
Thursday 9 June 2011

09.00 – 12.00

AMES 1 CINEMA EAST

Candidates should answer **THREE** questions, **ONE** from Section A and **TWO** from Section B

All questions are of **EQUAL** value.

Write your number **not** your name on the cover sheet of each Answer Book.

STATIONERY REQUIREMENTS

20 Page Answer Book x 1

Rough Work Pad

You may not start to read the questions printed on the subsequent pages of this question paper until instructed that you may do so by the Invigilator

SECTION A

Answer **one** question. Answers to questions in SECTION A should refer **mainly** (75%) to East Asian films studied during this year's course, although some use may be made of other films that offer important comparisons or contrasts or were made by directors included in the syllabus.

- 1 Discuss how traditional artistic performance features in any TWO films you have studied.
- 2 What is genre? Illustrate with reference to at least TWO films from different traditions you have studied this year.
- 3 Is masculinity portrayed in a similar way in East Asian films? Discuss with reference to at least TWO of the national traditions studied this year.
- 4 Analyse in detail ONE film studied in the course which you think displays particularly outstanding cinematography.
- 5 How should we define mise-en-scène? Discuss with reference to the use of mise-en-scène in any TWO films from different national traditions you have studied this year.
- 6 Show how the use of sound interacts with narrative in any TWO films from different national traditions you have studied this year.

SECTION B

The questions below are grouped in three sub-sections matching the main national traditions studied in the course: China/Taiwan, Japan and South Korea. Answer TWO questions which must be from DIFFERENT subsections.

- 7 **China/Taiwan** Answer ONE of the following:
 - a) In *The Goddess*, how do acting, cinematography and mise-en-scène contribute to the overall effect of the film?
 - b) How are social and political issues portrayed by Jia Zhangke in *The World*?
 - c) How are history and memory brought together in Chen Kaige's *Farewell, My Concubine*?
 - d) Discuss the contribution King Hu made to the Chinese *wuxia* film with his film *A Touch of Zen*.
 - e) Discuss Hou Hsiao-hsien's *The Puppetmaster* as a film which eludes the model of national cinema but at the same time continues to engage with issues concerning the nation.

f) Discuss the treatment of intimate relationships in TWO films from this sub-section.

8 **Japan** Answer ONE of the following:

a) 'The question raised by the discourse of adaptation is not just how Shakespeare's text can be transposed into another aesthetic medium, but how a Western artwork can be translated into a non-Western text.' (Mitsuhiro Yoshimoto) Discuss with regard to *The Throne of Blood*.

b) Critic Alain Masson has argued that Naruse's films are structured around oppositions, such as the calm surface of everyday events versus the basic sadness of human life, or of delicacy faced with brutality. Discuss with regard to *When a Woman Ascends the Stairs*.

c) Compare and/or contrast Naruse's style of melodrama with that of ONE Chinese OR South Korean film studied this year.

d) Concerning *The End of Summer*, Donald Richie claims that 'the film is unusually rich in character vignettes. But at the same time, it is one of the director's bleakest films'. How does Ozu balance comedy and sadness in this film?

e) *Spirited Away* is considered a good example of how Miyazaki and Ghibli Studios have made anime into both a respected and lucrative art-form. Discuss both its artistic and financial success.

f) Compare the use of mise-en-scène AND cinematography in Kurosawa and Ozu.

9 **South Korea** Answer ONE of the following:

a) '*The Housemaid* is both a timeless psycho-drama and yet is firmly located in the South Korea of the early 1960s.' Discuss.

b) How significant is the role played by memory in *Sopyonje* OR *Peppermint Candy*?

c) How does the use of sound and music relate to the larger themes of *Sopyonje*?

d) Why do you think many South Korean films are so concerned with violence?

e) In *Peppermint Candy*, is the character Young-ho a hero, anti-hero, or something altogether different?

f) How does *Memories of Murder* balance crime and politics with humour?

END OF PAPER