



GCE A level

1184/01

FILM STUDIES

FM4

Varieties of Film Experience – Issues and Debates

P.M. MONDAY, 23 January 2012

2¾ hours

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 be based on one of the following:

Japanese Cinema 1950-1970

Iranian Cinema 1990-present

Mexican Cinema 1990-present

Bollywood 1990-present.

Either,

1. How far do the films you have studied for this topic deal with specific national themes and issues? [35]

Or,

2. With reference to image and sound, what are some of the ways in which filmmakers have created the sense of a distinct national cinema in 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

Neo-Realism

Surrealism

New Waves

Either,

3. To what extent has your chosen international style developed out of a response to a particular set of factors at a particular moment in history? [35]

Or,

4. Discuss the distinctive contribution made to your international style by the use of either editing **or** cinematography **or** sound. [35]

Specialist Study: Urban Stories – Power, Poverty and Conflict

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

Either,

5. Compare the different ways in which conflict between the poor and the powerful are represented in the films you have studied for this topic. [35]

Or,

6. How significant is editing and/or sound in contributing to the power of the narrative in the films you have studied for this topic? [35]

Specialist Study: Empowering Women

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

Either,

7. How far have the female characters actually achieved empowerment by the end of the films you have studied for this topic? [35]

Or,

8. How far do stylistic choices made by the filmmakers reinforce the main messages and values of 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. How far do developments in cinema exhibition go hand in hand with changes in cinema spectatorship? [35]

Or,

10. How far can it be said that during the period of Early Film, filmmakers discovered the importance of spectatorship in creating meaning and emotional response. [35]

Spectatorship and Documentary

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

Either,

11. 'Relatively few documentaries are seen on cinema screens; most are seen on small screens in private rather than public spaces.' How far do viewing contexts influence the spectator's response to documentary film? [35]

Or,

12. To what extent can it be said that spectators approach documentary films with greater critical awareness than when they watch fiction films? [35]

Spectatorship: Experimental and Expanded Film/Video

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

Either,

13. ‘The main pleasure for spectators is in making meaning from the material on screen.’ How far has this been challenged by the films and filmmakers you have studied for this topic? [35]

Or,

14. How has your experience of experimental and expanded film/video liberated your sense of what film spectatorship can be? [35]

Spectatorship: Popular Film and Emotional Response

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

Either,

15. How far do spectators respond to the emotional content of films in the way that the filmmakers intended? [35]

Or,

16. How important is the soundtrack in influencing the spectator’s emotional response to a film? [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. In developing a response to your chosen film, how valuable did you find the application of a specific critical approach? [30]

Or,
18. Explore how far a particular debate by critics has influenced your understanding of your chosen film. [30]

Or,
Specific Questions

19. 'The Gamin character and Paulette Goddard's performance offer more than just love interest in *Modern Times*.' Discuss this comment. [30]

Or,
20. '*Les Enfants du Paradis* is a light film that somehow achieves real depth of feeling.' How far do you agree with this statement? In your answer you may wish to focus on particular sequences. [30]

Or,
21. Explore the importance of narrative structure in the development of key themes and ideas in *Vertigo*. [30]

Or,
22. '*The Battle of Algiers* presented the filmmakers with the challenges of constructing several years of history as well as capturing a people's revolution.' How successful were they in responding to these challenges? [30]

Or,
23. '*Sweet Sweetback's Baadasssss Song* is too angry and raw to succeed as film.' How far do you agree with this view? [30]

Or,
24. '*Solaris* is a film about our relationship to space and time.' How far do you agree with this statement? [30]

Or,
25. Discuss the representation of sexuality in *Happy Together*. [30]

Or,
26. '*Fight Club* uses cinematic means to produce a fantasy which is also a serious exploration of masculinity.' How far does this statement capture your own response to the film? [30]

Or,
27. 'The rape of Alicia by Benigno is the key narrative event that shapes audience response to *Talk to Her*.' How far do you agree? [30]

Or,
28. Explore the significance of narrative and character development in the Spanish section of *Morvern Callar*. [30]