

D3AEG1803 (S1)

(2 Pages)

Name:.....

Reg.No:.....

THIRD SEMESTER M. A. DEGREE EXAMINATION, NOVEMBER 2020

(Improvement / Supplementary)

ENGLISH

DENG3E09T: FILM STUDIES

Time: Three Hours

Maximum Weightage: 36

Part I. Answer *all* the questions in a word, phrase or sentence. Each carries $\frac{1}{2}$ weightage.

1. Name the book of Sergei Eisenstein which has the chapter *Word and Image*.
2. Name the film theorist who insisted on montage and the plastic composition of image as the essence of cinema and in no need of support from sound.
3. Who is the fourth Lucia?
4. Who is associated with the concept of *The Aesthetics of Hunger*?
5. What is the original Swedish title of *Wild Strawberries*?
6. Who directed the movie *Bicycle Thieves*?
7. Name the technological innovation attempted in *Citizen Kane*.
8. What is paradox of phallogentrism according to Mulvey?
9. Who is the first Afro-American to win an Academy Award for her role as Mammy in *The Gone with the Wind*?
10. Name the graphic designer responsible for the opening credits of *Psycho*?
11. Name the Shakespeare play which inspired by Kurosawa's *Ran*.
12. Who directed the movie version of *Gone with the Wind*?

(12 × $\frac{1}{2}$ = 6 Weightage)

Part II. Answer any *five* of the following questions in a paragraph of about 150 words each.

Each carries *two* weightage.

13. Soviet Montage.
14. Italian Neo-realism in *Bicycle Thieves*.
15. Male Gaze.
16. French New Wave.
17. Motifs in the movie *Breathless*.
18. Camera Obscura.
19. Absurdity of human life in Kurosawa's *Ran*.
20. Depth of field.

(5 × 2 = 10 Weightage)

Part III. Write essays in about 450 words on *four*, choosing one from each section. Each carries *five* weightage.

Section A

21. Elucidate Baudry's description of Cinema as a phantasmization of 'reality'.
22. Explain Eisenstein's argument that montage is the essence of Cinema with special reference to his essay *Word and Image*.

(P.T.O.)

Section B

23. Pleasures offered by narrative Cinema with reference to Laura Mulvey's *Visual Pleasure and Narrative Cinema*.
24. Stam and Spence's discussion on racism and colonialism in cinema beyond preoccupation with representations.

Section C

25. *Gone with the Wind* as a movie with aesthetic brilliance and political regression.
26. Psychological exposition in *Psycho*.

Section D

27. Explain the relationship between Head Trauma, Violence and Memory in Nolan's *Memento*.
28. Cinematic techniques in *Breathless*.

(4 × 5 = 20 Weightage)