



Oxford Cambridge and RSA

Tuesday 14 May 2019 – Morning

AS Level Film Studies

H010/01 Elements of Film

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 **either** Question 5 **or** Question 6.
- Section C: Answer **either** Question 7 **or** Question 8.

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 1930 to 1990

Answer Question 1 and Question 2.

You should have studied **one** US film from the 1930–1960 list and **one** US film from the 1961–1990 list below. Questions 1–4 require you to write about the US films you have studied.

1930–1960	1961–1990
<i>Citizen Kane</i> (1941). Directed by Orson Welles. USA	<i>2001: A Space Odyssey</i> (1968). Directed by Stanley Kubrick. 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>Stagecoach</i> (1939). Directed by John Ford. USA	<i>E.T.</i> (1982). Directed by Steven Spielberg. USA
<i>Vertigo</i> (1958). Directed by Alfred Hitchcock. USA	<i>Do the Right Thing</i> (1989). Directed by Spike Lee. USA
<i>Double Indemnity</i> (1944). Directed by Billy Wilder. USA	<i>The Conversation</i> (1974). Directed by Francis Ford Coppola. 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

- 1 With reference to a **sequence** from **one** film from **1961–90** which you have studied, explain how cinematography has been used to create meaning for the spectator. [5]
- 2 With reference to a **sequence** from **one** film from **1930–60** which you have studied, explain how mise-en-scène has been used to create meaning for the spectator. [5]

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

- 3* Compare how sound has been used to convey messages and values in the **two** films you have studied. You must refer to examples from **one** film in the **1930–60** list and examples from **one** film in the **1961–90** list in your answer. [25]

OR

- 4* Compare how editing contributes to the aesthetics of the **two** films you have studied. You must refer to examples from **one** film in the **1930–60** list and examples from **one** film in the **1961–90** list in your answer. [25]

SECTION B – Comparative Contextual StudyAnswer **either** Question 5 **or** Question 6.

You should have studied **one** of the themes in the table below. For your chosen theme, you should have studied **one** film from the US Independent list and **one** film from the Non-US English Language list. Questions **5–6** require you to write about the two films you have studied.

Theme	US Independent	Non-US English Language
Family and Home	<i>Moonrise Kingdom</i> (2012). Directed by Wes Anderson. USA	<i>Room</i> (2015). Directed by Lenny Abrahamson. Canada/Ireland
	<i>The Tree of Life</i> (2011). Directed by Terrence Malick. USA	<i>Animal Kingdom</i> (2010). Directed by David Michôd. Australia
Outsiders	<i>A Girl Walks Home Alone at Night</i> (2014). Directed by Ana Lily Amirpour. USA	<i>The Babadook</i> (2014). Directed by Jennifer Kent. Australia/Canada
	<i>Elephant</i> (2003). Directed by Gus Van Sant. USA	<i>The Piano</i> (1993). Directed by Jane Campion. New Zealand/Australia/France
Conflict	<i>The Hurt Locker</i> (2008). Directed by Kathryn Bigelow. USA	<i>District 9</i> (2009). Directed by Neill Blomkamp. South Africa/USA/New Zealand/Canada
	<i>Whiplash</i> (2014). Directed by Damien Chazelle. USA	<i>Mad Max</i> (1979). Directed by George Miller. Australia

EITHER

- 5*** With reference to examples from the **two** films you have studied from your chosen theme, compare how the films create gender representations that reflect the contexts in which they are made. **[35]**

OR

- 6*** With reference to examples from the **two** films you have studied from your chosen theme, compare how their use of genre conventions may create meaning and response from spectators. **[35]**

SECTION C – European Film: Non-English LanguageAnswer **either** Question 7 **or** Question 8.

You should have studied **one** European film from the list below. Questions **7–8** require you to write about the European film you have studied.

European Film
<i>The Lives of Others</i> (2006). Directed by Florian Henckel von Donnersmarck. Germany
<i>Son of Saul</i> (2015). Directed by László Nemes. Hungary
<i>A Prophet</i> (2009). Directed by Jacques Audiard. France/Italy
<i>The Great Beauty</i> (2013). Directed by Paolo Sorrentino. Italy/France
<i>Ida</i> (2013). Directed by Pawel Pawlikowski. Poland/Denmark/France/UK
<i>Let the Right One In</i> (2008). Directed by Thomas Alfredson. Sweden

EITHER

- 7*** Discuss how the poetics – the choice of micro elements to create aesthetic effects – of your chosen European film contribute to the film’s representation of a distinctive fictional world. Refer to specific sequences in your answer. **[35]**

OR

- 8*** Discuss how the narrative and representations in the European film you have studied reflect events and issues in the wider world. **[35]**

END OF QUESTION PAPER**OCR**

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