
UNIVERSITI SAINS MALAYSIA

Peperiksaan Semester Kedua
Sidang Akademik 2011/2012

*Second Semester Examination
Academic Session 2011/2012*

Jun 2012

YSF512 – Sejarah Filem
Filem History

Masa: 3 jam
Duration: 3 hours

Kertas peperiksaan ini mengandungi **TIGA (3)** muka surat bercetak.
*This examination paper consists of **THREE (3)** pages of printed materials.*

Jawab **Tiga (3)** soalan.
*Answer **THREE (3)** questions.*

Setiap soalan bernilai 100 markah.
Each question carries 100 marks.

1. *"The well-springs of laughter and tears are the same everywhere, and Charlie made everybody laugh and cry."* (Robyn Karney and Robin Cross, 1992: 8). Berdasarkan pernyataan ini bincangkan elemen-elemen komedi dalam filem-filem *Charlie Chaplin*.

"The well-springs of laughter and tears are the same everywhere, and Charlie made everybody laugh and cry." (Robyn Karney and Robin Cross, 1992:8). *Based on this statement, discuss the elements of comedy in the films of Charlie Chaplin.*

2. Para sejarawan filem telah mengiktirafkan filem *The Bicycle Thief* (1948), *Meshes of the Afternoon* (1943) dan *A Woman is A Woman* (1961) sebagai istimewa dan mempengaruhi perkembangan industri filem dunia. Dengan memilih SATU daripada filem yang disenaraikan tadi, bincangkan apakah faktor-faktor yang membuatkan sejarawan filem menyatakan begitu.

Film historians recognised The Bicycle Thief (1948), Meshes of the Afternoon (1943) and A Woman is A Woman (1961) as special and influenced the growth of the world film industry. By selecting ONE of the films mentioned above, discuss what are the factors that made the historians stated that.

3. Lev Kuleshov telah memperkenalkan *Kuleshov effect* dalam suntingan filem. Manakala Dziga Vertov telah memperkenalkan *kino pravda*. Bincangkan sejauhmanakah suntingan gaya Vertov dalam *Man with a Movie Camera* (1928) lebih baik berbanding dengan suntingan gaya Kuleshov.

Lev Kuleshov had introduced the Kuleshov effect in film editing. Meanwhile Dziga Vertov had introduced kino pravda. Discuss to what extent the editing style of Vertov in Man with a Movie Camera (1928) is better than the editing style of Kuleshov.

4. Menurut Richard Dyer (1986) terdapat 4 (EMPAT) wacana dalam menilai seksualiti dalam filem tahun 1950an iaitu *Playboy*, *desirability*, *psycho* dan *sex pol*. Sejauhmanakah anda bersetuju dengan wacana-wacana yang dikemukakan oleh beliau.

According to Richard Dyer (1986) there are 4 (FOUR) discourses in evaluating sexuality in films of 1950s: Playboy, desirability, psycho and sex pol. To what extent do you agree with the discourses pointed out by him?

5. Dalam pergerakan filem Hong Kong New Wave, pembikin filem seperti Tsui Hark, Ann Hui dan sebagainya mula mencuba gaya visual dan bentuk naratif yang agak berbeza daripada filem-filem yang dihasilkan pada zaman studio sejak 1950an. Jelaskan faktor yang menyumbang kepada kemunculan kebangkitan Hong Kong New Wave. Perbincangan anda haruslah melihat kepada konteks sejarah seperti transnasionalisme dan pembentukan identiti tempatan.

In the Hong Kong New Wave movement, filmmakers such as Tsui Hark, Ann Hui etc. began to explore different visual styles and narrative forms compare to those that made during the studio era since 1950s. Explain factors contributed to the emergence of Hong Kong New Wave. Your discussion must consider the historical contexts such as transnationalism and the formation of local identity.