

**UNIVERSITY COLLEGE LONDON**

*University of London*

**EXAMINATION FOR INTERNAL STUDENTS**

*For The Following Qualification:-*

*B.A.*

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

**COURSE CODE : GERMB111**

**UNIT VALUE : 0.50**

**DATE : 23-MAY-03**

**TIME : 14.30**

**TIME ALLOWED : 2 Hours**

# 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. 'Throughout Fassbinder's *Angst essen Seele auf*, it is clear that the lovers' relationship is doomed to fail. The film's tragedy lies in their refusal to see this truth.' Discuss.
2. Consider the uses of colour AND/OR sound in Fassbinder's *Die Ehe der Maria Braun*.
3. Discuss the uses and meanings of various forms and practices of culture (such as music, writing, storytelling) in Herzog's film *Jeder für sich und Gott gegen alle*.
4. 'Herzog's *Aguirre, der Zorn Gottes* is not an account of savagery, but of civilisation itself.' Discuss.
5. Comment on the uses of history in Wim Wenders's film *Der Himmel über Berlin*.
6. 'In deploying non-realist types of narrative, Sanders-Brahms's film *Deutschland, bleiche Mutter* succeeds in expressing concerns and ideas which a more conventionally realist film would not be able to convey.' Discuss.
7. 'Schütte's *Auf Wiedersehen Amerika* is, in the last analysis, a film which covers up real pain and suffering with superficial sentimentality.' Discuss.
8. 'Tykwer's *Lola rennt* appeals because of its aesthetic effects alone; the plot itself is of marginal importance.' Discuss.

END OF PAPER