

MODERN AND MEDIEVAL LANGUAGES TRIPOS Part II

Monday 6 June 2005 9 to 12

Paper It. 9

A SPECIAL SUBJECT IN ITALIAN CULTURE:
ITALIAN CINEMA: THE REALITIES OF HISTORY

Answer THREE questions, AT LEAST ONE from EACH section.

Candidates for this paper may NOT draw substantially on material from their dissertations or material which they have used or intend to use in another scheduled paper. Candidates may NOT draw substantially on the same material in more than ONE question on the same paper.

STATIONERY REQUIREMENTS
20-page answer book x 1
Rough work pad

SPECIAL REQUIREMENTS
None

**You may not start to read the questions
printed on the subsequent pages of this
question paper until instructed that you
may do so by the Invigilator**

SECTION A

- 1 'Realism is less a reflection of the truth than the rhetorical presentation of a subjective world-view.' Discuss.
- 2 'Genre is the enemy of realism.' Discuss.
- 3 'Cinema's lack of fidelity to the facts means that it cannot be used to understand history.' Discuss.
- 4 'The history of post-war Italian cinema is a story of political and social engagement.' Discuss.
- 5 Examine the myth of the Resistance in at least three of the films studied for this course.
- 6 'A film is always inferior to the book on which it is based.' Discuss.
- 7 'Despite their artistic and ethical ambitions, the suspicion remains that neorealist films are ultimately just highly consummate works of propaganda.' Discuss.
- 8 'A film's meaning resides in its formal construction rather than in its content.' Discuss.
- 9 'Neorealism constituted a decisive departure from the techniques and subjects of fascist-period cinema.' Discuss with reference to films made both before and after 1945.

SECTION B

- 10 'Pastrone's *Cabiria* is a celebration of prejudice.' Discuss.
- 11 Analyse the role of violence in *Assunta Spina*.
- 12 'The province rather than the nation is Blasetti's primary concern.' Discuss.
- 13 Examine the role of myth in *Roma città aperta*.
- 14 '*Paisà* is a film of six sad tales and one happy ending.' Discuss.
- 15 'The moral, like the artistic, problem lies in being able to observe reality, not to extract fictions from it.' Discuss *Ladri di biciclette* in the light of Zavattini's remark.
- 16 'In *Ossessione* and *Senso* Visconti invents the *homme fatal*.' Discuss.

17 'Riso amaro is a battle between ideology and desire won by the body of Silvana Mangano.' Discuss.

18 'Fellini is a narcissist with no concern for Italian society.' Discuss.

19 Examine the interplay between the camera and editing in Pasolini's films.

20 Analyse the links between characterization and the representation of the city in Rosi's *Le mani sulla città*.

21 '*C'eravamo tanto amati* insists that the history of post-war Italy is the history of post-war Italian cinema.' Discuss.

END OF PAPER