

D 6913

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Name.....

Reg. No.....

THIRD SEMESTER M.A. DEGREE EXAMINATION, DECEMBER 2016

(CUCSS)

English

EN 3E 16—FILM STUDIES

(2012 Admissions)

Time : Three Hours

Maximum : 36 Weightage

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

- 1 What is male gaze ?
 - 2 What does the second cinema reject ?
 - 3 Which cinema movement uses jump-cut extensively ?
 - 4 Name the film movement that Italian neo-realism attempted to critique.
 - 5 "Where shall I go ? What shall I do" ? What is the answer to these questions ?
 - 6 Which character does Victor Sjoström play in *Wild Strawberries* ?
 - 7 Which philosopher's idea of materialism is comparable to Eisenstein's theory of montage ?
 - 8 What are some of the mistakes Hollywood films have made in representing the Third World ?
- (8 × ½ = 4 weightage)

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

- 9 The principles of montage.
- 10 Mirror-Screen duality in Baudry's idea of cinema.
- 11 To-be-looked-at-ness.
- 12 The problem of "positive image" according to Stam and Spence.
- 13 Popular ideology in Indian cinema according to Dissanayake.
- 14 The "shower scene" in *Psycho*.
- 15 The use of untrained actors and actual locations in *The Bicycle Thieves*.
- 16 The politics of Latin America in *Lucia*.
- 17 The history of post-war Germany in *The Marriage of Maria Braun*.
- 18 Literariness in the film version of *Gone with the Wind*.

(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 Do you agree with Stam and Spence when they argue that an understanding of the historical and political context is necessary before branding filmmakers to be stereotypical and colonialist?
- 20 Explain the three “looks” Laura Mulvey discusses in her essay on the visual pleasure in cinema.
- 21 Why does Dissanayake suggest a genealogical approach to understand the nature and significance of Indian popular cinema?

Section B

- 22 What according to Andre Bazin defines the language of cinema in order for it to be realistic?
- 23 Discuss how Baudry arrives at the conclusion that the entire function of the filmic apparatus is to make us forget the filmic apparatus—we are only made aware of the apparatus when it breaks?
- 24 Discuss Sergei Eisenstein’s theory of cinema as a dialectical materialist perspective on art.

Section C

- 25 Comment on the dark fantasy elements used by Bergman in *Wild Strawberries*.
- 26 “Alfred Hitchcock’s *Psycho* has been commended for forming the archetypal basis of all suspense films that followed its 1960 release”. Discuss.
- 27 Elaborate on the limits of scientific curiosity as depicted in *Jurassic Park*.

Section D

- 28 Discuss the documentary realist style engaged in *The Bicycle Thief*.
- 29 Comment on the voiceless narrative of documentary cinema as employed in *Glass*.
- 30 Elaborate on the non-causal structure that takes *Breathless* forward to create a unique method of story-telling in cinema.

(4 × 5 = 20 weightage)