



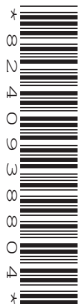
Oxford Cambridge and RSA

Monday 12 October 2020 – Afternoon

A Level Film Studies

H410/02 Critical Approaches to Film

Time allowed: 2 hours



You must have:

- the OCR 12-page Answer Booklet

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 **three** questions in total:
Section A: Answer **either** Question 1 **or** Question 2.
Section B: Answer **either** Question 3 **or** Question 4.
Section C: Answer **one** Question from Questions 5–10.

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 **8** pages.

ADVICE

- Read each question carefully before you start your answer.

SECTION A – Contemporary British and US FilmAnswer **either** Question 1 **or** Question 2.You should have studied **one** British film and **one** US film from the lists below.

| British | US |
|---|--|
| <i>Pride</i> (2014). Directed by Matthew Warchus. Britain. | <i>Guardians of the Galaxy</i> (2014). Directed by James Gunn. USA. |
| <i>Gone Too Far</i> (2013). Directed by Destiny Ekaragha. Britain. | <i>The Hunger Games</i> (2012). Directed by Gary Ross. USA. |
| <i>Ex-Machina</i> (2014). Directed by Alex Garland. Britain. | <i>Star Wars: The Force Awakens</i> (2015). Directed by J.J. Abrams. USA. |
| <i>The Angel's Share</i> (2012). Directed by Ken Loach. Britain. | <i>The Dark Knight Rises</i> (2012). Directed by Christopher Nolan. USA. |
| <i>We Need to Talk About Kevin</i> (2011). Directed by Lynne Ramsay. Britain. | <i>Zootopia</i> (2016). Directed by Rich Moore, Jared Bush, Byron Howard. USA. |
| <i>Skyfall</i> (2012). Directed by Sam Mendes. Britain. | <i>Jurassic World</i> (2015). Directed by Colin Trevorrow. USA. |

EITHER

- 1*** How far does the genre of a film shape audience expectations of how society will be represented in the film? Discuss this in relation to examples from **one British film** and **one US film** you have studied. **[35]**

OR

- 2*** 'Filmmaking is a collaborative process.' Discuss how valid this view is in relation to examples from **one British film** and **one US film** you have studied. **[35]**

SECTION B – DocumentaryAnswer **either** Question 3 **or** Question 4.You should have studied **one** documentary film from the list below.

| Documentary |
|--|
| <i>The Stories We Tell</i> (2013). Directed by Sarah Polley. |
| <i>Searching For Sugarman</i> (2012). Directed by Malik Bendjelloul. |
| <i>5 Broken Cameras</i> (2011). Directed by Emad Burnat, Guy Davidi. |
| <i>The Act Of Killing</i> (2012). Directed by Joshua Oppenheimer. |
| <i>Man On Wire</i> (2008). Directed by James Marsh. |
| <i>Citizenfour</i> (2014). Directed by Laura Poitras. |

EITHER

- 3*** 'Creativity is as important as authenticity in documentary films.' How far do you agree with this view? Discuss this in relation to examples from the documentary film you have studied. **[35]**

OR

- 4*** What filmmaking techniques have been used to convince the spectator that the filmmaker is offering a truthful account in the documentary you have studied? Discuss this in relation to examples from the documentary film you have studied. **[35]**

SECTION C – Ideology

Answer **one** question from Questions 5–10.

You should have studied films from **one** of the following themes:

- Family and Home
- Outsiders
- Conflict

If you have studied films from the theme of **Family and Home**, answer **either** Question 5 **or** Question 6.

If you have studied films from the theme of **Outsiders**, answer **either** Question 7 **or** Question 8.

If you have studied films from the theme of **Conflict**, answer **either** Question 9 **or** Question 10.

Theme: Family and Home

Answer **either** Question 5 **or** Question 6.

You should have studied **three** films from your chosen theme. One film should be from the **US Independent** list, one film should be from the **Non-US English Language** list and one film should be from the **Non-European Non-English Language** list below.

| US Independent | Non-US English Language | Non-European Non-English Language |
|---|--|---|
| <i>Moonrise Kingdom</i> (2012). Directed by Wes Anderson. USA. | <i>Room</i> (2015). Directed by Lenny Abrahamson. Canada/Ireland. | <i>A Separation</i> (2011). Directed by Asghar Farhadi. Iran. |
| <i>The Tree of Life</i> (2011). Directed by Terrence Malick. USA. | <i>Animal Kingdom</i> (2010). Directed by David Michod. Australia. | <i>Our Little Sister</i> (2015). Directed by Hirokazu Koreeda. Japan. |

EITHER

- 5*** 'The child is the most valued member of the family unit.' How true is this claim of the films you have studied? You must draw comparisons between the **three** films you have studied in your answer. **[35]**

OR

- 6*** What is the purpose of the 'home' in communicating key messages about family and personal safety in the films you have studied? You must draw comparisons between the **three** films you have studied in your answer. **[35]**

Theme: Outsiders

Answer **either** Question 7 **or** Question 8.

You should have studied **three** films from your chosen theme. One film should be from the **US Independent** list, one film should be from the **Non-US English Language** list and one film should be from the **Non-European Non-English Language** list below.

| US Independent | Non-US English Language | Non-European Non-English Language |
|---|---|---|
| <i>A Girl Walks Home Alone at Night</i> (2014). Directed by Ana Lily Amirpour. USA. | <i>The Babadook</i> (2014). Directed by Jennifer Kent. Australia. | <i>Yojimbo (The Bodyguard)</i> (1961). Directed by Akira Kurosawa. Japan. |
| <i>Elephant</i> (2003). Directed by Gus Van Sant. USA. | <i>The Piano</i> (1993). Directed by Jane Campion. New Zealand. | <i>Y Tu Mama Tambien</i> (2001). Directed by Alfonso Cuarón. Mexico. |

EITHER

- 7*** 'Through the eyes of an outsider character, the spectator can better understand the world these characters live in.' Discuss this claim in relation to the films you have studied. You must draw comparisons between the **three** films you have studied in your answer. **[35]**

OR

- 8*** What role do narrative techniques play in aligning the spectator with the outsider character(s)? Discuss this in relation to the films you have studied. You must draw comparisons between the **three** films you have studied in your answer. **[35]**

Theme: Conflict

Answer **either** Question 9 **or** Question 10.

You should have studied **three** films from your chosen theme. One film should be from the **US Independent** list, one film should be from the **Non-US English Language** list and one film should be from the **Non-European Non-English Language** list below.

| US Independent | Non-US English Language | Non-European Non-English Language |
|--|--|---|
| <i>The Hurt Locker</i> (2008). Directed by Kathryn Bigelow. USA. | <i>District 9</i> (2009). Directed by Neill Blomkamp. South Africa 2009. | <i>The Battle of Algiers</i> (1965). Directed by Gillo Pontecorvo. Algeria. |
| <i>Whiplash</i> (2015). Directed by Damien Chazelle. USA. | <i>Mad Max</i> (1979). Directed by George Miller. Australia. | <i>The Grandmaster</i> (2013). Directed by Wong Kar-Wai. China. |

EITHER

- 9*** 'The film's protagonist is crucial in shaping the spectator's response to narrative conflict'. Discuss this in relation to the films you have studied. You must draw comparisons between the **three** films you have studied in your answer. **[35]**

OR

- 10*** Compare how micro-elements of film help to communicate the filmmaker's ideological perspective in the films you have studied. You must draw comparisons between the **three** films you have studied in your answer. **[35]**

END OF QUESTION PAPER

BLANK PAGE

**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) 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.