



AET1 & AEP2

Asian and Middle Eastern Studies Tripos, Part IB and Preliminary
Examination for Part II

Wednesday 01 Jun 2016 13.30-16.30

Paper AMES1

Cinema East

*Candidates should answer **three** questions, **one** from section A and **two** from section B. All questions carry **equal** marks.*

*Write your number **not** your name on the cover sheet of **each** answer booklet.*

STATIONERY REQUIREMENTS

20 page answer booklet

Rough Work Pad

SPECIAL REQUIREMENTS TO BE SUPPLIED FOR THIS EXAMINATION

None

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

SECTION A

Answer ONE question.

All answers to questions in SECTION A should refer MAINLY (at least 75%) to East Asian films studied during this year's course, although some use may be made of other films that offer comparisons or contrasts or were made by directors included in the syllabus.

1. How useful is the concept of national cinema when applied to East Asian cultures?
2. Discuss the use of sound in at least two of the films from this course, making reference to at least one Korean and one Chinese or Taiwanese film.
3. Is it illuminating to consider East Asian cinema in terms of national styles in cinematography?
4. Why has melodrama been an important genre in East Asian cinema?
5. To what extent has East Asian cinema been determined by the male gaze?
6. How significant has censorship been in shaping the character of East Asian cinema?
7. 'Individual actors in East Asian cinema have been marketing devices more often than serious artists'. Discuss.
8. 'A consumer society has both provided the context for East Asian cinema, and has also been one of its primary preoccupations'. Discuss.

SECTION B

The questions below are grouped in two sub-sections matching the main national traditions studied in the course: China/Taiwan and South Korea. Answer TWO questions, one from each subsection.

9. **China/Taiwan** Answer ONE of the following questions:

- a) Chinese cinema of the 1920s was intended primarily for audience entertainment. Discuss.
- b) In the period from the 1920s to 1930s, Chinese cinema evolved from an 'era of social consciousness to one of social critique'. Discuss.
- c) Compare and contrast the presentation of gender in Fei Mu's *Spring in a Small Town* and Chen Kaige's *Farewell my Concubine*.
- d) Why has the Confucian family unit been a persistent concern in Chinese cinema? Discuss, giving examples where relevant from films you have seen.
- e) Discuss the relationship between song and characterization in Shui Hua's *White Haired Girl* and Zhang Yimou's *Red Sorghum*.
- f) What were the defining features of Fifth Generation Chinese cinema? Discuss with relation to *Red Sorghum* (1984) and *Farewell My Concubine* (1993).
- g) Has Chinese cinema been primarily an urban medium? Discuss.
- h) Discuss the representation of cultural displacement and disillusionment in Hou Hsiao-hsien's *A Time to Live and a Time to Die* and at least one other Chinese film from this course.

(TURN OVER)

10. **South Korea** Answer ONE of the following questions:

- a) Discuss the mise-en-scène in any two South Korean films studied this year.
- b) What does film depict about *han* that cannot be captured in a literary work? Discuss in relation to *Seopyeonje* and at least one other South Korean film.
- c) Compare and contrast what *Shiri* and *Joint Security Area* reveal about the views of the “386 generation” regarding the division of the country.
- d) What is a blockbuster and how do South Korean blockbusters give expression to the anxieties of their time? Discuss in relation to at least two South Korean films.
- e) What were the formative experiences that shaped the worldview of the “386 generation”? Discuss with reference to at least two films.
- f) How do South Korean directors treat Western/Hollywood genre conventions?
- g) Many of the South Korean films discussed in the course did not use a straightforward chronological narrative. Discuss the effects of the manipulation of time in *Peppermint Candy* and at least one other South Korean film.
- h) Though the notion of the family is central to many South Korean films, families are generally portrayed as dysfunctional with relatively little attention given to the traditional Confucian family. What is the significance of the absence of the traditional Confucian family in these films?

END OF PAPER

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