



AET1 & AEP2

Asian and Middle Eastern Studies Tripos, Part IB and Preliminary Examinations to Part II

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Friday 03 Jun      09.00am-12.00pm

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### **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.

### **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].*

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

*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. You must not copy text from your own supervision essays.*

## Section A: Middle Eastern Cinema

1. Comment on the significance of the city in two of the Arabic films you have studied, focussing on how characters are shaped through their experiences of it.
2. Discuss the depiction of the domestic space in Elia Suleiman's *Chronicle of a Disappearance*, addressing mise-en-scène, camera work, and how domestic space relates to the film's wider political and social critique.
3. To what extent is romance subordinate to other themes in *West Beirut* and *Caramel*? What other themes do you consider to be important?
4. Pick one of the Israeli films in the syllabus. Choose a scene/sequence from it which we have not discussed in class and analyse it. Explain which key values of Israeli society are expressed in the scene. Demonstrate how the film conveys its critique of these values through content and form.
5. Compare and discuss how *Sallah* and *Freak Out* address social tensions within Israeli society.
6. To what extent does the film *Dilwale Dulhania Le Jayende* (DDLJ) depict a cohesive Indian diasporic community?

## Section B: East Asian Cinema

7. Use the films we watched for class (*Devils on the Doorstep* and *Lust, Caution*) as examples to discuss how literary adaptation contributes to the development of Chinese cinema.
8. Compare the portrayals of the female protagonists in *The Goddess* and *Lust, Caution*. Make sure that you consider narrative and cinematic techniques.

9. Select two of the three Korean films we watched (*Seopyeonje*, *The Wailing*, and *Parasite*) and discuss how and to what extent they represent (whether implicitly or explicitly) a national culture, ethos and identity.

10. Discuss *The Wailing* as a film of religious horror. What does the film say about religion and how and to what effect does it use horror?

**END OF PAPER**