

MODERN AND MEDIEVAL LANGUAGES TRIPOS Part II

Wednesday 30 May 2007 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. 'Every creative effort to bridge the gap between life and art has ended in disappointment. Despite protestations to the contrary, cinematic realism is yet another in a long list of failures.' Discuss.
2. 'Melodrama is realism's favourite genre.' Discuss.
3. 'Propaganda sounds the death knell of artistic integrity.' Discuss.
4. 'Weak men and strong women populate Italian cinema of the 1940s and early 1950s.' Discuss.
5. 'Neorealism sacrificed formal and artistic innovation for politics.' Discuss.
6. 'Neorealism's amorphousness is both its strength and its weakness.' Discuss.
7. 'An ever-greater concern with alienation characterizes Italian cinema of the late 1950s and 1960s.' Discuss.
8. Compare and contrast the use of editing AND/OR sound in TWO OR THREE of the films studied for this paper.
9. 'A profound concern with problems of national identity links neorealism to fascist cinema.' Discuss.

SECTION B

10. 'In *Cabiria*, Pastrone attempted to transfer the epic to cinema.' Discuss.
11. '*Assunta Spina* is a typical Italian story of passion, seduction, and bloody revenge.' Discuss.
12. 'Blasetti's cinema of the 1930s rewrites Italy's history in a fascist key.' Discuss.
13. 'Rossellini attempted to examine the Resistance in human rather than in ideological terms.' Discuss.
14. 'De Sica is interested in narrative rather than form.' Discuss.
15. 'In Visconti's films, the picturesque Italian landscape is transformed into a stage for violent passions and dangerous sensuality.' Discuss.
16. '*Riso amaro* is a tale of social unrest and carnal desire.' Discuss.

17. Examine the representation of the Italian South in Germi's *Sedotta e abbandonata*.
18. 'Comedy is the driving force behind Fellini's cinema.' Discuss.
19. 'Pasolini's films connect the naturalism of neorealist cinema of the 1940s and 1950s to the new art cinema of the 1960s.' Discuss.
20. 'The city rather than the grasping hands of the corrupt is the main protagonist of Rosi's *Le mani sulla città*.' Discuss.
21. 'The moral and artistic values of neorealism live on in *C'eravamo tanto amanti*.' Discuss.

END OF PAPER