

MODERN AND MEDIEVAL LANGUAGES TRIPOS Part II

Wednesday 31 May 2006 9.00 to 12.00

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 'Critical, historical, and philosophical attempts to define realism have all ended in failure. The term is simply a source of confusion and should be jettisoned.' Discuss.
- 2 'Realism is just another genre.' Discuss.
- 3 'Cinema is the enemy of history.' Discuss.
- 4 'Italian film directors of the 1940s and 1950s were more interested in aesthetics than in politics.' Discuss.
- 5 'Neorealism mythicized ordinariness.' Discuss.
- 6 'The only element uniting neorealist film-makers is a profound ethical sense.' Discuss.
- 7 'Religion and comedy dominate Italian cinema of the 1950s and 1960s.' Discuss.
- 8 'A film's originality lies in its form rather than in its ideas or in its narrative concerns.' Discuss.
- 9 'Neorealism is the heir to fascist cinema.' Discuss.

SECTION B

- 10 Analyse the narrative structure of Pastrone's *Cabiria*.
- 11 '*Assunta Spina*, far from launching the tradition of Italian cinematic realism, is little more than a series of melodramatic clichés.' Discuss.
- 12 'Blasetti's cinema of the 1930s is a celebration of fascism.' Discuss.
- 13 'Space and location define and delimit Rossellini's cinema.' Discuss.
- 14 'De Sica's strength is his optimism.' Discuss.
- 15 'In Visconti's tragic universe everyone is guilty and doomed.' Discuss.
- 16 '*Riso amaro* is a communist's surprisingly warm celebration of capitalist commercial culture.' Discuss.
- 17 Examine the representation of gender in Germi's *Sedotta e abbandonata*.

18 'Fellini is interested not so much in telling stories as in exploring character.'
Discuss.

19 'Such is the force of Pasolini's cinematic images that dialogue is redundant in
his films.' Discuss.

20 'Rosi's *Le mani sulla città* laments the impossibility of change.' Discuss.

21 '*C'eravamo tanto amanti* stands as a testament to the failure of neorealism.'
Discuss.

END OF PAPER