

NATIONAL UNIVERSITY OF IRELAND, GALWAY
FACULTY OF ARTS

DEPARTMENT OF ITALIAN

SEMESTER 1 EXAMINATIONS 2002/2003

BACHELOR OF ARTS – SECOND YEAR
OCCASIONAL STUDENTS

IT208 (EARLY ITALIAN ART) and IT223 (ITALIAN CINEMA)

Professor M. McLaughlin
Professor C. O'Brien
Mr. T. Tracy

Time Allowed: **3** Hours

Answer **ONE** Question from **IT208** and **ONE** Question from **IT223**

Use **separate** Answer Book for **each question**

SECTION A - IT208 (EARLY ITALIAN ART)

1. Detail the distinctive features that characterised Italian Art in the thirteenth and fourteenth centuries and discuss how they were represented in paintings at that time.
2. Give a critical outline of the contribution made to art by any **one** of the following artists: Cimabue, Duccio, Giotto, Simone Martini or Masaccio.
3. Compare and contrast the work of Sienese artists with that of Florentine artists in the thirteenth and fourteenth centuries.

SECTION B - IT223 (ITALIAN CINEMA)

1. 'The primary concern of the neorealist films was to establish the relationship with society' (Michelangelo Antonioni).
Consider this appraisal with reference to Rossellini and/or De Sica.
2. Consider whether the primary importance of Neorealism is one of form or content?
3. 'Bertolucci's film may be seen as a parable of what happens when an individual, and by extension a whole populace, abdicates responsibility for its moral condition' (Millicent Marcus).
To what extent do you consider Marcus' statement adequate to the complexity of *Il Conformista*?
4. Compare the treatment of history by Rossellini in *Paisà* and *Roma, Città Aperta* with that of the Taviani brothers in *La notte di San Lorenzo*.
5. How realistic are Neorealist films?