unit of meaning, conveys visual, audio, and emotional information. Variations in image size, such as close-ups or long shots, guide audience attention and emotional engagement. Sound elements speech, music, sound effects, and silence enhance mood and narrative impact. Editing transitions like cuts, fades, and dissolves control rhythm, continuity, and shifts in time or space. Together, these micro-structural elements determine how the story is experienced moment by moment, making cinema a dynamic audio-visual language rather than a mere narrative.

28. How does a radio play convey a story effectively using only sound, and what challenges must be considered in its production?

4

A: A radio play tells a story solely through dialogue, sound effects, music, and atmospheric sounds. To convey the plot effectively, it uses distinguishable voices for characters, mood-setting background effects, and clear progression to a climax. Challenges include avoiding listener confusion by limiting major characters to three or four, making voices natural and true to character, and ensuring the narrative remains engaging without visual cues. Producers must balance realism and creativity, using sound to suggest action, setting, and emotion. The structure can be linear or thematic, but every element must contribute to listener understanding and immersion, making radio drama a highly skillful storytelling medium.

OR

Why are radio programmes classified into genres, and how does this classification help in content analysis?

A: Radio programmes are classified into genres such as spoken-word and music to organize content according to style, format, and target audience. Spoken-word genres include news, talks, discussions, documentaries, radio plays, and interviews, while music genres cover classical, semi-classical, popular, and film songs. This classification helps in content analysis by allowing researchers to systematically study programme structures, narrative techniques, and the use of sound and music. For instance, a radio drama relies on dialogue, mood effects, and sound cues, whereas a music programme focuses on rhythm, harmony, and transitions. Understanding genres clarifies the purpose, audience, and effectiveness of different radio content.

29. Explain how Karel Capek's *The Tramp's Tale* employs the three storytelling techniques: description, dialogue, and point of view.

A: In *The Tramp's Tale*, Karel Capek uses **description** extensively to paint a vivid picture of Francis Court's appearance, surroundings, and experiences as a wandering tramp. Through detailed imagery, readers understand his poverty, struggles, and journey across towns. **Dialogue** is used effectively to show interactions between characters, such as Francis Court, the policeman, the judge, and the unknown man, which reveals their personalities, emotions, and social positions. The story is told from a **first-person point of view**, where the narrator observes and recounts events, giving readers a personal and immersive perspective. Together, these techniques make the story engaging, realistic, and insightful, allowing readers to empathize with the protagonist and understand his moral integrity.