

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 : 19–MAY–06

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.

1. Write a sequence analysis of this sequence from *Beau travail*.

SECTION B

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

2. Discuss the cinematic and narrative uses of the representation of spectacle in **TWO** of the following, including, if you wish, references to other films you have studied this year: *L'Année dernière à Marienbad*; *Céline et Julie vont en bateau*; *La Sentinelle*.
3. Analyse the cinematic handling of flashbacks and narrated memories in **TWO** of the following, including, if you wish, references to other films you have studied this year: *Pickpocket*; *La Jetée*; *L'Année dernière à Marienbad*; *Le Petit Soldat*.
4. Discuss the relationship of *mise en scène* and editing to point of view in **TWO** of the following, including, if you wish, references to other films you have studied this year: *Les Yeux sans visage*; *A Bout de souffle*; *La Sentinelle*.
5. Discuss the relationship of documentary film strategies to the narrative and cinematic approaches of **TWO** of the following, including if you wish, references to other films you have studied this year: *Moi, un noir*; *Sans toit ni loi*; *La Traversée*.
6. With reference to **EITHER** *La Souriante Madame Beudet* **OR** *Cléo de 5 à 7* **AND ONE OTHER** film you have studied for this course, discuss and compare the function and signification of objects in the *mise en scène* of your chosen films.

TURN OVER

7. With reference to EITHER *Moi, un noir* OR *Adieu Philippine* AND ONE OTHER film you have studied for this course, discuss and compare the importance of movements from place to place in your chosen films.
8. With reference to EITHER *La Chute de la maison d'Usher* OR *Orphée* AND ONE OTHER film you have studied for this course, discuss and compare the representation of death in your chosen films.
9. With reference to EITHER *La Règle du jeu* OR *Xala* AND ONE OTHER film you have studied for this course, discuss and compare how your chosen films can be read as social critique.

END OF PAPER