

# Monday 3 June 2019 – Afternoon

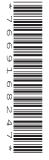
# A Level Film Studies

H410/01 Film History

Time allowed: 2 hours

#### You must have:

• the OCR 12-page Answer Booklet (OCR12 sent with general stationery)



## **INSTRUCTIONS**

- · Use black ink.
- Write your answers in the Answer Booklet. The question number(s) must be clearly shown.
- Answer five questions.
- Section A: Answer Question 1 and Question 2. Answer either Question 3 or Question 4.
- Section B: Answer Question 5. Answer either Question 6 or Question 7.

# **INFORMATION**

- The total mark for this paper is 105.
- The marks for each question are shown in brackets [ ].
- · This document consists of 4 pages.
- Quality of extended response will be assessed in questions marked with an asterisk (\*).

# SECTION A – Film Form in US Cinema from the Silent Era to 1990

Answer Questions 1 and 2, and either Question 3 or Question 4.

You should have studied **one** US film from each of the lists below. Questions **1–4** require you to write about the US films you have studied.

Silent Era	1930–1960	1961–1990
Birth of a Nation (1915). Directed by D.W. Griffith. USA	Citizen Kane (1941). Directed by Orson Welles. USA	2001: A Space Odyssey (1968). Directed by Stanley Kubrick. USA
The Gold Rush (1925). Directed by Charles Chaplin. USA	Singin' in the Rain (1952). Directed by Gene Kelly/Stanley Donen. USA	Raging Bull (1980). Directed by Martin Scorsese. USA
The Mark of Zorro (1920). Directed by Fred Niblo/ Theodore Reed. USA	Stagecoach (1939). Directed by John Ford. USA	E.T. (1982). Directed by Steven Spielberg. USA
The General (1926). Directed by Clyde Bruckman/Buster Keaton. USA	Vertigo (1958). Directed by Alfred Hitchcock. USA	Do the Right Thing (1989). Directed by Spike Lee. USA
Sunrise (1927). Directed by F.W. Murnau. USA	Double Indemnity (1944). Directed by Billy Wilder. USA	The Conversation (1974). Directed by Francis Ford Coppola. USA
The Wind (1928). Directed by Victor Sjostrom. USA	All that Heaven Allows (1955). Directed by Douglas Sirk. USA	West Side Story (1961). Directed by Jerome Robbins/ Robert Wise. USA

# Answer Questions 1 and 2.

- With reference to a sequence from **one** film made in the **silent era** that you have studied, explain how continuity editing creates shot to shot relationships. [10]
- With reference to a sequence from **one** film from **1961–1990** that you have studied, analyse how mise-en-scène creates aesthetic effects. [10]

## Answer either Question 3 or Question 4.

#### **EITHER**

3\* With reference to examples from one film from 1930–1960 and one film from 1961–1990, compare how cinematography (including lighting) creates aesthetic effects. [35]

# OR

4\* With reference to examples from **one** film from the **silent era** and **one** film from **1930–1960**, compare how performance generates meanings and responses. [35]

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# **SECTION B – European Cinema History**Answer Question 5 **and either** Question 6 **or** Question 7.

You should have studied **both** of the **experimental surrealist films** below:

Un Chien Andalou (1929). Directed by Luis Buñuel. France.

L'Age d'Or (1930). Directed by Luis Buñuel. France.

You should also have studied **one** film from the table below:

German expressionist	French new wave
The Cabinet of Dr. Caligari (1920). Directed by Robert Wiene. Germany	The 400 Blows (1959). Directed by François Truffaut. France
Nosferatu (1922). Directed by F.W. Murnau. Germany	À Bout de Souffle (1960). Directed by Jean-Luc Godard. France
Metropolis (1927). Directed by Fritz Lang. Germany	Cleo from 5 to 7 (1962). Directed by Agnes Varda. France

#### Answer Question 5.

5 Analyse how **either** the German expressionist **or** the French new wave film you have studied uses mise-en-scène to create a style that was distinctive for its time. [15]

Answer either Question 6 or Question 7.

## **EITHER**

6\* Analyse how **both** experimental surrealist films you have studied use narrative ambiguity to disrupt the relationship that spectators expect to have with conventional films. [35]

## **OR**

7\* Analyse how both experimental surrealist films you have studied use naturalistic techniques to express human desires and passions. [35]

# **END OF QUESTION PAPER**

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