

**FOURTH SEMESTER M.A. DEGREE EXAMINATION, APRIL 2022
(Regular/Improvement/Supplementary)**

**ENGLISH LANGUAGE & LITERATURE
FENG4E10 - FILM STUDIES**

Time: 3 Hours

Maximum Weightage: 30

Part A: Short essay questions. Answer any *five* questions. Each carries *two* weightage.

1. Describe the gazes in Hollywood fictional narratives.
2. The opening scene is crucial in order to establish the key tenets of the director's message. Rainer Werner Fassbinder's *The Marriage of Maria Braun* is no exception. Justify.
3. How does the theft of the bike ironically unveil the layers of corruption at all levels of postwar Italy, especially in the upper classes in *Bicycle Thieves*.
4. Each part of *Battleship Potemkin* is endowed with dramatic function and facilitates a transition to a different mood. Elucidate.
5. The motifs in *Gone with the Wind*.
6. Kurosawa observes in his autobiography: "Human beings are unable to be honest with themselves about themselves. They cannot talk about themselves without embellishing." Explain this statement in respect of *Rashomon*.
7. What is the significance of Bert Haanstra's comparison of hand-made craft with automated production in *Glass*.

(5 × 2 = 10 weightage)

Part B: Long essay questions. Answer any *four* questions. Each carries *five* weightage.

8. "The point is that the creators of a number of films in recent years have so completely "discarded" montage that they have forgotten even its basic aim and function" mentions Sergei Eisenstein. Elaborate.
9. Explain how filmic instruments produce specific ideological effects, and these effects themselves are determined by the dominant ideology?
10. *Psycho* comes nearer to attaining an exhilarating balance between content and style than anything Hitchcock has done in years. Of course, it is a very minor work. But its virtues of tension, surprise, virtuosity and control are all major ones. Justify.
11. Elaborate Robert Stam and Louis Spence's explanation of the historical and political context in which films were made and the impact these films had on race relations and racial identity in their essay.
12. Ingmar Bergman's films are famous for their psychic violence; it is a commonplace to say that they are peopled by characters who are neurotic. But *Wild Strawberries*, taken as a whole, is not at all a neurotic movie. Elaborate.
13. How do Fernando Solanas and Octavio Getino position Third Cinema in contra-distinction to Hollywood film (First Cinema) and European "waves" and art cinema, including cinema novo (Second Cinema).

(4 × 5 = 20 weightage)