

**THE OPEN UNIVERSITY OF SRI LANKA
DEPARTMENT OF SOCIAL STUDIES
BA DEGREE IN SOCIAL SCIENCES - LEVEL IV
FINAL EXAMINATION - SEMESTER II (2023/2024)
DSU4327 APPRECIATION OF FILM AND THEATRE
DURATION: THREE HOURS (3 HOURS)**



Date: 24.08.2024

Time: 01.30 p.m. – 4.30 p.m.

Instructions:

- Answer only five (05) questions.
 - All questions carry equal marks (20 marks each).
1. Analyze the role of deep focus in Orson Welles's cinematography, particularly in "Citizen Kane" with reference to the following:
 - (a) How does deep focus affect the denotation and connotation of the cinematic image?
 - (b) What are the implications for the spectator's engagement with the constructed artifice of the shot?
 2. Investigate the ontology of the Cinematic Real, as discussed in the text and respond to the following:
 - (a) How does classical realist aesthetics conflict with the cinematic medium?
 - (b) How does meaningful film aesthetics require a confrontation with a new ontology of the cinematic Real?
 3. Discuss the significance of Italian Neorealism in the history of cinema with reference to the following:
 - (a) Its emergence after World War II and its impact on film aesthetics and storytelling.
 - (b) Explain how Italian Neorealism challenge conventional Hollywood narratives and techniques, and what social and political realities it portrays.
 4. How has contemporary Sri Lankan cinema evolved in response to socio-political changes and cultural dynamics?
 5. Analyse notable themes, styles, and storytelling approaches evident in recent Sri Lankan films, and discuss their significance in representing the country's cultural identity and in addressing global audiences.

6. Discuss the role of the audience in shaping the theatrical experience, considering their insertion into the image and the subsequent fracture of mimetic functionality. How does audience engagement differ between cinema and theatre?
7. Examine the role of spectatorship in theatre, drawing parallels between Freud's concept of "scopophilia" and the audience's engagement with live performances.
8. Analyse how the audience's pleasure in looking, coupled with a sense of participation or control, differs from more participatory forms of theatre. Explore the impact of this spectatorship model on identification and empathy with characters in theatrical narratives.
9. Critically assess the current landscape of Sri Lankan theatre with reference to the following:
 - (a) Reflection of societal shifts, cultural diversity, and emerging artistic voices.
 - (b) Explore the themes, performance styles, and innovative techniques employed in recent Sri Lankan theatrical productions.

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