

English 245
Introduction to Cinema Studies
Final Exam
Spring 2021

****DUE: THURSDAY, 5/6/21 by 12:00 PM THROUGH EMAIL****

ANSWER ANY TWO QUESTIONS BELOW (worth 50% each, 2 Pages Each, Double Spaced).

I: Genre

Following upon Thomas Schatz's discussion of film genre as a *static* and *dynamic* system, write a two-page essay that addresses the narrative and aesthetic features of the romantic comedy. Consider *It Happened One Night* (1934) and *Annie Hall* (1977) in your response. Refer to one specific scene from each film and comment on how they follow *static* and *dynamic* currents.

II: Auteurship

Write a two-page essay in which you explore the creative preoccupations of David Lynch in *Eraserhead* (1977), *Blue Velvet* (1986), and *Mulholland Drive* (2001). What themes and stylistic dimensions remain constant for this filmmaker? What combination of elements comprises his signature style? Quote from Andrew Sarris's "Notes on the Auteur Cinema in 1962" for support. In your estimation, does the work of this filmmaker reach into that highest level of artistic production that Sarris calls "interior meaning"? Explain why or why not.

III: Adaptation

Select one parallel episode from Ira Levin's *The Stepford Wives* (1955) and the two film versions directed by Bryan Forbes and Frank Oz in 1975 and 2004, respectively. Write a two-page essay in which you address the transformation of this single episode from its origins as literature to its reemergence as cinema. (Remember that books and movies are like apples and oranges and that—following upon Brian McFarlane's essay "Novel to Film,"—you should observe *medium specificity* in your response.) Discuss what choices were made during the adaptation process, and explain why you think those choices were made.

Good luck!