

425/01

FILM STUDIES FS5
STUDIES IN WORLD CINEMA

P.M. FRIDAY, 19 January 2007

(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. Discuss what you have found particularly interesting about the ways in which German and Soviet cinemas use shot composition to convey ideas and emotions.

Or

2. How important is the time and/or place of production to the messages and values of the films you have studied?

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. How far does the effectiveness of neo-realist films result from the way in which they were made?

Or

4. To what extent do neo-realist films reflect their social and/or political contexts?

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. Discuss the aspects of narrative that you have found most interesting in the films you have studied for this topic.

Or

6. What are some of the ways in which elements of a changing Japanese society and culture impact on 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. New Wave films are commonly described as challenging the conventions of mainstream cinema. What is your view on this in relation to the films you have studied?

Or

8. Explore the ways in which the films you have studied reflect the particular time and place in which they were made.

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. ‘Surrealism and Fantasy films offer the spectator different ways of seeing the world.’ How far has this been your experience?

Or

10. How important is it to consider the political and/or artistic ideas of the film-makers you have studied in order to reach a deeper understanding of their films?

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. Discuss how conflict is conveyed through the narrative structure of your Close Study film.
12. What background information do you think an audience needs in order to gain a greater enjoyment and understanding of your Close Study film?
13. How important is performance in **All About My Mother**?
14. What do the two major locations (Marseilles and East Africa) reveal about the central character, Galoup, in **Beau Travail**?

15. ‘**The Bride with White Hair** is just a spectacular action film.’ How far do you agree with this statement?
16. ‘The energy of **City of God** comes from its mixture of cinematic styles.’ Discuss this view of the film.
17. How does **Dil Se** stretch the conventions of Bollywood entertainment cinema?
18. ‘Your days of plenty are numbered.’ Who or what is being challenged in **The Edukators**?
19. What for you are the most important ways in which Noqreh develops power and independence in **At Five in the Afternoon**?
20. Are women important to **La Haine** despite the short amount of screen time given to them?
21. Explore how violence is represented in **The Happiness of the Katakuris**.
22. What role do colour and cinematography play in creating spectacle in **Hero**? Refer to specific sequences to support your answer.
23. What are some of the ways in which Sembène shows the power of women in **Moolaadé**?
24. In your view, how successful are women in overcoming repressive family values and employment conditions in **Real Women Have Curves**?
25. How are aspects of male and/or female sexuality represented in **Show Me Love**?