

425/01

**FILM STUDIES FS5**  
**STUDIES IN WORLD CINEMA**

A.M. TUESDAY, 19 June 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 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. To what extent are the story-telling devices used in these films a result of being made during the silent period?

**or**

2. How far has your understanding of conflict within German and Soviet films been influenced by your study of the films' contexts?

#### 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. 'Neo-realist films use few of the techniques associated with mainstream cinema.' Do you share this view?

**or**

4. 'One of the fresh aspects of neo-realist films is that they focus on issues within communities not normally represented in cinema.' How far do you agree with this statement?

#### 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 how the power of women is represented in the films you have studied for this topic.

**or**

6. How important have you found contextual knowledge in coming to an understanding of Japanese cinema during this period?

**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. What does the use of location shooting contribute to the New Wave films you have studied?

**or**

8. What for you is 'new' in the representation of relationships in the New Wave films you have studied?

**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. In what ways are the films you have studied for this topic disturbing?

**or**

10. With reference to specific sequences from the films you have studied for this topic, say how you would persuade a mainstream audience to watch surrealist and fantasy 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. How far is the impact of your Close Study film the result of the way it is directed?

12. How far has your study of the context of your Close Study film added to your understanding of it?

13. What is the significance of mise-en-scène in **All About My Mother**? Refer to **one or more** sequences from the film.

14. What are some of the ways in which Samira Makhmalbaf uses locations to add impact to the story of **At Five in the Afternoon**?

15. How is the story of **Beau Travail** told through music and movement?

16. What do you find most interesting about the use of fantasy in **The Bride with White Hair**? Refer to **one or more** sequences from the film.

17. By what cinematic means is the contrast between the characters of Bené and Li'l Zé shown in **City of God**?
18. In **Dil Se**, what is the importance of song and dance in telling the story?
19. How are ideas communicated through cinematography and/or mise-en-scène in **The Edukators**? Refer to at least **two** sequences in your answer.
20. What are some of the interesting ways in which the *banlieues* (suburbs) are represented cinematically in **La Haine**?
21. What do you find are the most playful aspects of **The Happiness of the Katakuris**?
22. What is distinctive about the narrative structure of **Hero**?
23. 'The conflict in **Moolaadé** is between progress and tradition.' Using specific scenes to illustrate your answer, say how true you feel this to be.
24. In what ways is the Latino community represented in **Real Women Have Curves**?
25. 'The use of the hand-held camera is prominent in **Show Me Love**.' Discuss whether this is important to the film.