



GCE A level

1184/01

FILM STUDIES – FM4

Varieties of Film Experience – Issues and Debates

A.M. WEDNESDAY, 23 January 2013

2¾ 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 be based on one of the following:

Japanese Cinema 1950 – 1970

Iranian Cinema 1990 - present

Mexican Cinema 1979 – present

Bollywood 1990 - present

Either,

1. How far can it be said that the films you have studied for this topic reflect national themes in the stories they tell? [35]

Or,

2. How far has a broader study of national context given you greater insight into your chosen films? [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. Discuss some of the ways in which your chosen film style can be seen as exciting and new. [35]

Or,

4. How useful has it been to place your chosen films within an historical context? [35]

Specialist Study: Urban Stories - Power, Poverty and Conflict

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

Either,

5. Discuss some of the techniques used in your chosen films to provoke audiences into taking a particular point of view towards characters and key events. [35]

Or,

6. How far can it be argued that your chosen films provide a 'realistic' representation of the people and places they focus on? [35]

Specialist Study: Empowering Women

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

Either,

7. How important are aspects of mise-en-scène in communicating key narrative ideas in the films you have studied for this topic? [35]

Or,

8. In the films you have studied for this topic, how far must female empowerment be seen in the context of the particular time and place in which the films are set? [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. In what ways has a study of examples of Early Film led you to a better understanding of spectatorship? [35]

Or,

10. Explore some of the ways in which filmmakers, working without a soundtrack, developed techniques to engage the spectator. [35]

Spectatorship and Documentary

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

Either,

11. How far is the spectator challenged by issues of manipulation in documentary film? Refer to the films you have studied for this topic. [35]

Or,

12. What are some of the pleasures that viewing a documentary film offers the spectator? Refer to the films you have studied for this topic. [35]

Spectatorship: Experimental and Expanded Film / Video

*Your answer should be based on a number of shorter works or on **two** feature length films or on a combination of the two.*

Either,

13. 'Experimental and Expanded Film/Video often seems to ignore the spectator in pursuing the filmmakers' own interests.' How far do you agree with this statement? Refer to films you have studied for this topic. [35]

Or,

14. How far have further viewings of your chosen films/video works studied for this topic changed your initial spectator response? [35]

Spectatorship: Popular Film and Emotional Response

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

Either,

15. Explore some of the ways in which the spectator's emotional response to popular films is the result of visual elements such as cinematography, special effects or design. [35]

Or,

16. 'Spectators of popular film often bring to the viewing experience much prior knowledge as fans and informed filmgoers.' Discuss how far this prior knowledge influences a spectator's response. Refer to films you have studied for this topic. [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. How far has your wider Film Studies learning contributed to a better understanding and appreciation of your chosen film? [30]

Or,
18. How far have the writings of reviewers and critics influenced the way your close study film is understood and valued today? [30]

Or,
Specific Questions

19. How far do you believe *Modern Times* should be approached as a satire of industrial society in the 1930s? [30]

Or,
20. How successful is *Les Enfants du Paradis* in exploring the relationship between public and private worlds? [30]

Or,
21. ‘*Vertigo* is a poorly made thriller with a ridiculous, unbelievable plot.’ How far do you agree with this view? [30]

Or,
22. In *Battle of Algiers*, discuss what the portrayals of Ali La Pointe and Colonel Mathieu tell us about the film’s attempt to look at both sides in the struggle for Algerian independence. [30]

Or,
23. ‘*Sweet Sweetback’s Baadasssss Song* is a deceptively simple film and Sweet Sweetback is a deceptively simple central character.’ How far do you agree with this comment? [30]

Or,
24. ‘*Solaris* should primarily be approached as a science fiction film.’ With close reference to your own study of the film, how far do you agree with this statement? [30]

Or,
25. How far can *Happy Together* be described as a film of style over substance? [30]

Or,
26. ‘In its politics and social messages *Fight Club* is a very confused film.’ How far do you agree with this statement? [30]

Or,
27. Explore the representation and narrative function of the key female characters in *Talk to Her*, Alicia and Lydia. [30]

Or,
28. How far does the opening sequence of *Morvern Callar* prepare the audience for the distinctive cinematic experience that extends through the film? [30]