**AH 254**

**Exam I**

**Due: October 13, by 5 pm. On Backboard.**

**Choose one question from each category. Be sure to write on THREE films. Each essay should run from 600 6o 750 words—2 and ½ to 3 pages, double spaced.**

I. Patterns:

A. Perform a close visual analysis of the scene in the Charulata’s garden where she is on the swing and Amal is writing. This scene could be described as a condensation of all the significant images, patterns, and themes that structure *Charulata*. Provide some evidence for this claim.

B. A key scene in *Saturday Night and Sunday Morning* takes place after Arthur’s beating, when he awakens in his bedroom. Through close visual analysis, show how this sequence reframes some of this film’s significant images and themes. How does it seem to reorient Arthur’s perspective?

C. How does ellipsis work to structure the narrative development, and our response to it, in *The* *End of Summer*? Be sure to choose a few key examples to examine.

II. Endings: provide a close analysis of the concluding sequence of any of the four films we have watched:

A. *Breathless*

B. *Saturday Night and Sunday Morning*.

C. *The* *End of Summer*

D. *Charulata*,

How does this sequence resonate with, or reflect back upon, the film’s development? Does it reframe our sense of what has come before? In what ways? Pay close attention to visual detail and to sound.

III. Mise-en-scène and editing:

A. Examine a few carefully chosen scenes from *The* *End of Summer, Breathless,* or *Charulata* and show how the obtrusive elements of the mise-en-scène help to shape our sense of the characters and the spaces they inhabit? How does the mise-en-scène produce a kind of internal editing? How might it call attention to our position as spectators?

B. In *Breathless*, choose a key sequence to analyze for the ways it calls attention to its own production. You may select either a tracking sequence or a sequence whose editing is disjunctive—this doesn’t have to be a jump cut sequence, though it could be. How does the sequence you’ve chosen contribute to our sense of narrative development and our position as spectators?