

Thursday 26 May 2022 - Afternoon

A Level Film Studies

H410/01 Film history

Time allowed: 2 hours

You must have: • the OCR 12-pa

• the OCR 12-page Answer Booklet



- · 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.

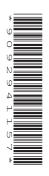
Section B: Answer either Question 6 or Question 7.

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

Answer Questions 1 and 2.

- 1 Explain how different camera shots have been used to tell the story in a sequence from **one** film from **the silent era** that you have studied. [10]
- 2 Analyse how sound 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 performance 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]

OR

4* 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]

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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	Cléo from 5 to 7 (1962). Directed by Agnés Varda. France

Answer Question 5.

5 Analyse how the use of micro elements of film indicates an auteur approach in **either** the German expressionist **or** the French new wave film you have studied. [15]

Answer either Question 6 or Question 7.

EITHER

6* How far do the opening scenes of the **two** experimental surrealist films you have studied start a narrative chain of cause and effect that is developed throughout the film? Analyse specific examples from both films. [35]

OR

7* How and why do the two experimental surrealist films you have studied refuse to offer narrative resolution? Analyse specific examples from both films.[35]

END OF QUESTION PAPER

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