

ASIAN AND MIDDLE EASTERN STUDIES TRIPOS Part IB,
ORIENTAL STUDIES TRIPOS Part II

East Asian Studies

Friday 28 May 2010

13.30 – 16.30

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** Section booklet.*

STATIONERY REQUIREMENTS

20 page Answer Book x 1

A 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.

All 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 Pick TWO films from different East Asian nations and use them to illustrate the way lighting and cinematography contribute to the overall impact of the films.
2. Discuss the fate of women in modernising East Asia with reference to at least TWO films from different East Asian nations.
- 3 Scenes of death and dying are key dramatic moments in many of the films studied during the course. Compare and/or contrast the way in which such scenes are constructed in any TWO films we have studied.
- 4 How important are 'stars' in East Asian cinematic traditions?
- 5 Discuss the relationship of music and narrative in TWO films from different East Asian nations.
- 6 Pick ONE film studied in the course which you think demonstrates an especially impressive use of sound. Analyse in detail.

SECTION B

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

7 China/Taiwan

- a) Discuss how the 'double life' of the goddess is represented in Wu Yonggan's *The Goddess*.
- b) Analyse the significance of the character Dieyi in Chen Kaige's *Farewell My Concubine*.
- c) How is China as a globalising nation represented in Jia Zhangke's *The World?*
- d) In Edward Yang's *A One and A Two*, one character says, 'Movies are life-like. That is why we like them.' To what extent does Yang's family epic illustrate this theme?
- e) In what ways can Hou Hsiao-hsien's *A Time to Live and A Time to Die* be regarded as representative of the new Taiwan cinema?

f) Discuss the role of memory and history in TWO Chinese-language films studied this year.

8 Japan

a) Is Kurosawa's *The Throne of Blood* more a free adaptation of *Macbeth* or more a drama about Japanese history and culture?

b) One critic has written that 'Naruse is a materialist *par excellence*. There is no escape from the world as it is' (Freda Freiberg). Discuss with reference to *When a Woman Ascends the Stairs*.

c) Ozu and Naruse are often compared as two masters of the 'home drama'. How would you describe and evaluate the way each director staged and shot their 'home' interiors?

d) Is Ozu's *The End of Summer* a comedy or a tragedy?

e) Is animation dependent on cinematic techniques or an entirely different form of visual art?

f) Discuss EITHER how Kurosawa might have shot *Spirited Away* OR what Miyazaki's version of *Macbeth* would look like.

9 Korea

a) Discuss the relationship between psychology and mise-en-scène in *The Housemaid*.

b) Is *Sopyonje* a film about Korean traditions or Korean modernity?

c) What do Korean people usually mean by the term *han*? Apply your definition to an interpretation of EITHER *Sopyonje* OR *Peppermint Candy*.

d) Discuss the relationship between narrative form and thematic meaning in *Peppermint Candy*.

e) Which of the Korean films studied this year was your favourite and which did you like least? Write a detailed review of the two contrasting films.

f) 'A Bong Joon-ho film is a blend of complex technique, strong story-line and offbeat characters.' Discuss.

END OF PAPER