

ORIENTAL STUDIES TRIPOS Part I

Cross-Section Course

Friday 30 May 2008 09.00 – 12.00

**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.*

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

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 Discuss the significance of film for an understanding of society AND/OR history with reference to films from at least TWO East Asian nations.
- 2 Compare styles of cinematic melodrama in at least TWO East Asian film traditions. Include in your answer a working definition of 'melodrama'.
- 3 Analyse the representations of masculinity in TWO films from different sections of the course.
- 4 Analyse the contribution of cinematography and mise-en-scène to the work of TWO directors from different sections of the syllabus.
- 5 Compare the portrayal of childhood in at least TWO films from different sections of the course.
- 6 Discuss how editing relates to narrative with reference to at least TWO films studied in the course.

SECTION B

Answer TWO questions from different film traditions.

In SECTION B candidates' scripts as a whole must demonstrate knowledge of films from TWO of the film traditions studied in the course. Overall, DO NOT make substantial use of the same material for more than ONE answer.

7. Answer ONE of the following:

- a) The film *The Goddess* was hailed as a masterpiece when released in December 1935, and is still regarded as one. What accounts for the film's success?
- b) Discuss the representations of gender in Chen Kaige's *Farewell, My Concubine*.
- c) Jia Zhangke's film *Platform* has been described as a 'realist epic'. What factors contribute to the realist and epic qualities of the film?
- d) Discuss how generation conflict is represented in TWO films from this section of the course.

e) Discuss the use of off-screen sound and natural landscape in Hou Hsiao-hsien's *A Time to Live and a Time to Die*.

f) What do you consider to be the main theme of Edward Yang's *A One and A Two*? Comment on his use of long-shots and unexpected angles in your answer.

8. Answer ONE of the following:

a) *The Throne of Blood* is considered by many film scholars as one of the best cinematic adaptations of Shakespeare. Do you agree or disagree? Defend your argument with attention to both general features and stylistic aspects of the film.

b) Is *The Life of Oharu* a feminist film?

c) Characterize some of the most significant differences in film style between TWO of the following directors: Kurosawa, Mizoguchi, Ozu.

d) *The End of Summer* presents a complex set of family relationships and characters travelling between various locations. How does Ozu steer the viewer through both social and geographical space?

e) If Kitano Takeshi adapted *Macbeth*, how would the film turn out? Give a careful fantasy review, outlining key scenes and analyzing aspects of mise-en-scène and cinematography.

f) Where should we locate *Hanabi* with regards to the *yakuza* film genre?

9. Answer ONE of the following:

a) What particular aspects of Korean melodrama are important in *The Guest and My Mother*?

b) 'It is widely accepted that *Sopyonje* became a hit because its principal theme is "searching for our culture".' Discuss.

c) 'By choosing *not* to forget, one embraces the limitations of the nation.' Discuss with reference to *Peppermint Candy* and one other South Korean film.

d) Kyung Hyun Kim argues that in a film such as *The Power of Kangwon Province*, the director stages a 'reaffirmation of the stereotypical representations of women'. Do you agree, or disagree?

(TURN OVER)

e) What TWO South Korean films studied this year present the greatest differences in cinematic style? What accounts for such differences?

f) Discuss the importance of sound AND music in any TWO South Korean films studied this year.

END OF PAPER