



**GCE A level**

1184/01

**FILM STUDIES**

**FM4**

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

P.M. THURSDAY, 21 June 2012

2¾ hours

#### **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.

### FM4: Varieties of Film Experience – Issues and Debates

*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. How far has your understanding of your chosen films been increased by placing them within a national cinema study? [35]

**Or,**

2. ‘Such is the dominance of Hollywood that it is very difficult for filmmakers to develop a national film style.’ How far is this true 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. Discuss how far your international film style was developed by directors and how far by other influences. [35]

**Or,**

4. To what extent is your international film style characterised by a particular approach to performance **and/or** mise-en-scène? [35]

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

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

**Either,**

5. Explore how the representation of urban environments contributes to the key themes of your chosen films. [35]

**Or,**

6. ‘The stylistic choices made by filmmakers define not just the look but also the meaning of a film.’ How far is this true of 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. Discuss how far men are represented as enemies of female empowerment in the films you have chosen for this topic. [35]

**Or,**

8. Explore some of the ways in which film techniques are used to position audiences to identify with female characters in the films you have chosen 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. With close reference to specific examples, discuss how evolutions in acting and the staging of dramatic sequences were significant for the development of spectatorship in the Early Film period. [35]

**Or,**

10. From the perspective of spectatorship study, how appropriate is it to refer to the films of Early Cinema as 'primitive'? [35]

**Spectatorship and Documentary**

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

**Either,**

11. Grierson defined documentary as the 'creative treatment of actuality'. What are some of the key issues raised by this definition for spectators of documentary? [35]

**Or,**

12. 'A common experience for the spectator when watching a documentary is to be manipulated by the filmmakers.' How far do you agree with this statement? [35]

**Spectatorship: Experimental and Expanded Film/Video**

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

**Either,**

13. In relation to experimental and expanded film/video, how important for the spectator is the physical space and cultural context of exhibition? [35]

**Or,**

14. Experimental and expanded film/video often seems to have been made to challenge the spectator. How true is this in relation to the films 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. 'Narrative is often assumed to be the most important factor in triggering emotional response whereas style is often overlooked.' How far do you agree with this? [35]

**Or,**

16. 'Some spectators can laugh, others cry at the same sequence.' Explore why spectators may react very differently to the same sequences 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. How far has an awareness of the filmmaker as auteur influenced your response to your chosen film? [30]

**Or,**  
18. How far has particular writing by critics been important in developing your understanding and appreciation of your chosen film? [30]

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

19. How far is the success of *Modern Times* as a comic and dramatic film dependent on its staging? [30]

**Or,**  
20. How far is *Les Enfants du Paradis* a star vehicle for Jean-Louis Barrault in the role of Jean-Baptiste? [30]

**Or,**  
21. 'The representation of women in *Vertigo* demonstrates how far this is a film by a man for men.' How far do you agree? [30]

**Or,**  
22. Discuss some of the strengths and weaknesses of the docu-drama approach used in *The Battle of Algiers*. [30]

**Or,**  
23. '*Sweet Sweetback's Baadasssss Song* is a film on the move.' Explore the significance of movement in Van Peebles' film. [30]

**Or,**  
24. *Solaris* is a film made in the Soviet Union at the height of the Cold War. How far is this an important context within which to understand the film? [30]

**Or,**  
25. '*Happy Together* is primarily a film about the migrant experience and the longing for home.' How far do you agree with this statement? [30]

**Or,**  
26. As a result of your close critical study, to what extent does *Fight Club* become **either** a more **or** a less complex film? [30]

**Or,**  
27. Explore the representation of male friendship in *Talk to Her*. [30]

**Or,**  
28. '*Morvern Callar* explores both isolation and friendship.' Consider how far this statement reflects the central themes of the film. [30]