

ORIENTAL STUDIES TRIPOS Part I/Part II

Cross-Section Course

Thursday 4 June 2009 13.30 – 16.30

**OS 1. CINEMA EAST: AN INTRODUCTION TO THE FILM
TRADITIONS OF ASIA AND THE MIDDLE EAST**

*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 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.

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 How is the relationship between the city and the countryside depicted in East Asian films?
2. Select TWO films studied this year in order to illustrate contrastive styles of cinematography.
- 3 Is there an identifiable East Asian cinematic way of treating the life of the family?
- 4 Discuss both the negative and positive effects of modernity as portrayed in TWO films from different traditions studied this year.
- 5 Consider the role placed by representations of violence in films from any TWO sections of the course.
- 6 Jia Zhangke claims to have been influenced by Hou Hsiao-hsien and Ozu in his use of long takes. Discuss.

SECTION B

Answer TWO questions from different film traditions.

In SECTION B each candidate's script as a whole must demonstrate knowledge of films from TWO of the film traditions studied in the course. DO NOT make substantial use of the same material in more than ONE answer.

- 7 Answer ONE of the following:
 - a) Can *The Goddess* be considered a feminist film?
 - b) How do cinematography, mise-en-scène and sound contribute to the overall artistic effect of *Farewell, My Concubine*?
 - c) In which ways is the theme of 'journeying' played out in the film *Platform*?
 - d) Discuss how generation conflict is represented in two Chinese films from this section of the course.
 - e) How is Taiwanese history represented in Hou Hsiao-hsien's *A Time to Live and a Time to Die*.
 - f) Compare the representations of gender in two or more films from this section.

8 Answer ONE of the following:

- a) Discuss the role of Asaji in Kurosawa's *The Throne of Blood*.
- b) Discuss with reference to TWO Japanese films how different layers of history intersect within the individual films.
- c) Mizoguchi and Ozu produced some of their best films in the postwar era. Compare two of their later films in terms of both themes and stylistic choices.
- d) While the best-known Japanese directors are often studied as creative artists and *auteurs*, they worked within the boundaries of institutions and genres. Discuss.
- e) How significant is cinematic style for Kitano Takeshi's *Hanabi*?
- f) Discuss the fate of Oharu and Nishi as illustrating, respectively, female and male melodrama.

9 Answer ONE of the following:

- a) Is the narrative form of *The Guest and My Mother* especially 'Korean', or does it have much in common with other East Asian forms of cinematic storytelling?
- b) Is *Sopyonje* more of a man's or more of a woman's film?
- c) Compare the way authority is portrayed in *Peppermint Candy* and *Memories of Murder*.
- d) Discuss the characterisation of children in at least TWO South Korean films studied this year.
- 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 films.
- f) What is *han*, and which film or films studied best represents it?

END OF PAPER