

Register Number:

Date:16-12-2022

**ST. JOSEPH’S COLLEGE (AUTONOMOUS), BANGALORE - 27**

**III B.A COMMUNICATIVE ENGLISH**

**END-SEMESTER EXAM: DECEMBER 2022**

**COMMUNICATIVE ENGLISH– FILM WRITING: CE 5222**

**Time- 2 ½ hrs Max Marks- 70**

**Instructions:**

1. **This paper is for students of V semester Communicative English who have chosen the Film Writing elective.**
2. **The paper has THREE SECTIONS and TWO printed pages.**
3. **You are allowed to use a dictionary.**
4. **Read the following excerpt from an essay by Jai Arjun Singh and answer the questions below.**

When it comes to assessing their worth, people routinely put intellect before instinct: there is the well-documented phenomenon of viewers being genuinely affected by a horror film while they are watching it - and responding in exactly the ways that the director wanted them to - but then emerging from the hall and dismissing it as cheap escapism. This is a pity, because the immediacy of the movie-watching experience - that special thing that happens to us when we are in a darkened hall - is being overridden by post-facto analysis.

At the same time, it can be a mistake to judge a horror movie only by its ability to make you cringe in your seat, or to splay your fingers across your eyes. The fact is that cinema - by its very nature as a visual medium - can achieve such things with relative ease, given basic technical competence. But to be really satisfying and effective, a horror film needs as much rigour and internal consistency as any other type of film does.

1. **Answer ANY TWO of the following questions in 150-200 words each. (2x15=30)**
2. Are you the kind of film watcher who puts intellect before instinct? Write about a film you were only able to enjoy after putting your intellect aside.
3. Write about an Indian horror/comedy film that was interesting to watch despite technical incompetence. Describe what ‘rigour and internal consistency’ would mean in this context.
4. Based on the interviews you conducted of people who watched films in the 80s/90s, would you argue that the older generation of people knew how to watch and enjoy films more than we do now? Give reasons.
5. **Answer ANY TWO of the following questions in 100-150 words each. (2x10=20)**

**4.** Do the theatres we watch films in contribute to our film-watching in any way? How does a place become a part of this memory? Explain using an example of either a film or a film essay you have watched/read in the recent past.

**5.** Write about a moment from Kanthara that made you wish you knew Kannada. If you are a Kannada speaker, then write about what you weren’t able to understand despite knowing Kannada.

**6.** A middle-aged woman from Sri Lanka left her decade-long abusive partner after reading KR Meera’s *Qabar* where, a woman leaves her husband because he wouldn’t let her bring home a wounded dog. Do you agree with the view that films and books sometimes make it possible for us to discover new versions of ourselves? Explain how.

**C. Answer ANY ONE of the following questions in 200-250 words. (20 marks)**

**7.** Would you call *Area Bois* a locality film? What aspects of the specific locality were you able to discover from the film?

**8.** Does the local come through when you are watching a film from far away? Does *Singles* allow the viewer to imagine a Seattle that is made up of its multiple localities?

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