

D 91784

(Pages : 2)

Name.....

Reg. No.....

THIRD SEMESTER M.A. DEGREE EXAMINATION, DECEMBER 2015

(CUCSS)

English

EN 3E 16—FILM STUDIES

(2012 Admission onwards)

Time : Three Hours

Maximum : 36 Weightage

I. Answer *all* the following questions each in a word, phrase *or* a sentence :

- 1 What is the name of the editing technique where two strips of film is combined to create a third mood ?
- 2 What is male gaze ?
- 3 Who plays the role of the titular hero in *Citizen Kane* ?
- 4 Which cinema movement is a direct response to the white telephone domestic melodramas ?
- 5 In which scene does Norman Bates acts as a voyeur ?
- 6 Who is the director of the film *Gone with the Wind* ?
- 7 What does the wild strawberries symbolize ?
- 8 Who is the fourth Lucia ?

(8 × ½ = 4 weightage)

II. Write a paragraph of about 150 words each on any *six* of the following :

- 9 "Destruction of Pleasure as a Radical Weapon".
- 10 Montage *vs* deep focus.
- 11 Recurring images of birds in *Psycho*.
- 12 Auteur theory and French new-wave.
- 13 Documentary style and Italian neo-realism.
- 14 Science *vs* religion in *Wild Strawberries*.
- 15 Intellectual Montage.
- 16 Strategies of representation for the Third World filmmaker according to Stam and Spence.
- 17 Narrative style in *Glass*.
- 18 *Jurassic Park* as a fantasy drama.

(6 × 2 = 12 weightage)

Turn over

III. Write essays of about 450 words on any *four* of the following, choosing one from each section :

Section A

- 19 Is it appropriate to say that representation is an easy method to criticize racial relationships in contemporary societies? Refine your answer using the arguments made by Stam and Spence in their essay "Colonialism, Racism and Representation".
- 20 How does Baudry relate the film spectator's misrecognition of oneself with the Lacanian theory of the Mirror stage?
- 21 In what ways is Indian popular cinema a discourse of modernity based on the sensorial and experiential dimensions of cultural change according to Dissanayake?

Section B

- 22 How does the concept of thesis, anti-thesis and synthesis work in the Eisenstein definition of montage?
- 23 Why does Bazin prefer long take and deep focus to be the significant pointers to realism in cinema?
- 24 Italian Neo-realism was essentially a reaction to Italy's own contemporary reality, but it was also a reaction to certain styles of filmmaking in that country. Discuss.

Section C

- 25 How does Kurosawa approach the Shakespearean tragic content with a Japanese style in the film *Ran*?
- 26 "Alfred Hitchcock's *Psycho* has been commended for forming the archetypal basis of all horror films that followed its 1960 release". Discuss.
- 27 Discuss the technology invested in the film *Jurassic Park* keeping in mind the computer-generated imagery in conjunction with life-sized animatronic dinosaurs employed in the making of the film.

Section D

- 28 Discuss how documentary cinema becomes a propagandist tool with reference to *Glass*.
- 29 How does *Breathless* react to the excess commodification of Hollywood cinema?
- 30 How does Maria Braun become a metaphor for modern Germany?

(4 × 5 = 20 weightage)