

Reg. No

Name

19P4051

M. A. DEGREE END SEMESTER EXAMINATION - MARCH/APRIL 2019

SEMESTER 4 : ENGLISH

COURSE : 16P4ENGT21EL: UNDERSTANDING CINEMA: FILM THEORY

(For Regular - 2017 Admission and Supplementary - 2016 Admission)

Time : Three Hours

Max. Marks: 75

Section A

Write a short note on any 6 (3 marks each)

1. Flash Back
2. Visual Pleasure and Narrative Cinema
3. Why Bazin is writing about Di Sica
4. Sergei Eisenstein as a Marxist filmmaker
5. Symbolism in *Kannathil Muthamittal*.
6. Mani Ratnam as universal filmmaker
7. How does Panofsky locate the origins of Iconography and stereotype in cinema as practical necessity?
8. Women Cinema Collective
9. *Remains of the Day* as an adapted film

(3 x 6 = 18)

Section B

Attempt a paragraph on any 5 (6 marks each)

10. Deep Focus
11. Scopophilia
12. Write a note on Kuleshov experiment
13. Realism in *Bicycle Thieves*
14. Fiction and reality in Godard's cinema
15. How does Claire Johnston observe the concept of myth, as having an inevitable role in propagating sexist ideology through cinema?
16. Briefly explain the story time and discourse time with reference to *The Remains of the Day*.
17. Ending of *Pather Panchali*

(6 x 5 = 30)

Section C

Attempt an essay on any 1 (12 marks each)

18. Wollen's seven succinct dichotomies capture the fusion of political and formal concerns in Hollywood cinema and Counter cinema. Explain
19. How Karen Gabriel critique filming of Bandit queen in the essay "Reading Rape"?
20. Discuss how successful is James Ivory in giving a cinematic equivalent of the novel.

(12 x 1 = 12)

Section D

Attempt an essay on any 1 (15 marks each)

21. Attempt a critique on the stardom in Malayalam Cinema.
22. Comment on the representation of women in Malayalam cinema
23. Attempt an essay on women as the 'Other' in contemporary Malayalm Cinema

(15 x 1 = 15)