

M.A. ADMISSION TEST, SAMPLE QUESTION- NEW

Department of Film Studies, Jadavpur University

(Answers may be written in English or Bangla, but all in one language)

Full Marks: 100

Time: 4 hours

NOTE: NO OBJECTIVE QUESTIONS FROM 2012 ONWARDS.

1. The germ of a possible film-script will be cited and the candidate will be required to develop it into a story-line for a film within stipulated word-limit. (20)

2. Read the following passage carefully and answer the question given below. Please keep a limit of 500 words: (20)

That we can go on entertaining ourselves day after day with the chase, the shoot-out, the open-heart operation is evidence of our need for fully externalized, personalized, and enacted conflict, and for its clarifying resolution. If much of the time we submit to the logic of prohibition and the necessity of repression, at other times we feel the need for a melodramatized reality, both within and without ourselves. For such conflict is our constant promise that life is truly inhabited by primal, intense, polarized forces – forces primal and intense because they are polarized – that can be made manifest. As Walter Benjamin argued, it is from the “flame” of fictional representations that we warm our “shivering lives,” and this is nowhere more true than in the most enduring popular fictions, which suggest over and over again that we do not live in a world completely drained of transcendence and significance, that the principles of superdrama are to be found near to hand. Such fictions are both frightening and enlivening, suggesting overt presence in the world of forces we sense within ourselves. We both want to believe, and yet cannot wholly credit, that we live on the brink of the abyss, the domain of occult forces which, for “bliss or bale”, infuse an intenser meaning into life we lead in everyday reality. Popular melodrama daily makes the abyss yield some of its content, makes us feel we inhabit amidst those forces, and they amidst us.

Peter Brooks, *The Melodramatic Imagination: Balzac, Henry James, Melodrama, and the Mode of Excess*

Question: The passage seems to suggest that the melodramatic form brings back to representation a sense of the transcendental. How do you think the “primal, intense, polarized forces” help the process?

3. Write short notes (of not more than 500 words each) on **any two** of the following: (2 X 15=30)

- a) Sailajananda Mukhopadhyay
- b) Eric Rohmer
- c) Road movies
- d) *Jatugriha*

e) FOSS

4. Write an essay on **any one** of the following:

(30)

- a) Contemporary spoof films: Comedy or critique?
- b) Politics after the Internet
- c) Local digital film industries in India