

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 : 19-MAY-05

TIME : 10.00

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.

1. Comment on the view that in Wiene's *Das Cabinet des Dr Caligari* it is the expressionistic elements that are most effective in suggesting a critique of authority.
2. 'Murnau's *Nosferatu* makes every effort to establish a polarity between good civilization and evil outsider, but ultimately it is a polarity that is unconvincing.' Discuss.
3. Analyse the function and importance of the medieval and Christian imagery in Lang's *Metropolis*.
4. 'Ruttman's *Berlin – Die Symphonie der Großstadt* is, despite its slickness of style, at heart interested in the people of Berlin.' Discuss.
5. Consider the way in which the depiction of masculinity in Lang's *M* contributes to our understanding of the film as a whole.
6. 'Pabst's *Die Büchse der Pandora* is more complex in its representation of gender than its title suggests.' Discuss.
7. 'In Sternberg's *Der blaue Engel* it is Rath's attempt to seek a reality behind the performance that leads to tragedy.' Discuss.
8. How convincing is Riefenstahl's defence of *Triumph des Willens*, that she was merely filming what she saw and was therefore not complicit in creating a work of propaganda?
9. 'Sierck's films *Zu neuen Ufern* and *La Habanera* are more radical than they initially appear; for despite the conventional happy ending, women are shown to be pursuing their own desire in the face of social convention.' Discuss.

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