



GCE A level

1184/01

FILM STUDIES

FM4

**Varieties of Film Experience – Issues
and Debates**

P.M. WEDNESDAY, 8 June 2011

2³/₄ hours

1184
010001

ADDITIONAL MATERIALS

In addition to this examination paper, you will need:

- a 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

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

Your chosen film for **Section C** must not be used as one of your two main films for Sections A or B.

Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

Questions in Sections A and B carry 35 marks. Questions in Section C carry 30 marks.

The number of marks is given in brackets at the end of each question.

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

FM4: Varieties of Film Experience – Issues and Debates

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

In Sections A and B, refer to a minimum of **two** relevant films in your answers.

Your **chosen** film for Section C must not be used as one of your two main films for Sections A and B.

Section A: World Cinema Topics

Choose **ONE** question from this section.

Aspects of a National Cinema

Your answer should be based on a minimum of **two** films and should focus on one of the following:

Japanese Cinema 1950 – 1970

Mexican Cinema 1990 – present

Iranian Cinema 1990 - present

Bollywood 1990 - present

Either,

1. ‘There is no such thing as a national cinema. There are just films that happen to be made in a particular country.’ Discuss this statement in relation to the films you have studied for this topic. [35]

Or,

2. What have you discovered from making a stylistic comparison of the films you have studied for this topic? [35]

International Film Styles

Your answer should be based on a minimum of **two** films and should be based on one of the following:

German and/or Soviet Cinema of the 1920s

Surrealism

Neo-Realism

New Waves

Either,

3. How far is it important to locate your chosen films in a particular time and place in order to understand their meaning and significance? [35]

Or,

4. ‘There are significant stylistic variations within international film styles.’ How far have you found this to be true in the films you have studied for this topic? [35]

Specialist Study: Urban Stories - Power, Poverty and Conflict

Your answer should be based on a minimum of two films.

Either,

5. What is the importance of cinematography and/or editing in communicating issues of power, poverty and conflict in the films you have studied for this topic? [35]

Or,

6. How far do the films you have studied for this topic challenge the audience, generating debate about the worlds they represent? [35]

Specialist Study: Empowering Women

Your answer should be based on a minimum of two films.

Either,

7. In the films you have studied for this topic, how far can it be said that they are similar in the stories they tell and the narrative structures they use? [35]

Or,

8. 'Subtle films can succeed in dramatising female empowerment while others with a more direct message often fail.' Discuss this opinion in relation to the films you have studied for this topic. [35]

Section B: Spectatorship Topics

Choose **ONE** question from this section.

Spectatorship and Early Film before 1917

Your answer should refer to a range of examples, though you may concentrate on films from one part of the period.

Either,

9. Explore some of the discoveries you have made from your study of Early Film concerning the relationship between filmmaking and spectatorship. [35]

Or,

10. In the films you have studied for this topic, how far is it possible to identify the development of film techniques designed to involve the spectator? [35]

Spectatorship and Documentary

*Your answer should be based on a minimum of **two** films.*

Either,

11. With reference to the films you have studied for this topic, how far can it be said that different kinds of documentaries offer different kinds of spectator experiences? [35]

Or,

12. 'Documentaries should never be trusted.' How important to the spectator is the sense that they should trust the documentary filmmaker? Refer to the films you have studied for this topic. [35]

Spectatorship: Experimental and Expanded Film/Video

Your answer should be based on a minimum of two films.

Either,

13. Discuss some of the ways in which the film or video work you have studied for this topic requires a different kind of spectatorship from that which spectators bring to their mainstream film-going. [35]

Or,

14. Experimental and Expanded film/video works are often perceived as being 'difficult'. As a spectator, how far has this been your experience with the films you have studied for this topic? [35]

Spectatorship: Popular Film and Emotional Response

Your answer should be based on a minimum of two films.

Either,

15. How important is performance in understanding the spectator's emotional response to popular films? Refer to the films you have studied for this topic. [35]

Or,

16. With reference to the films you have studied for this topic, explore some of the film techniques that are particularly powerful in triggering an emotional response in the spectator. [35]

Section C: Single Film - Close Critical Study

Choose **ONE** question from this section.

Your answer should make detailed reference to your chosen film.

Either,

General Questions

17. Explore some of the ways in which you have gained fresh insights into your chosen film as a result of applying one or more specific critical approaches. [30]

Or,

18. How important have been the responses of others, such as film reviewers, in influencing your own response to your chosen film? [30]

Or,

Specific Questions

19. Starting with specific reference to the sequence in the department store, discuss some of the ways in which comedy communicates themes and values in *Modern Times*. [30]

Or,

20. Discuss what you find interesting in the presentation of gender and sexuality in *Les Enfants du Paradis*. [30]

Or,

21. Explore some of the ways in which Hitchcock attempts to manage the audience response to Scottie as the narrative of *Vertigo* unfolds. [30]

Or,

22. With particular reference to the section of the film in which three women plant bombs, discuss how Pontecorvo attempts to control point-of-view and audience response in *Battle of Algiers*. [30]

Or,

23. For those who dismiss *Sweet Sweetback's Baadasssss Song* as just a very poorly made film, what counter arguments can be put forward? [30]

Or,

24. How far does the last sequence of *Solaris* require us to review our understanding of everything that has gone before? [30]

Or,

25. *Happy Together* is often seen as a dark and negative film. How far do you believe the title is ironic? [30]

Or,

26. Explore the contribution of visual style to the overall themes of *Fight Club*. [30]

Or,

27. '*Talk To Her* is precisely a film about talking, about how words can be used as a weapon against solitude.' How far do you agree with this statement? [30]

Or,

28. 'People like **Morvern Callar** do not lead lives that lend themselves to beginnings, middles and ends. She is on hold.' How far do you agree with this observation? [30]