

# NCERT SOLUTIONS

CLASS - 12th



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Class : 12th

Subject : English

Chapter : 3

Chapter Name : Film-making

Q1 Pick out the examples from the text that show Bergman's sensitivity to sensor impressions which have made him a great film-maker.

Answer. There are several instances in the story which depict Bergman's prowess as a film-maker. The picture of the wall hanging, for example, is one such example. He depicts the picture to his readers in a lively manner bringing the entire scenery alive through his narrations. He could imagine the sound of the church bells ringing and visualize the pigeons flying, creating a melodramatic atmosphere around his narration. Another example of his sensitivity to sensor impressions is the time when he left all his work to watch the cranes at Dalarna fly. These incidents highlight Bergman's sensitivity to sensor impressions that made him a great filmmaker.

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Q2 What do you understand of the complexity of the little invisible steps that go into the making of a good film?

Answer. Film-making is a complex process, one that includes several steps before the final product can be achieved. The very first step is to determine the theme. When there is a concrete idea around it, the story can be formed accordingly.

The second step is the storyline. The elements of montage, rhythm and the relation between two pictures are inherent parts of the storyline. The liveliness of the story depends upon the proper execution of these three elements. And finally, the third important step is shooting of the film, where proper coordination between all the departments can make the film a huge success. So the steps of filmmaking are- determining the theme, forming a coherent storyline and coordination between all the departments while shooting.

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Q3 What are some of the risks that film-making involves?

Answer. A film is essentially a story told in motion. It involves a series of pictures through which the story is told to the masses. Hence, it is of utmost importance that the masses understand the theme of the movie. If it is completely alien, then the message that the film-maker would have wanted to convey would fall flat and it would be a huge failure. The film needs to connect with the masses or the target audience in order to be a success and that is more often than not, a huge risk in the process of film-making. Thus a filmmaker should be shrewd while judging the needs of the masses and should aim at catering to those needs most importantly if he wants the film to be a success.

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Q4 What misgivings does Bergman have about the contemporary film industry?

Answer. Bergman is of the opinion that the contemporary film industry believes in the creation of only original work. They believe in secluding oneself and creating works in solitude which will not have any relation whatsoever with any work from this industry. However, they fail to understand that filmmaking is a continuous process, one that involves continuous inspiration and learning from each other. They believe that borrowing ideas from other works equal to that of a plagiarised content, which, according to Bergman, is completely illogical. Bergman believes that learning from one another is the ultimate source of knowledge in this industry.

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Q5 Compare Bergman's views about making films out of books with that of Umberto Eco's.

Answer. Bergman believes that a novel cannot be put into a film completely. It becomes a complete injustice since the novel helps in triggering the intellectual faculty of a person whereas

the film helps in triggering the emotions, directly. Bergan believes that the individual effect of each of these two art forms on the audience is starkly different from each other.

However, according to Umberto Eco, the film takes over the popularity of a novel. Eco believes that the novel reaches the epitome of popularity when it is converted into a movie. So the film indirectly helps the novel.

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Q1 According to the author, split-second impressions form a 'mental state, not an actual story, but one abounding in fertile associations and images'.

Compare this with Virginia Woolf's experiment with the stream of consciousness technique in 'The Mark on the Wall'.

Answer. The description of split-second impressions by Ingmar Bergman, which form a 'mental state, not an actual story, but one abounding in fertile associations and images' is very much similar to the technique of 'Stream of consciousness' employed by Virginia Woolf in her work, 'The Mark on the Wall'. In Woolf's story, a series of narrowly related images form in Woolf's mind as she hops, skips and jumps from one thought to the other through those images, trying to decipher the cause behind a mark on the wall. The images do not form actual stories but fragments of her thoughts, perspectives and views are brought forth to the readers through them, giving an insight into her mind. Through those thoughts and the associations she makes between them, she traces back to the cause of the mark on the wall. Similarly, in 'Film-making', Bergman talks about the split-second impressions which form the theme of the film. They do not form an actual story but helps in forming a mental state abounding in images and fertile associations which may gradually be developed into a full-fledged film. In both cases thus, a series of images helps to develop the big picture and thus are quite similar to each other.

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Q2 Bergman talks about the various influences in his life, including his parents and his religious upbringing. To what extent are an individual's achievements dependent on the kind of influence he or she has had in life? Discuss.

Answer. The life of an individual is a mixture of the experiences and influences that he or she has had throughout their lifetime. Whatever influences the person had faced during his primitive

years and thereafter, they all help in shaping up his personality as an individual thus paving the way to his future endeavors and successes. Bergman portrays his childhood and religious upbringing that helped shape up his interest in filmmaking. Similarly, the way a person is brought up serves as a framework for his/her future success and the way that person handles those successes. Both nature as well as nurture help in building up an individual's personality. Infact, a person's personality is a pattern of thoughts, feelings, and behavior collected over time. The learned behavior that an individual acquires over time is a result of his life experiences. Thus, Bergman's various life influences helped in shaping him up to be the individual that he is in the present day and that is how someone's personality is developed.

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Q1 Autobiographical accounts make interesting reading when the author selects episodes that are connected to the pursuit of excellence. How does this apply to Ing- mar Bergman's narration of the details of film-making?

Answer. Bergman's detail of filmmaking is highlighted through the various anecdotes that he shares with his readers throughout the story. It is an autobiographical account that helps him connect with the readers on a more personal and humane level. Bergman gives references to his past experiences which portray his hunger for perfection in the process of filmmaking. He describes the split-second impressions which when organized properly can weave into a proper movie. He highlights the details which help him visualize a proper screenplay. He portrays the importance of giving attention to details and working at the root level to ensure perfection. He talks about the difference between film and literature and how the novel differs substantially from the film. Finally, he acknowledges the effect of his childhood experiences which have developed his prowess as a filmmaker. Therefore, the various accounts from the narrator's life induce life to the narration and portray the author's feelings vividly and thus this autobiographical account makes for an interesting read.

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Q2 Comment on the conversational tone of the narration. Compare this with the very informal style adopted by Umberto Eco in the interview.

Answer. A conversational tone of writing is essentially an effective way of writing. The reader gets a feeling of being directly involved in the text though this tone of writing. It tricks them and creates an illusion of being directly involved in the text. Thus, a conversational tone is essentially more effective in getting a message to the readers. They can connect with the narration on a personal level, picking out the incidents and relating them with their own lives. On

the other hand, the style adopted by Umberto Eco in the interview has a close resemblance to reading a documentary or reading answers. It is in stark contrast to that of Bergman's conversational tone and the reader remains aloof from the writer in this style. It is an efficient method while addressing a mass.

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