



**GCE A level**

1184/01

**FILM STUDIES – FM4**

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

P.M. THURSDAY, 20 June 2013

2¾ hours

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*

*Iranian Cinema 1990 - present*

*Mexican Cinema 1990 – present*

*Bollywood 1990 - present*

**Either,**

1. By comparing the cinematic styles used in the films you have studied for this topic, is it possible to identify a distinctive ‘national cinema’? [35]

**Or,**

2. How useful is it to study films by reference to their national cinema context? [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 does cinematic style support themes and ideas in the films you have studied for this topic? [35]

**Or,**

4. Discuss how far the development of your chosen international film style can be seen as the work of particular creative individuals? [35]

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

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

**Either,**

5. 'To find an international audience, films about local and particular problems need to use mainstream techniques such as those associated with Hollywood cinema.' How far do you agree with this statement in relation to the films you have studied for this topic? [35]

**Or,**

6. How far should the films you have studied for this topic be seen in relation to their particular time and place? [35]

**Specialist Study: Empowering Women**

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

**Either,**

7. How far do the films you have studied for this topic employ mainstream narrative and genre features to communicate their themes and ideas? [35]

**Or,**

8. 'Female empowerment is actually very difficult to define or measure.' Has this been your experience 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. How far can film spectatorship be understood in relation to advances in film editing in Early Film. [35]

**Or,**

10. 'Without a focus on spectatorship, it is very difficult to appreciate how impressive the films of the Early Film period are.' How far do you agree with this comment? [35]

**Spectatorship and Documentary**

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

**Either,**

11. How far are documentaries more challenging to the spectator because they appear to represent real life characters and situations? [35]

**Or,**

12. 'The best documentaries are those which are aware of the need to engage spectators cinematically.' How far do you agree with this statement? [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. Explore how far your viewing of experimental and expanded film/video has made you more aware of issues in spectatorship. [35]

**Or,**

14. 'Experimental and Expanded Film/Video most often offers artistic representations which open our senses to new ways of experiencing aspects of our world.' Explore what kinds of demands this makes on the spectator. [35]

**Spectatorship: Popular Film and Emotional Response**

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

**Either,**

15. With reference to the films you have studied for this topic, explore in detail **two** of the key elements that produce an emotional response in the spectator. [35]

**Or,**

16. 'Popular film drives the spectator from one intense, dramatic situation to another, in a way which is irresistible.' How far do you agree with this statement? [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 useful have you found a particular film critical approach, such as an auteur or genre approach, in gaining a deeper understanding and appreciation of your chosen film? [30]

**Or,**  
18. With reference to critical and review writing you have considered as part of your study, discuss how your ideas on your chosen film have developed. [30]

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

19. ‘*Modern Times* is a compassionate film and central to this is Chaplin’s screen persona.’ How far do you agree with this statement? [30]

**Or,**  
20. How far do you agree that *Les Enfants du Paradis* is an old-fashioned, romantic film that struggles to connect with an audience today? [30]

**Or,**  
21. ‘There is an artificial cinematic quality about *Vertigo* which makes us question constantly what kind of film we are watching.’ How far can it be argued that this is a strength of *Vertigo*? [30]

**Or,**  
22. ‘In *Battle of Algiers*, Pontecorvo set out to present the Algerian people as a “collective character” engaged in a liberation struggle.’ How far, in your view, did he succeed? [30]

**Or,**  
23. ‘Set in the early 1970s, *Sweet Sweetback’s Baadasssss Song* is actually a film about the black man in American history.’ Discuss the film in relation to this statement. [30]

**Or,**  
24. Discuss how far the Kris/Hari relationship is central to a wider understanding of the themes of *Solaris*. [30]

**Or,**  
25. How important is mise-en-scène in creating atmosphere and dramatic intensity in *Happy Together*? [30]

**Or,**  
26. How far does *Fight Club* rely on typical narrative and stylistic conventions of Hollywood mainstream cinema and how far does it break from these? [30]

**Or,**

27. 'Almodovar has a playful approach to plot – any convenient twist is permitted – and yet this does not undermine his exploration of serious themes.' How far is this true of *Talk to Her*? [30]

**Or,**

28. 'One major challenge of *Morvern Callar* is how little narrative information is provided, including how little is revealed through dialogue.' How far do you agree with this statement? [30]