

AET1

Asian and Middle Eastern Studies Tripos, Part IB

Easter 2021

Paper AMES1

Cinema East

Answer **three** questions, including at least **one** from **each** section. All questions carry **equal** marks.

The **word limit** for each question is **1500** words.

Write your number **not** your name as well as the paper code (AMES1) on each page of your submission.

SPECIAL REQUIREMENTS TO BE SUPPLIED FOR THIS EXAMINATION

Student declaration form

SUBMISSION REQUIREMENTS

Answers may be written by hand in **black ink** or typed.

If written by hand, upload your answers as a scan or image file.

If typed, upload them in a document, such as a Word document or PDF.

Files should be saved as AMES1_[your number].

Upload a completed student declaration form as a separate file.

RESOURCES PERMITTED FOR THIS EXAMINATION

Your exam answers must be entirely your own new and original work, with any quotations clearly marked as such. You may use your own notes and any primary or secondary sources in preparing your answers if you wish to do so.

The exam will begin as soon as you open the file containing the questions. Once begun you will have six hours to complete the exam.

Section A: Middle Eastern Cinema

1. How do Israeli minority films participate in or can be considered part of national cinema as well? Give examples from any or all the Israeli films you watched.
2. The three Israeli films you watched--*Officer Azoulay* (1971), *James' Journey to Jerusalem* (2003), *Zero Motivation* (2014)--were all dramedies, dramas with comedic elements. Discuss the connection between this genre and the social issues that animate those films.
3. Write a review of *The Cow* (1969) and explain in what ways we consider it to belong to New Wave Cinema.
4. Discuss the role of women in Iranian Cinema before and after the Islamic Revolution of 1979.
5. Discuss the ways in which plot is subordinate to other aspects of film in EITHER Elia Suleiman's *Chronicle of a Disappearance* (1996) OR Nadine Labaki's *Caramel* (2007). How does this technique play with generic and political conventions of cinema in the Arab world?

Section B: East Asian Cinema

6. Explore the symbolism of EITHER manmade OR natural environments in ONE of the Chinese films we watched for class.
7. Choose one of the Chinese films we watched for class and discuss the following question: how might this film contribute to cultural understandings of China as a nation? Make sure to include consideration of the relevant historical context(s) in your answer.
8. Discuss the ways in which EITHER Kurosawa Akira's *Rashomon* (1950) OR Koreeda Hirokazu's *After Life* (1998) challenges the conventions of narrative cinema. What effects do these challenges have on the central theme(s) of the film?

9. Compare and contrast the portrayals of the female protagonists in *When A Woman Ascends the Stairs* (1960) and *Sakuran* (2006). Make sure that in your answer you consider narrative and cinematic techniques.

10. Discuss the use of EITHER colour OR sound in any two East Asian films studied this year.

END OF PAPER