

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:–

*B.A.*

**French Film History**

COURSE CODE : **FREN2109**

UNIT VALUE : **0.50**

DATE : **18-MAY-06**

TIME : **10.00**

TIME ALLOWED : **3 Hours**

## **FRENCH FILM HISTORY**

*Answer TWO questions, ONE from EACH section. Use a separate answer book for each question.*

*You may answer in English or in French, but no special credit will be given for writing in French rather than in English.*

**DO NOT BASE BOTH ANSWERS IN THIS PAPER, OR AN ANSWER IN THIS PAPER AND ONE IN ANOTHER PAPER, ON THE SAME TEXT OR ON SUBSTANTIALLY THE SAME MATERIAL.**

### **SECTION A**

*PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.*

1. Write a sequence analysis of this sequence from *Hiroshima, mon amour*.

### **SECTION B**

*PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.*

2. Analyse the relationship of sound to cinematography AND *mise en scène* in French films after 1928 and before 1940 in ONE film from the 'Poetic Realism and Social Melodrama' seminar AND ONE OTHER film, EITHER a SECOND film from that seminar OR a film studied in Term 1.
3. Analyse the relation of colonialism AND exoticism to the cinema, considering how they articulate concerns for 1930s and 1940s films about places both far and near, with reference to EITHER *Pépé le Moko* OR *Remorques* OR *Le Jour se lève*.
4. Discuss the concepts of 'poetic realism' and 'social melodrama' in relation to ONE film from Term 2 and EITHER ANOTHER film from Term 2 OR a film from Term 1.
5. Discuss the relationship between sound and narrative in relation to *La Chienne* AND ONE OTHER film you studied for the seminar on 'Poetic Realism and Social Melodrama'.
6. Analyse and discuss how French films appropriate and reinvent the styles of film noir, with reference to ONE film from the 'Film Noir' seminar AND ONE OTHER film, EITHER a SECOND film from that seminar OR from 1940s-1950s films studied in Term 1.
7. Analyse and discuss the relationship between American film noir between 1941 and 1950 and TWO or MORE works of French cinema you watched for the 'Film Noir' seminar.

**TURN OVER**

8. Analyse and discuss the use of cinematography and editing in the creation of suspense in TWO or MORE films you have seen for this course involving a heist or a prison break. ONE film must be from the 'Film Noir' seminar and the other may be EITHER from Term 2's 'Film Noir' seminar OR from Term 1.
9. Analyse and discuss the relationship between cinematic social critique and World War II with reference to TWO films from the 'Film Noir' seminar OR with reference to ONE film from the 'Film Noir' seminar AND one of the following films from Term 1: *Le Corbeau*; *La Belle et la Bête*; *Un Condamné à mort s'est échappé*; *Hiroshima, mon amour*.

**END OF PAPER**