

425/01

FILM STUDIES FS5
STUDIES IN WORLD CINEMA

A.M. TUESDAY, 20 June 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 the 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. Is it sufficient to say that German Cinema is defined by its use of mise-en-scène and Soviet Cinema by montage editing?

or

2. How important is it to understand the context within which German and Soviet films of the 1920s were produced?

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. Besides the documentary look, what would you say characterises neo-realist cinema?

or

4. Discuss the significance of the different contexts in which the neo-realist films you have studied were produced.

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. How far are the films you have studied for this topic different from mainstream Hollywood films? You may refer to specific extracts from your chosen films.

or

6. 'The tension between a traditional society and a modern one is apparent everywhere in post-war Japanese Cinema.' To what extent have you identified such tensions in the films you have studied?

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. Discuss the use of sound in creating meaning and atmosphere in the New Wave films you have studied.

or

8. ‘The auteur and his or her personal preoccupations are always at the heart of a New Wave film movement.’ Do you agree?

Surrealist and Fantasy Cinema

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

9. How far do the films you have studied for this topic combine the film-makers’ individual concerns with wider social and political issues?

or

10. Discuss some of the ways in which the films you have studied for this topic explore sexual themes.

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. What are some of the cinematic devices and techniques in your Close Study film that film-makers use to provoke a response from audiences? You may wish to refer to **two** sequences in detail to illustrate your answer.
12. In what ways has wider research added to your understanding of particular aspects of your Close Study film?
13. ‘The need to love, the need to be loved.’ How far does this capture the main theme of **All About My Mother**?
14. How far is jealousy central to your understanding of **Beau Travail**?
15. In what ways do we see Liam’s character develop in **The Bride with White Hair**? Refer to **two or more** key sequences from the film.

16. 'The favela (slums) as a place is as important as any character in the film.' Does this reflect your own understanding of **City of God**?
17. How does the film determine our response to Meghna as a political activist in **Dil Se**?
18. How far would you agree that **La Haine** is a film that has been mainly influenced by Hollywood film conventions? Refer to specific sequences in developing your answer.
19. What is the impact of combining the horror and musical genres in **The Happiness of the Katakuris**?
20. How are significant differences between Boogie and Nig represented in **Once Were Warriors**?
21. Is **Real Women Have Curves** primarily a film about women's self-image?
22. Lukas Moodysson has said that he wants his films to be different from Hollywood movies. How far has he succeeded in **Show Me Love**?
23. In what ways is **The Silences of the Palace** a film about different kinds of oppression?