



**General Certificate of Education
Advanced**

425/01

**FILM STUDIES FS5
STUDIES IN WORLD CINEMA**

P.M. FRIDAY, 18 January 2008
(1½ hours)

ADDITIONAL MATERIALS

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

INSTRUCTIONS TO CANDIDATES

Answer **one** question from Section A and **one** question from Section B.

The film used as the basis for your answer to Section B may not be used in your answer to Section A.

INFORMATION FOR CANDIDATES

All questions in Section A carry 30 marks.

All questions in Section B carry 20 marks.

It is recommended that you spend 50 minutes on Section A and 40 minutes on Section B.

You are reminded that assessment will take into account the quality of written communication used in your answers.

Section A: Film Styles and Movements (30 marks)

Answer **one** question from this section.

REMINDER: *The film used as the basis for your answer to Section B may not be used in your answer to Section A.*

German and Soviet Cinema in the 1920s

Make reference to **Nosferatu** and/or **Strike**. You must refer to a minimum of three appropriate films in total, including at least one from German and one from Soviet Cinema.

1. How far can German and Soviet films of the 1920s be said to be similar?

Or

2. How far has your knowledge of production context added to your appreciation of German and Soviet films of the 1920s?

Neo-Realism in Italy and Beyond

Make reference to **Bicycle Thieves** and/or **The Tree of Wooden Clogs**. You must refer to a minimum of three appropriate films in total.

3. What is distinctive about neo-realist films compared with other kinds of narrative film?

Or

4. How necessary is the use of real settings and/or non-professional actors to the making of the neo-realist films you have studied?

Japanese Cinema: 1950-1970

Make reference to **Rashomon** and/or **Tokyo Drifter**. You must refer to a minimum of three appropriate films in total.

5. Consider some of the ways in which conflict is created through narrative in the Japanese films you have studied for this topic.

Or

6. What aspects of Japanese culture and tradition have contributed to your appreciation of the films you have studied?

Cinematic New Waves

*Make reference to **A Bout de Souffle** and/or **Chungking Express**. You must refer to a minimum of three appropriate films in total.*

7. How far are there heroes and heroines in the New Wave films you have studied?

Or

8. How far have your contextual studies helped you appreciate the 'New Wave' characteristics of the films you have studied?

Surrealist and Fantasy Cinema

*Make reference to **Phantom of Liberty** and/or **Alice**. You must refer to a minimum of three appropriate films in total.*

9. 'Surrealist and fantasy films set free both the filmmaker and the spectator.' Using films you have studied, discuss this view.

Or

10. How has your research into wider contexts helped you make sense of surrealist and/or fantasy films?

Section B: Close Study – Contemporary World Cinema (20 marks)

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

If you choose either question 11 or 12, make it clear which prescribed Close Study film you are writing on.

11. World Cinema films are often described as 'alternative', using distinctive cinematic techniques. How far is your close study film 'alternative'?
12. How has wider research led you to a greater understanding of the time and place in which your Close Study film was set?
13. What particular sequences in **All About My Mother** do you feel make the most effective use of cinematic style and technique? You may refer to one or more aspects of film form – mise-en-scène, camera use, editing, sound – in developing your answer.
14. What are some of the most effective ways in which traditional and modern values are represented in **At Five in the Afternoon**?

15. 'The exploration of character is central to an understanding of **Beau Travail**.' Discuss this view, using specific sequences from the film.
16. How important is it to consider genre influences in reaching an understanding of **City of God**? Refer to specific sequences in your answer.
17. Does the unusual mixture of romance and politics in **Dil Se** explain its appeal?
18. What do you find significant about the use of contrasting locations as a way of developing themes and ideas in **The Edukators**?
19. How do you respond to the view that **The Happiness of the Katakuris** is 'the work of someone who has several other films on his mind'?
20. What cinematic devices do you find particularly effective in capturing the excitement of the martial arts sequences in **Hero**?
21. Explore how the 'moolaadé' (sanctuary) represents the opposing views of the community shown in **Moolaadé**.
22. '**Real Women Have Curves** is partly about family, partly about growing up, but mostly about being yourself.' Using sequences from the film, say how far this statement reflects your own view.
23. Discuss some of the most effective ways in which the themes in **Show Me Love** are conveyed through cinematic techniques.