

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

French F1810: French Film

COURSE CODE : FREN1810

UNIT VALUE : 0.50

DATE : 20–MAY–05

TIME : 10.00

TIME ALLOWED : 3 Hours

FRENCH FILM

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.

Sequence analysis from *Les Yeux sans visage*.

SECTION B

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

1. With reference to the work of the Lumière brothers AND one other filmmaker, discuss the difference that montage made to the possible meanings of a film.
2. Discuss the storytelling procedures employed by TWO or MORE filmmakers working before 1930.
3. Discuss the 'avant-garde' features of TWO films from 1920-1935.
4. Discuss the treatment of sound in Renoir's *La Règle du jeu* AND Vigo's *L'Atalante*.
5. Discuss the use of sound, and especially of music, in TWO postwar French films studied for this course.
6. Analyse the representation of still photography AND/OR painting in TWO postwar French films studied for this course.
7. Analyse the relationship of cinematography to narrative in TWO of the following: *Pickpocket*; *A bout de souffle*; *L'Année dernière à Marienbad*.
8. How does *mise-en-scène* 'set the stage' for the investigation(s) narrated by ANY TWO of the following: *La Jetée*; *L'Année dernière à Marienbad*; *Céline et Julie vont en bateau*; *La Sentinelle*?
9. Analyse the relationship between thematised writing, voice over, and point-of-view in *Pickpocket* and *Beau travail*.

END OF PAPER