

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:-

*B.A.*

**German B208: German Film II: Film in the Weimar Republic and the Third Reich**

**COURSE CODE : GERMB208**

**UNIT VALUE : 0.50**

**DATE : 05-MAY-04**

**TIME : 14.30**

**TIME ALLOWED : 2 Hours**

**GERMB208**

**GERMAN FILM II:  
FILM IN THE WEIMAR REPUBLIC AND THE THIRD REICH**

Time allowed: TWO hours.

Answer TWO questions.

All questions carry equal marks.

Do not use the same material as the basis for more than one answer.

Do not draw substantially on the material you used in your assessed essay for this course.

Do not answer on Leni Riefenstahl if you have written on her work for B214.

1. 'The framework narrative of Wiene's *Das Cabinet des Dr. Caligari* undermines the critique of authority suggested by the main plot.' Discuss.
2. Comment on the different ways in which horror is evoked in Murnau's *Nosferatu*.
3. Analyse the relationship between modern technology and the two Marias in Lang's *Metropolis*.
4. 'Ruttmann's *Berlin – Die Symphonie der Großstadt* is at heart a pessimistic film, for it dehumanizes the people it observes.' Discuss.
5. To what extent do you consider the moral message of Lang's *M* to be ambiguous?
6. Discuss the importance of performance for an understanding of ONE or BOTH of the following: Pabst's *Die Büchse der Pandora*, Sternberg's *Der blaue Engel*.
7. Comment on the view that Riefenstahl's *Triumph des Willens* only seems to be propaganda because it has as its subject a propaganda event.
8. 'Sierck's *Zu neuen Ufern* and *La Habanera* are vehicles of National Socialist ideology.' Discuss.

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