

426/01

FILM STUDIES FS6

Critical Studies

A.M. MONDAY, 25 June 2007

(2 Hours)

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer **three** questions, one from each section.

Refer in detail to appropriate films and film extracts that you have studied during the course.

Note that this paper involves synoptic assessment. You should draw on your learning from other units in considering: The Film Text and Spectatorship; Producers and Audiences; Messages and Values.

INFORMATION FOR CANDIDATES

All questions in Section A carry 20 marks.

All questions in Sections B and C carry 15 marks.

You are advised to spend just over 45 minutes on Section A and approximately 35 minutes each on Sections B and C.

Section A (20 marks)

The Film Text and Spectatorship – Specialist Studies

Answer one question from this section.

Either,

EARLY CINEMA BEFORE 1917

1. Identify and discuss some of the key developments in the ways films communicated their stories in the early cinema period.

Or,

DOCUMENTARY

2. Compare **two** or **more** approaches to documentary film-making and discuss which you feel has the greater impact on the spectator.

Or,

EXPERIMENTAL FILM MAKING

3. ‘To unsettle and make uncomfortable our relationship to sound and image.’ Has this been your experience of the experimental films you have studied for this topic?

Or,

SHOCKING CINEMA

4. How important is one or more of the following in creating cinematic shock in the films you have studied: sound, editing and/or direction?

Section B (15 marks)

Producers and Audiences – Issues and Debates

Answer one question from this section.

Either,

REGULATION AND CENSORSHIP

5. ‘A policy on film regulation and censorship is always regrettable, always necessary.’ With reference to case study work you have done, discuss this statement.

Or,

THE DOMINANCE OF HOLLYWOOD AND INDIGENOUS CINEMA

6. What are some of the elements that could make a successful indigenous film strategy? Refer to examples from your studies.

Or,

INDEPENDENT FILM AND ITS AUDIENCE

7. Does 'independent film' still have meaning for an audience today or have the borders between mainstream and independent film production become too blurred?

Or,

FANDOM

8. 'Fandom has been revolutionised by the internet.' How far do you agree with this statement?

Section C (15 marks)

Messages and Values – Critical Approaches

*Answer **one** question from this section.*

Either,

GENRE AND AUTHORSHIP STUDIES

9. Why do you think EITHER genre OR auteur study continues to be such a frequently used critical approach in Film Studies?

Or,

PERFORMANCE STUDIES

10. How have your studies in performance changed your response to specific films? Refer to at least **two** films in your answer.

Or,

FILM INTERPRETATION AND SOCIAL/CULTURAL STUDIES

11. Discuss how the exploration of films from a social/cultural perspective has forced you to re-think their messages and values.

Or,

GENDERED FILM STUDIES

12. Is it too simple to say that some films target male audiences and others target female audiences?