

Section A

Film Form in US Cinema from the Silent Era to 1990

Answer Questions 1 **and** 2. Then answer Question 3 **or** Question 4.

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

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

Answer Questions 1 **and** 2.

- 1 Explain how actors use non-verbal communication to create a performance in at least **two** examples from **one** film from **1930–1960** that you have studied. [10]
- 2 Analyse how editing is used to create meaning in at least **two** examples from **one** film from **the silent era** that you have studied. [10]

Answer **either** Question 3 **or** Question 4.

EITHER

- 3*** Compare how mise-en-scène contributes to the aesthetics of **one** film from **1930–1960** and **one** film from **1961–1990** that you have studied.
Give detailed examples from both films. **[35]**

OR

- 4*** Compare how cinematography (including lighting) contributes to the aesthetics of **one** film from **the silent era** and **one** film from **1961–1990** that you have studied.
Give detailed examples from both films. **[35]**

Turn over for Section B

Section B

European Cinema History

Answer Question 5. Then answer Question 6 **or** Question 7.

You have studied **both** of the experimental surrealist films in the list:

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

L'Age D'or (1930). Directed by Luis Buñuel. France.

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

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

Answer Question 5.

- 5 Analyse how **one** experimental surrealist film you have studied uses micro elements to create narrative ambiguity. [15]

Answer **either** Question 6 **or** Question 7.

EITHER

- 6* Discuss whether the distinctiveness of the German expressionist **or** French new wave film you have studied is derived more from its aesthetics or from its narrative structure. [35]

OR

- 7* Discuss how and why the German expressionist **or** French new wave film you have studied balances naturalism, realism and the expressive. [35]

END OF QUESTION PAPER

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