

Birla Institute of Technology and Science, Pilani
I Sem 2022-2023

HSS F332 Cinematic Art
Mid Sem (Open Book)

Date: 05 November 2022 Duration: 90 Minutes Marks: 60 (30% weightage)

1. Through an analysis of specific instances from the film, focusing on film style, discuss **how** the film *Tokyo Story* (1953, dir. Yasujirō Ozu) departs from the classical Hollywood tradition. You have to particularly discuss the elements that make the film distinct. 18 Marks

- Brief discussion of classical Hollywood tradition, its characteristics such as causality, psychological exploration, continuity editing, etc
- Brief introduction of *Tokyo Story*
- The use of space beyond the requirements of narrative
- The use of transitional spaces
- Ellipses in the narrative
- Neglect of 180 degree rule and the use of 360 degree
- Static shots
- Oblique style of storytelling

2. With particular reference to instances from the film *Citizen Kane* (1941, dir. Orson Welles) discuss what mise-en-scene is and **how** it contributes to meaning making in the film. 18 Marks

- brief introduction of what mise-en-scene is: the meaning of the term, origin in theatre, etc.
- the different elements of mise-en-scene: setting, costume and make up, lighting and acting

-discussion of specific instances from the film for each of the elements and the overall pattern

-deep focus photography

3. a) Discuss how early cinema can be understood in terms of “cinema of attraction”. b) Discuss how cinema’s nature as a visual medium changes after the arrival of narrative and sound. 6+6 Marks

-discussion of the origins of cinema, fairground attraction, novelty of the medium, etc.

-how cinema was more about spectacle and the attractions

-discussion of how cinema became more concerned with narrative

-discuss the importance of soundtrack and how it changes cinema

4. Through an analysis of the Odessa sequence from the film *Battleship Potemkin* (1925, dir. Sergei Eisenstein), explain the role that editing plays in the Soviet Montage movement’s conception of cinema and cinema’s relationship with politics. 12 Marks

-brief discussion of Soviet Montage, why is it called that way, how is it connected with modernism in cinema, etc.

-the Kuleshov effect

-editing and dialectic

-comparison with other movements which would give primacy to other elements

-cinema’s role in raising the political consciousness of the audience

-discussion of the various types of montages