

425/01

FILM STUDIES FS5

STUDIES IN WORLD CINEMA

A.M. THURSDAY, 19 January 2006

(1½ hours)

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer **one** question from Section A and **one** question from Section B.

The film used as the basis for your answer to Section B may not be used in your answer to Section A.

INFORMATION FOR CANDIDATES

All questions in Section A carry 30 marks.

All questions in Section B carry 20 marks.

It is recommended that you spend 50 minutes on Section A and 40 minutes on Section B.

You are reminded that assessment will take into account the quality of written communication used in your answers.

Section A: Film Styles and Movements (30 marks)

Answer one question from this section.

REMINDER: *The film used as the basis for your answer to Section B may not be used in your answer to Section A.*

German and Soviet Cinema in the 1920s

*Make reference to **Nosferatu** and/or **Strike**. You must refer to a minimum of three appropriate films in total, including at least one from German and one from Soviet Cinema.*

1. What do you think are particularly important ways in which German and Soviet films differ from each other?

Or

2. Compare the ways in which authority figures and/or the powerless are portrayed in German and Soviet films of the 1920s.

Neo-Realism in Italy and Beyond

*Make reference to **Bicycle Thieves** and/or **The Tree of Wooden Clogs**. You must refer to a minimum of three appropriate films in total.*

3. Is neo-realist film just as dependent on plot and emotional engagement with characters as other kinds of cinema?

Or

4. Compare neo-realist films made at different times. Explain some of the differences you observe.

Japanese Cinema: 1950-1970

*Make reference to **Rashomon** and/or **Tokyo Drifter**. You must refer to a minimum of three appropriate films in total.*

5. From the films that you have studied, do you think there are characteristic ways that Japanese Cinema represents masculinity?

Or

6. How useful is it to place the films that you have studied for this topic within a genre framework?

Cinematic New Waves

*Make reference to **A Bout de Souffle** and/or **Chungking Express**. You must refer to a minimum of three appropriate films in total.*

7. Compare the representation of female characters in the different films you have studied for this topic. Do you find similarities between them?

Or

8. New Wave films are often accused of being concerned purely with style rather than engaging with social and political issues. Is this your view of the films you have studied for this topic?

Surrealist and Fantasy Cinema

*Make reference to **Phantom of Liberty** and/or **Alice**. You must refer to a minimum of three appropriate films in total.*

9. ‘Sometimes the most fantastic things are conveyed as ordinary, everyday occurrences.’ Is this true of the films you have studied for this topic?

Or

10. How far has your research into the context and/or personal lives of film-makers whose films you have studied for this topic allowed you to gain greater appreciation and understanding of their work?

Section B: Close Study – Contemporary World Cinema (20 marks)

*Answer **one** question from this section.*

If you choose either question 11 or 12, make it clear which prescribed Close Study film you are writing on.

11. Consider some of the ways the style of your Close Study film communicates its subject matter. Refer to **at least two** sequences from your film to illustrate your answer.
12. How has studying the production context of your Close Study film increased your understanding of the film?
13. How do you respond to the statement that **After Life** is a ‘mirror for every viewer’s own fears, desires and memories’?
14. Explore what for you are the most significant functions of Lola in **All About My Mother**.

15. How does Claire Denis treat the male body in **Beau Travail**?
16. How does the combination of martial arts and fantasy add to the dramatic impact of **The Bride with White Hair**? Refer to **one or more** sequences from the film.
17. What is gained by using Buscapé (Rocket) as first-person narrator in **City of God**?
18. Is **Dil Se** primarily a star vehicle for Shahrukh Khan?
19. 'How you fall doesn't matter. It's how you land.' How far does the journey in **La Haine** prepare you for the ending?
20. How far does **The Happiness of the Katakuris** portray traditional family values?
21. What do the dance sequences contribute to **Kuch Kuch Hota Hai**?
22. **Once Were Warriors** can be described as an urban film, showing a community defined by economics and race. Discuss this view of the film with reference to specific sequences.
23. How far can it be argued that the scene towards the end of the film, in which the women remove their clothes, is the key sequence of **Real Women Have Curves**?
24. Compare and contrast representations of parenthood in **Show Me Love**.
25. How important is the narrative structure of **The Silences of the Palace** in communicating the main themes of the film?