
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.

