



GCE A level

425/01

**FILM STUDIES FS5
STUDIES IN WORLD CINEMA**

P.M. WEDNESDAY, 18 June 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 the 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. Discuss some of the ways in which drama and suspense are created in the narrative in German and Soviet films of the 1920s.

or

2. 'German and Soviet films of the 1920s reflect the challenging times in which they were made.' How true do you think this is of the films you have studied?

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. How important is the style of neo-realist films in communicating their subject-matter?

or

4. How far have your contextual studies helped your understanding of male characters in 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. How far do the films you have studied extend genre features in interesting ways?

or

6. How important is an understanding of conformity and/or rebellion to the films you have studied for this topic?

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. ‘New Wave films tend to show characters who have alternative views and/or distinctive lifestyles.’ How true do you find this of the New Wave films you have studied?

or

8. Explore some of the reasons for the exciting developments in filmmaking contained in the New Wave films you have studied.

Surrealist and Fantasy Cinema

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

9. ‘Surrealist and fantasy filmmakers challenge the logic of cause and effect found in most mainstream films.’ How far do you agree with this statement?

or

10. From your research, discuss why you think surrealist and fantasy filmmakers choose to make their films in the way they do.

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. What aspects of mise-en-scène do you feel most effectively create meaning in your Close Study film? Refer to specific sequences in your answer.
12. How has research into the social and/or cultural context of your Close Study film influenced your understanding of it?
13. ‘The mixture of genres in **All About My Mother** creates the spirit of the film.’ How far do you agree with this statement?
14. Explore how male characters are represented in **At Five in the Afternoon**.
15. Is it true to say that the use of sound and silence in **Beau Travail** is as important as the visual style in conveying messages and values?
16. How important is the narrative structure of **City of God** in developing characters in the film?

17. The director of **Dil Se** has said that he deals with serious issues in ways familiar to his audience. How does he achieve this?
18. Discuss the significance of the ending of **The Edukators** in relation to the key themes and ideas of the film.
19. What for you are the most interesting aspects of the way in which comedy is used in **The Happiness of the Katakuris**? Refer to at least two sequences in your answer.
20. 'The commercial success of **Hero** is due to its use of Chinese stars rather than its genre.' How far do you agree with this?
21. What for you are the most significant aspects of the role of Mercenaire, the travelling salesman, in **Moolaadé**?
22. Discuss the view that men are more supportive than women towards Ana in **Real Women Have Curves**. Refer to specific sequences in your answer.
23. What for you are the most effective ways in which **Show Me Love** shows 'outsiders' and how they deal with their situations?