

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**

**Monday 3 June 2019 – 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**

**(OCR12 sent with general stationery)**

**READ INSTRUCTIONS OVERLEAF**



## **INSTRUCTIONS**

**Use black ink.**

**Write your answers in the Answer Booklet. The question number(s) must be clearly shown.**

**Answer FIVE questions.**

**SECTION A: Answer Question 1 AND Question 2. Answer EITHER Question 3 OR Question 4.**

**SECTION B: Answer Question 5. 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 (\*).**

**BLANK PAGE**

## **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.**

<b>Silent Era</b>	<b>1930–1960</b>	<b>1961–1990</b>
<b>‘Birth of a Nation’ (1915). Directed by D.W. Griffith. USA</b>	<b>‘Citizen Kane’ (1941). Directed by Orson Welles. USA</b>	<b>‘2001: A Space Odyssey’ (1968). Directed by Stanley Kubrick. USA</b>
<b>‘The Gold Rush’ (1925). Directed by Charles Chaplin. USA</b>	<b>‘Singin’ in the Rain’ (1952). Directed by Gene Kelly/Stanley Donen. USA</b>	<b>‘Raging Bull’ (1980). Directed by Martin Scorsese. USA</b>
<b>‘The Mark of Zorro’ (1920). Directed by Fred Niblo/Theodore Reed. USA</b>	<b>‘Stagecoach’ (1939). Directed by John Ford. USA</b>	<b>‘E.T.’ (1982). Directed by Steven Spielberg. USA</b>
<b>‘The General’ (1926). Directed by Clyde Bruckman/Buster Keaton. USA</b>	<b>‘Vertigo’ (1958). Directed by Alfred Hitchcock. USA</b>	<b>‘Do the Right Thing’ (1989). Directed by Spike Lee. USA</b>
<b>‘Sunrise’ (1927). Directed by F.W. Murnau. USA</b>	<b>‘Double Indemnity’ (1944). Directed by Billy Wilder. USA</b>	<b>‘The Conversation’ (1974). Directed by Francis Ford Coppola. USA</b>
<b>‘The Wind’ (1928). Directed by Victor Sjöström. USA</b>	<b>‘All that Heaven Allows’ (1955). Directed by Douglas Sirk. USA</b>	<b>‘West Side Story’ (1961). Directed by Jerome Robbins/Robert Wise. USA</b>

**Answer Questions 1 AND 2.**

- 1 With reference to a sequence from ONE film made in the SILENT ERA that you have studied, explain how continuity editing creates shot to shot relationships. [10]**
- 2 With reference to a sequence from ONE film from 1961–1990 that you have studied, analyse how mise-en-scène creates aesthetic effects. [10]**

**Answer EITHER Question 3 OR Question 4.**

**EITHER**

- 3\* With reference to examples from ONE film from 1930–1960 and ONE film from 1961–1990, compare how cinematography (including lighting) creates aesthetic effects. [35]**

**OR**

- 4\* With reference to examples from ONE film from the SILENT ERA and ONE film from 1930–1960, compare how performance generates meanings and responses. [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:**

<b>German expressionist</b>	<b>French new wave</b>
<b>‘The Cabinet of Dr. Caligari’ (1920). Directed by Robert Wiene. Germany</b>	<b>‘The 400 Blows’ (1959). Directed by François Truffaut. France</b>
<b>‘Nosferatu’ (1922). Directed by F.W. Murnau. Germany</b>	<b>‘À Bout de Souffle’ (1960). Directed by Jean-Luc Godard. France</b>
<b>‘Metropolis’ (1927). Directed by Fritz Lang. Germany</b>	<b>‘Cleo from 5 to 7’ (1962). Directed by Agnes Varda. France</b>

**Answer Question 5.**

- 5 Analyse how EITHER the German expressionist OR the French new wave film you have studied uses mise-en-scène to create a style that was distinctive for its time. [15]**

**Answer EITHER Question 6 OR Question 7.**

**EITHER**

- 6\* Analyse how BOTH experimental surrealist films you have studied use narrative ambiguity to disrupt the relationship that spectators expect to have with conventional films. [35]**

**OR**

- 7\* Analyse how BOTH experimental surrealist films you have studied use naturalistic techniques to express human desires and passions. [35]**

**END OF QUESTION PAPER**



### **Copyright Information**

**OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website ([www.ocr.org.uk](http://www.ocr.org.uk)) after the live examination series.**

**If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.**

**For queries or further information please contact The OCR Copyright Team, The Triangle Building, Shaftesbury Road, Cambridge CB2 8EA.**

**OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.**