



**GCE A Level**

1184/01



S15-1184-01-R1

**FILM STUDIES – FM4**

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

A.M. FRIDAY, 12 June 2015

2 hours 45 minutes

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### **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. Having studied your chosen films, discuss how far it is possible to pick out cinematic features that create the impression of a 'national style'. [35]

**Or,**

2. How far have your contextual studies informed your understanding of characters and their situations 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  
Surrealism*

*Neo-Realism  
New Waves*

**Either,**

3. Discuss some of the qualities of your chosen international film style that have been considered to be new and important contributions to cinema. [35]

**Or,**

4. To what extent are stylistic features of your chosen films influenced by the political and/or cultural climate in which they were produced? [35]

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

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

**Either,**

5. How far do the films you have studied for this topic use cinematic techniques to manipulate a particular audience response? [35]

**Or,**

6. How far have your contextual studies been important in understanding the specific urban locations and life experiences represented 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. Compare and contrast how female characters assert themselves against patriarchal power in the films you have studied for this topic. [35]

**Or,**

8. Discuss some of the ways in which sound and image are used to contribute to the representation of female empowerment 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 took filmmakers little time to master the art of creating a direct bond with the spectator.' Discuss how far this is demonstrated in your studies of Early Film. [35]

**Or,**

10. How far does Early Film as a form of visual storytelling produce varied spectator responses? [35]

**Spectatorship and Documentary**

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

**Either,**

11. 'When watching documentaries, we are just as involved in narrative and character as we are when watching fictional films.' Discuss how far this is true in relation to your own studies of documentary spectatorship. [35]

**Or,**

12. How far can it be said that narrative is key to the documentary spectator's engagement with a film's themes and ideas? [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 Films and Videos are very often experiments in film spectatorship.' How far do you agree with this statement in relation to your studies for this topic? [35]

**Or,**

- 14.** Discuss how far Experimental and Expanded Film/Video work produces a wide range of spectator responses. [35]

**Spectatorship: Popular Film and Emotional Response**

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

**Either,**

- 15.** Discuss some of the ways in which key dramatic sequences in your chosen films are designed to produce an emotional response in the spectator. [35]

**Or,**

- 16.** 'Popular films are a combination of the predictable and the unexpected.' Use this statement as the starting point for a discussion of some of the particular spectator pleasures offered by 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. Discuss how far one or more critical approaches have contributed to an increased understanding and appreciation of your chosen film. [30]

Or,

18. Critics and reviewers often provoke disagreement. How far has this been true of critics **and/or** reviewers of your close study film? [30]

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

19. 'Comedy controls both the politics and the sentiment in **Modern Times** with the result that the film is experienced as neither too political nor too sentimental.' Discuss how far you agree with this comment. [30]

Or,

20. Identify and discuss some of the qualities of **Les Enfants du Paradis** that contribute to its high critical status. [30]

Or,

21. '**Vertigo** is a challenging exploration of male fantasy.' How far do you agree with this view? [30]

Or,

22. Explore how the shifting points-of-view offered to the spectator by **The Battle of Algiers** contribute to the overall impact of the film. [30]

Or,

23. 'Van Peebles sets out to provoke a radical response in his audience.' Discuss how far **Sweet Sweetback's Baadasssss Song** succeeds. [30]

Or,

24. Discuss the themes **Solaris** explores once Kelvin comes into contact with the planet and how these themes are presented cinematically. [30]

Or,

25. '**Happy Together**'s disjointed narrative prompts a more active spectator engagement.' Discuss how far you believe this to be true. [30]

Or,

26. '**Fight Club** explores the ambition to find an alternative to a material culture.' Discuss this statement in relation to your own understanding of the film. [30]

**Or,**

**27.** Discuss the importance of mise-en-scène in relation to key themes and ideas in ***Talk to Her.*** [30]

**Or,**

**28.** Explore the significance of Lanna in relation to the narrative and themes of ***Morvern Callar.*** [30]

**END OF PAPER**