



Oxford Cambridge and RSA

Thursday 7 October 2021 – 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
<i>Birth of a Nation</i> (1915). Directed by D.W. Griffith. 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 Charles 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 why casting is an important element of film production. Give **two** examples from **one** film from **1930–1960** that you have studied. [10]
- 2 Analyse how costume 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 sound contributes to the aesthetics of **one** film from **1930–1960** and **one** film from **1961–90** that you have studied. Give detailed examples from **both** films. [35]

OR

- 4* Compare how editing contributes to the aesthetics of **one** film from **the silent era** and **one** film from **1961–90** that you have studied. Give detailed examples from **both** films. [35]

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
<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>Cleo from 5 to 7</i> (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 displays innovation in its use of the micro elements of film. **[15]**

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

EITHER

- 6* How and why do the narratives of **both** experimental surrealist films you have studied withhold psychological insight into character? Analyse specific examples from **both** films. **[35]**

OR

- 7* How far do **both** experimental surrealist films you have studied reject conventional linear narratives? Analyse specific examples from **both** films. **[35]**

END OF QUESTION PAPER

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