

D 31681

(Pages : 2)

Name.....

Reg. No.....

**THIRD SEMESTER M.A. DEGREE EXAMINATION
DECEMBER 2012**

(Non-CUCSS)

English

Paper XI – Group E4 – FILM STUDIES

(2004 – 2009 Admissions)

Time : Three Hours

Maximum : 80 Marks

I. 1. Answer *one* of the following questions :

- (a) Why does Bazin oppose classical and expressive editing?
- (b) “The notion of a cinematic language calls for a means to isolate what is specifically cinematic”. Explain.
- (c) What are the additional points of entry for semiology that Peter Wollen proposes?

(1 × 12 = 12 marks)

2. Answer *one* of the following questions :

- (a) What according to Baudry is the ideological mechanism at work in cinema?
- (b) How does Mulvey use psychoanalysis to unravel the fascination of films?
- (c) How does Stam critique the cultural and ideological assumptions that spectators bring to cinema?

(1 × 12 = 12 marks)

3. Answer *one* of the following questions :

- (a) Comment on Griffith’s portrayal of the Civil War in *Birth of a Nation*.
- (b) Situate *The Bicycle Thief* within Italian neorealism.
- (c) The *Marriage of Maria Brown* is Fassbinder’s attempt to create in Germany the equivalent of a classic Hollywood movie. Do you agree?

(1 × 12 = 12 marks)

4. Answer *one* of the following questions :

- (a) Attempt a critique of the storytelling techniques in *Citizen Kane*.
- (b) *Wild Strawberries* as an interior journey from pangs of regret and anxiety to a refreshing **sense** of peace and reconciliation. Substantiate.
- (c) Discuss the journey motif in *Pather Panchali*.

(1 × 12 = 12 marks)

Turn over

II. Write short notes on any *four* of the following topics :

- (a) Central theme in *Wild Strawberries*.
- (b) Montage.
- (c) The Imagists, according to Bazin.
- (d) Narrative style in documentaries.
- (e) Mechanical Duplication.
- (f) The cinematic apparatus.
- (g) *Rosebud*.
- (h) The battles in *Seven Samurai*.
- (i) *Pather Panchali* as adaptation.
- (j) *Lucia* and the interplay of historical destiny and private experience.
- (k) French bourgeois society in *Weekend*.
- (l) The codes of popular Hindi cinema.

(4 × 5 = 20 marks)

III. Answer any *six* of the following questions in a sentence or two each :

- (a) Differences between still camera and the movie camera.
- (b) What is the reality mimed by cinema according to Baudry?
- (c) Baudry's use of Lacan to analyse film projection.
- (d) What is the Hollywood production model?
- (e) What is the role of the director in Third Cinema?
- (f) Scopophilia.
- (g) Male Gaze.
- (h) The look in *Vertigo*.
- (i) Rajadhyaksha's analysis of *Sant Tukaram*.
- (j) What is the role of melodrama in Hindi cinema according to Vasudevan?

(6 × 2 = 12 marks)