



GCE A level

1184/01

FILM STUDIES

FM4

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

A.M. FRIDAY, 28 January 2011

2³/₄ hours

1184
01/0001

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 focus on **one** of the following:

Japanese Cinema 1950 – 1970

Iranian Cinema 1990 - present

Mexican Cinema 1990 – present

Bollywood 1990 - present

Either,

1. How far can it be said of the films you have studied for this topic that they could not have been made anywhere else? [35]

Or,

2. How far is it possible to identify similar approaches to narrative and storytelling 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 focus on **one** of the following:

German and/or Soviet Cinema of the 1920s

Neo Realism

Surrealism

New Waves

Either,

3. Explore in detail the use of a particular micro feature in your chosen international film style. [35]

Or,

4. Discuss some of the factors that contributed to the development of your chosen international film style. [35]

Specialist Study: Urban Stories - Power, Poverty and Conflict

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

Either,

5. Compare the attitudes to poverty conveyed in the films you have studied for this topic. [35]

Or,

6. Explore how stylistic choices contribute to the representation of the urban experience 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 do the films you have studied for this topic work at the level of emotion and how far as films of ideas? [35]

Or,

8. Discuss the significance of casting and performance in 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. 'It is impossible to engage with Early Film in the way that spectators of the time were able to.' How far do you agree with this statement? [35]

Or,

10. How far do developments in editing reflect a growing understanding of film spectatorship in the films you have studied for this topic? [35]

Spectatorship and Documentary

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

Either,

11. How far is it preferable as a spectator to be presented with a documentary that offers a very definite point of view towards its subject? Refer to the films you have studied for this topic. [35]

Or,

12. 'For the spectator, the viewing of documentary films is really no different from that of viewing fiction films.' With reference to the films you have studied for this topic, how far do you agree with this view? [35]

Spectatorship: Experimental and Expanded Film/Video

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

Either,

13. Explore some of the ways in which you have engaged as a spectator with film/video works you have studied for this topic. [35]

Or,

14. In the films you have studied for this topic, discuss how far their production techniques and/or ways in which they are presented challenge the spectator. [35]

Spectatorship: Popular Film and Emotional Response

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

Either,

15. How far is the emotional response to popular films influenced by different viewing contexts? Refer to the films you have studied for this topic. [35]

Or,

16. It is sometimes said that films generating a strong emotional response disarm the spectator's critical faculties. Discuss how far this has been true of the 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. Explore some of the ways in which placing your chosen film within a broader critical framework has helped to develop your appreciation and understanding of specific sequences. [30]

Or,

18. How far has critical debate about your chosen film shaped and altered your response? [30]

Or,

Specific Questions

19. Discuss the ending of *Modern Times* in relation to ideas and issues that emerge earlier in the film. [30]

Or,

20. Discuss the significance of the circumstances in which *Les Enfants du Paradis* was produced – during the Nazi occupation of France – for understanding the meaning of the film. [30]

Or,

21. Discuss the significance of the recurring image of the spiral in *Vertigo*. [30]

Or,

22. Discuss the representation of the French, both military and civilian, in *Battle of Algiers*. [30]

Or,

23. ‘Totally uncompromising and grindingly repetitive, the film nevertheless accumulates a kind of hallucinatory groove.’ (Time Out) Discuss how far this represents your response to *Sweet Sweetback’s Baadasssss Song*. [30]

Or,

24. How far can it be argued that some of the key themes and ideas in *Solaris* are communicated through a specific film style? [30]

Or,

25. Explore the use of Argentinian locations and their filmic representation in developing some of the key themes of *Happy Together*. [30]

Or,

26. Discuss critically some of the characteristics of *Fight Club* that have given it cult status as a film. [30]

Or,

27. Explore some of the ideas about love and human relationships that are contained in *Talk To Her*. [30]

Or,

28. ‘For all its visual qualities, *Morvern Callar* is a strangely unsatisfactory film.’ How far do you agree with this view? [30]