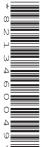


Thursday 08 October 2020 – Morning

A Level Film Studies

H410/01 Film History

Time allowed: 2 hours



You must have:

• the OCR 12-page Answer Booklet

INSTRUCTIONS

- · Use black ink.
- Write your answer to each question in the Answer Booklet. The question numbers must be clearly shown.
- · Fill in the boxes on the front of the Answer Booklet.
- Answer five questions in total:
 - Section A: Answer Question 1 and Question 2.
 - Section A: Answer either Question 3 or Question 4.
 - Section B: Answer Question 5.
 - Section B: 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 [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- · This document has 4 pages.

ADVICE

Read each question carefully before you start your answer.

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.

- 1 Explain how different spectators may interpret the same use of sound differently. Give **two** examples from **one** film from **1961–1990** that you have studied. [10]
- 2 Analyse how editing is used to create meaning in at least **two** examples from **one** film from 1930–1960 that you have studied. [10]

Answer either Question 3 or Question 4.

EITHER

3* Compare how mise-en-scène is used to convey messages and values in one film from the silent era and one film from 1961–1990 that you have studied. Give detailed examples from both films.
[35]

OR

4* Compare how performance and cinematography are used to convey messages and values in one film from the silent era and one film from 1930–1960 that you have studied. Give detailed examples from both films.
[35]

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SECTION B – European Cinema HistoryAnswer 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 **one or both** experimental surrealist films you have studied use mise-en-scène to create a surrealist aesthetic. [15]

Answer either Question 6 or Question 7.

EITHER

6* Analyse how the German expressionist or the French new wave film you have studied developed a distinctive style that has contributed to film aesthetics. [35]

OR

7* Analyse how the German expressionist or the French new wave film you have studied reflects an emphasis on naturalism or the expressive that is characteristic of their film movement. [35]

END OF QUESTION PAPER

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