

Modified Enlarged 18pt

OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Thursday 26 May 2022 – Afternoon

A Level Film Studies

H410/01 Film history

**Time allowed: 2 hours
plus your additional time allowance**

**YOU MUST HAVE:
the OCR 12-page Answer Booklet**

READ INSTRUCTIONS OVERLEAF



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 (*).

ADVICE

Read each question carefully before you start your answer.

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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

Silent Era	1930–1960	1961–1990
‘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 Sjöström. 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 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 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
‘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 Agnès 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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