

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Italian X113: Realism and Neo-Realism

COURSE CODE : ITALX113

UNIT VALUE : 0.50

DATE : 19-MAY-06

TIME : 14.30

TIME ALLOWED : 2 Hours

Answer TWO questions, ONE from Part A, ONE from Part B.

PART A

Answer ONE question. Your answer must make reference to at least TWO of the films screened for this course.

1. 'Neorealism is ... a response to the genuine need to see human beings for what they are, with humility and without recourse to fabricating the exceptional. It means an awareness that the exceptional is arrived at through the investigation of reality.' (R. ROSSELLINI). Discuss.
2. Examine the use of actors in neorealist films in the light of André Bazin's assertion that it involved 'the rejection of the star concept and the casual mixing of professionals with people who just act occasionally'.
3. How true is Luigi Chiarini's claim that in neorealism 'events and facts taken from people's everyday life replaced the prefabricated adventures of novels and dramas'?
4. To what extent can the emergence and decline of neorealism in the decade 1943-53 be explained by conditions peculiar to Italy at that time?
5. Discuss the view that neorealist films, far from being objective and dispassionate treatments of reality, are often highly emotional and strongly moralistic.

(TURN OVER)

PART B

Answer ONE question. Your answer must make reference to at least TWO of the following novels: Elio Vittorini, *Conversazione in Sicilia*; Alberto Moravia, *Agostino*; Natalia Ginzburg, *Caro Michele*.

6. It has been argued that a novel is composed not from one language, but from many. What light, if any, does this assertion shed on the novels you have read?
7. What is characterization, and how important is it to the overall meaning of a novel?
8. To what extent, and in what ways, does the narrator guide the reader through the novel?
9. 'A plot is just a line to hang the washing on' (I. COMPTON-BURNETT). Is plot really so unimportant to the meaning of a novel?
10. Discuss the view that, instead of reflecting reality, novels create *their own* reality.
11. What conclusions might we draw about the nature and purpose of fiction from the novels you have read?

END OF PAPER