

Modified Enlarged 18pt

OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Wednesday 24 May 2023 – 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 Questions 1 AND 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. Then answer Question 3 OR Question 4.

You have studied ONE US film from EACH of the lists. For Questions 1–4 write about the US films you have studied.

SILENT ERA	1930–1960	1961–1990
‘Wings’ (1927). Directed by William A. Wellman. 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 Charlie 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 actors use non-verbal communication to create a performance in at least TWO examples from ONE film from 1930–1960 that you have studied. [10]**

- 2 Analyse how editing 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 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]**

OR

- 4* Compare how cinematography (including lighting) 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]**

SECTION B

European Cinema History

Answer Question 5. Then answer Question 6 OR Question 7.

You have studied BOTH of the experimental surrealist films in the list:

‘Un Chien Andalou’ (1929). Directed by Luis Buñuel. France.

‘L’Age D’or’ (1930). Directed by Luis Buñuel. France.

You have also studied ONE film from the table:

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 one experimental surrealist film you have studied uses micro elements to create narrative ambiguity. [15]**

Answer EITHER Question 6 OR Question 7.

EITHER

6* Discuss whether the distinctiveness of the German expressionist OR French new wave film you have studied is derived more from its aesthetics or from its narrative structure. [35]

OR

7* Discuss how and why the German expressionist OR French new wave film you have studied balances naturalism, realism and the expressive. [35]

END OF QUESTION PAPER

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