

ST. JOSEPH'S COLLEGE (AUTONOMOUS), BANGALORE – 27
V SEMESTER EJP MIDSEMESTER TEST: AUGUST 2019
JN 5315 ELECTIVE: ARTS & CULTURE - I

Time- 60 Min

Max Marks- 30

Instructions:

1. This paper has **TWO SECTIONS** and **ONE** printed page.
2. This paper is for the **V Semester Journalism** students who have opted for the **Arts & Culture Elective**.
3. You are allowed to use a dictionary.

- A. The following is an excerpt from Pauline Kael's book *I Lost It At The Movies*. In this excerpt, Kael writes about watching the French film *Eyes Without A Face*. Read it and answer the questions below.**

"It's both bizarrely sophisticated (with Alida Valli as his mistress doing the kidnaping in a black leather coat, re-calling the death images from Cocteau's *Orpheus*) and absurdly naive. Franju's style is almost as purified as Robert Bresson's, and although I dislike the mixture of austerity and mysticism with blood and gore, it produced its effect- a vague, floating, almost lyric sense of horror, an almost abstract atmosphere, impersonal and humorless. It has nothing like the fun of a good old horror satire like *The Bride of Frankenstein* with Elsa Lanchester's hair curling electrically instead of just frizzing as usual, and Ernest Thesiger toying with mandrake roots and tiny ladies and gentlemen in glass jars. It's a horror film that takes itself very seriously, and even though I thought its intellectual pretensions silly, I couldn't shake off the exquisite, dread images.

But the audience seemed to be reacting to a different movie. They were so noisy the dialogue was inaudible; they talked until the screen gave promise of bloody gashliness. Then the chatter subsided to rise again in noisy approval of the gory scenes. When a girl in the film seemed about to be mutilated, a young man behind me jumped up and down and shouted encouragement. "Somebody's going to get it," he sang out gleefully. The audience, which was, I'd judge, predominantly between fifteen and twenty-five, and at least a third feminine, was as pleased and excited by the most revolting, obsessive images as that older, mostly male audience is when the nudes appear in *The Immoral Mr. Teas* or *Not Tonight, Henry*. They'd gotten what they came for: they hadn't been cheated. But nobody seemed to care what the movie was about or be interested in the logic of the plot-the reasons for the gore."

- I. A Answer the following questions in 100 – 150 words. (2x10=20)**

1. Pauline Kael's analysis of *Eyes Without A Face* draws from the reactions of the people surrounding her. Why is this kind of observation important to film writing and film criticism? Draw from our discussions on the various approaches to film writing.
2. Write about a well-liked film that you dislike. Write in particular about the different aspects of the film that are well-liked, and write about why you don't like them.

- II. Write about the challenges of reviewing a 90's film, particularly as a generation born at the very tail end of this era. Also identify some tropes and common techniques you have noticed, using examples from the films you have watched. Answer in 100 words. (1x10=10)**