



GCE A level

1184/01

FILM STUDIES – FM4

Varieties of Film Experience – Issues and Debates

A.M. WEDNESDAY, 22 January 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. How important is a broader knowledge of your chosen national cinema in understanding and appreciating the films you have studied for this topic? [35]

Or,

2. How far is it possible to identify similar representations of **either** people **or** 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. Explore in detail some of the distinctive characteristics of your chosen international film style. [35]

Or,

4. Discuss what you consider to be the key factors which 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. What does the representation of urban environments contribute to the overall impact of the films you have studied for this topic? [35]

Or,

6. Discuss how valuable you have found your contextual studies in understanding and appreciating 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. Explore how the subject of female empowerment is represented in the films you have studied for this topic. [35]

Or,

8. 'The sense of women's empowerment in film sometimes comes more from performance than narrative.' With close reference to your chosen films, how far do you agree with this statement? [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. Discuss some of the ways in which a spectator today responds to the challenges of viewing Early Film. [35]

Or,

10. 'Editing was the great invention of Early Film.' In relation to your studies of spectatorship, how far do you agree with this statement? [35]

Spectatorship and Documentary

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

Either,

11. 'Documentaries make different requirements of the spectator compared with fiction films.' With reference to the films you have studied for this topic, how far do you agree with this statement? [35]

Or,

12. 'For the spectator, identification with certain characters is crucial to the viewing experience of documentary 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 number of shorter works or on **two** feature length films or on a combination of the two.*

Either,

13. How important is the viewing situation when discussing the spectatorship of experimental and expanded film/video work? [35]

Or,

14. Identify and discuss particular aspects of the experimental films you have studied which have challenged you as spectator. [35]

Spectatorship: Popular Film and Emotional Response

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

Either,

15. 'However obvious the techniques used, the spectator will nearly always surrender to the manipulation of their emotions by the filmmaker.' Discuss how far this is true with reference to the films you have studied for this topic. [35]

Or,

16. How important is performance in understanding the spectator's emotional response to popular films? Refer to 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 some specific discoveries you have made in applying a critical approach to your chosen film. [30]

Or,

18. 'Often different critics and reviewers respond very similarly to a film.' How far is this true of your close study film? [30]

Or,
Specific Questions

19. '*Modern Times* is a film about outsiders in a world that does them no favours.' How far do you agree with this view of the film? [30]

Or,

20. Is *Les Enfants du Paradis* more usefully approached as a star vehicle or as the opposite – as an ensemble production? [30]

Or,

21. Identify and discuss two elements of *Vertigo* which, in your view, contribute to the sense of strangeness the film conveys. [30]

Or,

22. In the *Battle of Algiers*, discuss the representation of the Arab population of Algiers. [30]

Or,

23. Explore the representation of masculinity in *Sweet Sweetback's Baadasssss Song*. [30]

Or,

24. *Solaris* is often described as 'poetic'. How far do you respond to the film in this way? [30]

Or,

25. Discuss the representation of homosexuality in *Happy Together*. [30]

Or,

26. How far does the dramatic impact of *Fight Club* depend on the contrasting screen presences and performances of Edward Norton and Brad Pitt? [30]

Or,

27. *Talk to Her* has been described as a 'male melodrama'. How far do you believe this to be an appropriate description of the film?

Or,

28. In what ways might it be argued that *Morvern Callar* could only have been directed by a woman? [30]

END OF PAPER