

**Modified Enlarged 24pt**  
**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 (\*).**

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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.**

<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>Silent Era</b>	<b>1930–1960</b>	<b>1961–1990</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**

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