



GCE A level

1184/01

FILM STUDIES

FM4

British and American Film

A.M. WEDNESDAY, 16 June 2010

2³/₄ hours

ADDITIONAL MATERIALS

In addition to this examination paper, you will need:

- a 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer **three** questions, **one** from each section.

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.

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. From the films you have studied for this topic, what do you identify as characteristics of the national cinema from which they come? [35]

or

2. In what ways have your contextual studies contributed to your understanding and appreciation of 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. Consider the significance of cinematography and/or editing in creating a distinctive style of cinema in the films you have studied for this topic. [35]

or

4. How important is it to see the films you have studied for this topic as being marked by their specific time and place of production? [35]

Specialist Study: Urban Stories - Power, Poverty and Conflict

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

Either

5. How far does the impact of the films you have studied for this topic depend on distinctive uses of film techniques? [35]

or

6. How far do the films you have studied for this topic offer an analysis of the social issues they present? [35]

Specialist Study: Empowering Women

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

Either

7. Compare the ways in which the films you have studied for this topic use specific narrative techniques to dramatise their stories of female empowerment. [35]

or

8. 'As well as combating external forces, characters often have to engage in an internal struggle.' How far is this true of 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. What are some of the things that you have found interesting and possibly surprising in your study of the development of spectatorship in Early Cinema? [35]

or

10. 'A distinction is sometimes made between two tendencies in Early Film: one towards realism, the other towards fantasy.' How useful have you found this distinction in your study of spectatorship and Early Film? [35]

Spectatorship and Documentary

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

Either

11. 'Watching real people and real events in documentaries creates a very particular relationship between the spectator and the screen.' How far has this been your experience of the films you have studied for this topic? [35]

or

12. 'The best documentaries are the ones that make their point of view clear.' How far do you agree? [35]

Spectatorship: Experimental and Expanded Film/Video

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

Either

13. Compare the challenges presented to the spectator by different experimental and expanded film/video works. [35]

or

14. 'The place and method of screening are crucial factors in determining impact on the spectator.' How far has this been your experience of the film/video work you have studied for this topic? [35]

Spectatorship: Popular Film and Emotional Response

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

Either

15. 'One of the great pleasures of popular cinema is surrendering to the film experience and allowing ourselves to be emotionally manipulated.' Discuss this statement with reference to the films you have studied for this topic. [35]
- or
16. 'Emotional response to a popular film is dependent on the ways in which we are made to identify with particular characters.' How far has this been your experience? [35]

Section C: Single Film: Close Critical Study

Choose **one** question from this section.

Your answer should make detailed reference to your chosen film.

General Questions

17. How useful has a particular critical approach been in gaining a deeper understanding and appreciation of your chosen film? [30]
18. Explain how your understanding of your chosen film has been influenced by critical debates. [30]

Specific Questions

19. In *Modern Times*, what does Chaplin gain and what does he lose by his decision to use silent cinema techniques? [30]
20. How far would you agree that Garance provides both the narrative and thematic centre of *Les Enfants du Paradis*? [30]
21. What do you consider to be the important themes and ideas Hitchcock explores in *Vertigo* through the use of the Madeleine/Judy character? [30]
22. 'The problem with *Battle of Algiers* is that it makes terrorism exciting and heroic.' Discuss this statement. [30]
23. Discuss Van Peebles' representation of male sexuality in *Sweet Sweetback's Baadasssss Song*. [30]
24. '*Solaris* is less a sci-fi movie, more a philosophical investigation into questions of memory and identity.' How far do you agree with this statement? [30]
25. How far does the cinematography in *Happy Together* contribute to the presentation of the film's themes and ideas and how far is it a distraction? [30]
26. 'Marla is at the root of it,' says Jack in *Fight Club*. Discuss what this statement reveals about the film as a whole. [30]
27. 'In depending on some of the narrative conventions of melodrama, such as coincidence, *Talk to Her* becomes a film that the audience cannot take very seriously.' How far do you agree with this statement? [30]
28. 'The difficulty in knowing the central character in *Morvern Callar* is the main source of the film's fascination.' How far do you agree with this statement? [30]