



GCE AS/A level

1184/01

FILM STUDIES – FM4

Varieties of Film Experience – Issues and Debates

A.M. FRIDAY, 10 June 2016

2 hours 45 minutes plus your additional time allowance

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 or your usual method.

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

Iranian Cinema 1990 – present

Mexican Cinema 1990 – present

Bollywood 1990 – present

EITHER,

- 1. Discuss the representation of gender and/or
sexuality in your chosen national cinema.
Refer in detail to the films you have studied for
this topic. [35]**

OR,

- 2. What may be some of the qualities of your chosen national cinema that contribute to its international appeal? 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

Neo-Realism

Surrealism

New Waves

EITHER,

- 3. How far can the distinctiveness of your chosen international style be explained as a response to the times in which the films were made? Refer in detail to the films you have studied for this topic. [35]**

OR,

- 4. 'The problem with labelling films as belonging to a particular international film style is that it puts an emphasis on similarities and ignores differences.' How far have you found this to be true in the films you have studied for this topic? [35]**

SPECIALIST STUDY: URBAN STORIES - POWER, POVERTY AND CONFLICT

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

EITHER,

- 5. How important is narrative structure in communicating issues of power, poverty and conflict in the films you have studied for this topic? [35]**

OR,

- 6. To what extent can the films you have studied for this topic be accused of reinforcing rather than challenging stereotypes? [35]**

SPECIALIST STUDY: EMPOWERING WOMEN

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

EITHER,

- 7. In what ways do the films you have studied for this topic dramatise stories about women responding to deep-rooted sexist attitudes? [35]**

OR,

- 8. In the films you have studied for this topic, how far are representations of empowered women similar? [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. 'Awareness of the spectator contributed significantly to the evolution of Early Film.'
Discuss this statement with reference to the films you have studied for this topic. [35]**

OR,

- 10. Discuss the idea that Early Film encourages active spectatorship. Refer in detail to 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. Discuss some of the ways in which documentaries produce an emotional response in the spectator. Refer to the films you have studied for this topic. [35]**

OR,

- 12. How far is the way evidence is presented by the documentary filmmaker important in determining the spectator's response? Refer in detail 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 films require the spectator to watch and listen in new and different ways.' How far is this true of the films you have studied for this topic? [35]**

OR,

- 14. Referring in detail to the films you have studied for this topic, how far is the spectator experience determined by the absence of a clear narrative?**

[35]

SPECTATORSHIP: POPULAR FILM AND EMOTIONAL RESPONSE

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

EITHER,

- 15. 'Despite high levels of predictability, popular film can still generate intense emotional responses in the spectator.' Discuss this statement with detailed reference to the films you have studied for this topic. [35]**

OR,

- 16. Explore some of the ways in which emotional response is generated through the filmmaker's use of narrative techniques in 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. 'Sometimes the application of a critical approach can limit rather than expand our understanding and appreciation of a film.' How far has this been true of your application of a critical approach to your close study film? [30]**

OR,

- 18. With detailed reference to your reading of critics and/or reviewers, discuss how far you have found yourself in agreement or disagreement with their views of your close study film. [30]**

**OR,
SPECIFIC QUESTIONS**

- 19. Discuss how far you believe Chaplin was right to give one further and final performance as the Little Tramp in MODERN TIMES. [30]**

OR,

20. 'At one level pure melodrama, **LES ENFANTS DU PARADIS** still succeeds in exploring the complexity of human relationships.' How far do you agree with this statement? [30]

OR,

21. How far do you agree that **VERTIGO** is, to a significant extent, a film about control? [30]

OR,

22. 'Despite adopting a fragmented narrative approach, Pontecorvo offers a clear portrait of the development of an armed liberation movement.' How far do you agree with this statement about **THE BATTLE OF ALGIERS**? [30]

OR,

23. How useful is it to consider **SWEET SWEETBACK'S BAADASSSS SONG** as an experimental film which challenges film conventions and audience expectations? [30]

OR,

- 24. 'SOLARIS is less a film about outer space than about the inner reality of the human mind.' How far do you agree with this statement? [30]**

OR,

- 25. Discuss the importance of place in representing Po-wing and Yiu-fai's relationship in HAPPY TOGETHER. [30]**

OR,

- 26. How far does the way in which FIGHT CLUB is narrated increase spectator involvement in the drama and the ideas of the film? [30]**

OR,

- 27. Discuss some of the ways in which TALK TO HER challenges conventional values. [30]**

OR,

- 28. How far does sound and image contribute to the distinctive film experience that MORVERN CALLAR offers its audience? [30]**

END OF PAPER