

**UNIVERSITY COLLEGE LONDON**

*University of London*

**EXAMINATION FOR INTERNAL STUDENTS**

*For the following qualifications :-*

*B.A.*

**German B111: German Film I: An Introduction to German Film since 1945**

COURSE CODE : **GERMB111**

UNIT VALUE : **0.50**

DATE : **29-APR-02**

TIME : **14.30**

TIME ALLOWED : **2 hours**

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**TURN OVER**

**GERMB111**  
**GERMAN FILM I**  
**AN INTRODUCTION TO GERMAN FILM SINCE 1945**

Time allowed: TWO hours.

Answer TWO questions.

All questions carry equal marks.

Do NOT write about the same film twice.

Do NOT answer on the film on which you wrote your assessed essay for this course.

1. With reference to ANY TWO of the films studied on the course, compare the way in which they explore the relationship of individual to society.
2. Analyse and compare the use of colour AND/OR sound AND/OR silence in ANY TWO of the films studied on the course.
3. Comment on the use of filmic *Verfremdungseffekte* for an understanding of Fassbinder's *Angst essen Seele auf*.
4. 'Fassbinder obscures economic and political issues by his excessive emphasis on personal relationships.' Discuss this comment in relation to *Die Ehe der Maria Braun*.
5. 'The simplistic juxtaposition of "noble savage" and modern civilization does little to reveal or question the processes of social exploitation.' Analyse Herzog's *Jeder für sich und Gott gegen alle* in the light of this statement.
6. In what ways, and with what success, does von Trotta's *Die bleierne Zeit* explore the interaction of personal history and public conviction?
7. To what extent do you consider Reitz's *Heimat* to be a critical interpretation of the past?
8. 'Sanders-Brahms's *Deutschland, bleiche Mutter* is saved from falling into melodrama by its use of different narrative strategies and alienating devices.' Comment on this view of the film.
9. Consider the significance of *Augenblicke* for an understanding of Wenders's *Der Himmel über Berlin*.
10. 'Buck's *Wir können auch anders* is concerned with little of serious interest.' Discuss.
11. 'Tykwer's *Lola rennt* is concerned not with realism but with the medium of film itself.' Discuss.

END OF PAPER