

**GENERAL CERTIFICATE OF EDUCATION BOARD**  
General Certificate of Education Examination

**JUNE XXXX**

**ADVANCED LEVEL**

Subject Title	Cinematic Art
Subject Code No.	0736
Paper No./Title	Paper 2

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**Duration: Two Hours**

**SECTION A: CONTEXT QUESTION:** This question is **COMPULSORY** for **ALL** Candidates.

**SECTION B: ESSAY QUESTIONS.** Candidates shall answer **ONLY ONE** question from this section

*You are reminded of the necessity for good English and orderly presentation in your answers.*

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*Turn Over*

## SECTION A: CONTEXT QUESTION (20 MARKSS)

**This question is COMPULSORY for all candidates.**

### **Cameroonian Cinema during the FODIC Era**

The history of Cameroonian cinema cannot be fully appreciated without an in-depth understanding of the pivotal role played by FODIC —Fonds de Développement de l'Industrie Cinématographique — which marked a golden period in the country's audiovisual journey. Established in the early 1970s, FODIC was created by the Cameroonian government to promote, regulate, and finance film production in the country. This period, often referred to as the FODIC era, stands as a cornerstone in the evolution of cinema in Cameroon, laying a foundation that would inspire generations of filmmakers.

FODIC was born from the realization that cinema had immense cultural, educational, and socio-political potential. Following independence in 1960, Cameroon, like many African nations, sought to build a national identity and affirm its sovereignty. Cinema appeared to be an effective tool to achieve these goals. The government's decision to invest in cinema through FODIC reflected an understanding of film as a means of cultural expression and nation-building.

During the FODIC era, the Cameroonian state took concrete steps to support local productions. Through financial subsidies and logistical support, FODIC encouraged the emergence of Cameroonian directors and the production of films rooted in local realities. The structure not only financed productions but also provided training, facilitated access to equipment, and ensured that films met technical and artistic standards. This period saw the emergence of a cinema of authorship, where films were not only entertainment products but also powerful narratives addressing history, tradition, identity, and modernity. Some of the outstanding works and filmmakers from this era include Jean-Pierre Dikongué-Pipa, whose 1975 film *Muna Moto* (The Child of Another) won international acclaim. This film, which critiques traditional practices surrounding marriage and fertility, remains one of the most celebrated pieces of African cinema. Dikongué-Pipa became a symbol of the FODIC era — an artist who dared to challenge social norms through the medium of film. Other filmmakers like Daniel Kamwa (*Pousse-Pousse, Notre Fille*), and Bassek Ba Kobhio (*Sango Malo*) also benefited from the momentum created during this time, even though Bassek's fame grew later.

In terms of infrastructure, FODIC contributed to the development of film production facilities, including editing studios and screening venues. The national television station (CRTV, known then as CTV) also collaborated with FODIC to produce and broadcast Cameroonian content, helping to build a local audience for home grown cinema.

However, despite its initial success, the FODIC era eventually began to decline in the late 1980s and early 1990s. Several factors contributed to this downturn. The economic crisis that hit Cameroon in the 1980s led to austerity measures and the reduction of state funding for cultural projects. Furthermore, poor management, bureaucracy, and a lack of transparency in the allocation of funds gradually weakened FODIC's effectiveness. Filmmakers struggled to access resources, and many projects were abandoned or poorly executed due to lack of support.

The liberalization of the audiovisual sector in the 1990s also marked a turning point. While it opened the doors to private initiatives, it simultaneously meant the state's withdrawal from direct film financing. As a result, the once vibrant FODIC-supported industry entered a period of stagnation, giving way to a more fragile and informal cinema landscape.

Nevertheless, the FODIC era left an indelible mark on Cameroonian cinema. It fostered a generation of filmmakers who laid the groundwork for what would become modern Cameroonian cinema. Many

current industry professionals still refer to that era as a benchmark of quality and vision. Despite its eventual decline, FODIC demonstrated that with structured support, a vibrant national cinema is possible. In conclusion, the FODIC era represents a crucial chapter in the history of Cameroonian cinema. It showcased the potential of government-supported cultural policy and affirmed cinema as a vital instrument for national identity and development. For today's film students and creators, the legacy of FODIC serves as both an inspiration and a challenge to reignite the dream of a strong Cameroonian film industry.

From *The Core Pathfinder through Cinematic Arts for Cameroon High Schools* by DONGMO SOPGIO, Ing. (Unpublished)

### Questions

1. What was the main purpose of the creation of FODIC in the early 1970s? **(2 marks)**
2. How did the Cameroonian government view the role of cinema after independence? **(2 marks)**
3. Explain how FODIC contributed to the emergence of a "cinema of authorship" in Cameroon. **(2 marks)**
4. Mention at least two ways in which FODIC supported filmmakers during its golden period. **(2 marks)**
5. Identify two filmmakers mentioned in the text who were influenced by or benefited from the FODIC era. **(2 marks)**
6. (a) Why is *Muna Moto* considered a significant film of the FODIC era? **(1 mark)**  
(b) What role did national television (CRTV/CTV) play during the FODIC period? **(1 mark)**
7. List and explain two factors that contributed to the decline of FODIC in the late 1980s. **(2 marks)**
8. What impact did the liberalization of the audiovisual sector have on Cameroonian cinema? **(2 marks)**
9. Despite its decline, in what way is the legacy of FODIC still relevant today? **(2 marks)**
10. (a) In what ways did FODIC help build a national identity through cinema? **(1 mark)**  
(b) What lessons can today's film industry draw from the rise and fall of FODIC? **(1 mark)**

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### SECTION B: ESSAY QUESTIONS (20 MARKS)

**The candidate shall answer ONLY ONE question from this section.**

1. A strong film industry can boost tourism, cultural export and political stability in Cameroon. Discuss this statement with valid arguments.

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  2. A film is a product that has undergone different stages of production. Discuss.

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  3. State and explain five different types of camera movements during filming.

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  4. The father of "African cinema": Evaluate the significance of Ousmane Sembene's contributions to the birth of sub-Saharan African cinema.
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