



**GCE A level**

1184/01

**FILM STUDIES – FM4**

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

A.M. THURSDAY, 19 June 2014

2 hours 45 minutes

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.

*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  
Mexican Cinema 1990 – present*

*Iranian Cinema 1990 – present  
Bollywood 1990 – present*

**Either,**

1. What have you discovered about your chosen national cinema from making a comparison of major themes in the films you have studied for this topic? [35]

**Or,**

2. How far is it possible to identify stylistic features of your chosen national cinema? Refer in detail to 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 can the impact of your chosen international film style be explained by reference to its historical context? [35]

**Or,**

4. 'There are as many stylistic differences as there are similarities within international film styles.' With reference to the films you have studied for this topic, how far do you agree? [35]

**Specialist Study: Urban Stories - Power, Poverty and Conflict**

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

**Either,**

5. Discuss how far the 'look' created by cinematography and editing contributes to the impact of the films you have studied for this topic. [35]

**Or,**

6. 'It is vital to understand the social and political context of films.' How far do you agree with this in relation to 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. In the films you have studied for this topic, how far can it be said that central characters and their situations are represented in similar ways? [35]

**Or,**

8. Discuss how persuasive you have found the different films you have studied for this topic in promoting female empowerment. [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. From the films you have studied for this topic, discuss how far it can be said that they reveal filmmakers' growing awareness of the spectator. [35]

**Or,**

10. How far do the two major tendencies in Early Film – towards realism and towards fantasy – offer different kinds of spectator experience? [35]

**Spectatorship and Documentary**

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

**Either,**

11. 'The complexity of spectator response suggests that documentary offers much more than just a window on some aspect of our world.' Discuss this statement with reference to the films you have studied for this topic. [35]

**Or,**

12. Discuss the significance of cinematography and sound in shaping the response of the spectator to the documentary 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.** ‘The experience of watching experimental film is so different from watching mainstream fictional film that the spectator often feels unease and sometimes boredom.’ Discuss this statement with reference to the films you have studied for this topic. [35]

**Or,**

- 14.** Explore how distinctive elements in the experimental films you have studied have an impact on the spectator. [35]

**Spectatorship: Popular Film and Emotional Response**

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

**Either,**

- 15.** How significant is the viewing situation in determining a spectator’s response 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 techniques that are particularly powerful in producing 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 how far the application of a particular critical approach has **either** reinforced **or** challenged your first impressions of your close study film. [30]

Or,

18. How far have the opinions of reviewers and critics informed your thinking about your close study film's messages and values? [30]

**Or,**  
**Specific Questions**

19. How far should *Modern Times* be seen as a political film? [30]

Or,

20. Discuss the representation of masculinity in *Les Enfants du Paradis*. [30]

Or,

21. 'For the first time, in 2012, *Vertigo*, made in 1958, was voted the 'greatest film ever made' by *Sight and Sound* magazine.' Why should the film be so highly regarded today? [30]

Or,

22. '*Battle of Algiers*, while rooted in a particular time and place, reflects universal aspects of human conflict.' How far do you agree with this statement? [30]

Or,

23. How far does the low-budget and experimental nature of *Sweet Sweetback's Baadasssss Song* produce an exploration of race which is still powerful today? [30]

Or,

24. 'What you dread is often not even on the screen.' How far is this true of *Solaris*? [30]

Or,

25. Discuss how narrative and cinematography are used to capture the emotion of a disintegrating relationship in *Happy Together*. [30]

Or,

26. '*Fight Club* is a thrill-ride masquerading as philosophy.' (Roger Ebert) How far do you agree with this statement? [30]

**Or,**

27. How important is the contrast between Benigno and Marco in communicating key messages and values in *Talk to Her*? [30]

**Or,**

28. 'In *Morvern Callar*, personal development is presented in very different ways from mainstream Hollywood cinema.' How far do you agree? [30]

**END OF PAPER**