



Oxford Cambridge and RSA

AS Level Film Studies

H010/01 Elements of Film

Tuesday 15 May 2018 – Morning

Time allowed: 2 hours



You must have:

- the OCR 12-page Answer Booklet
(OCR12 sent with general stationery)

INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- 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 **either** Question 5 **or** Question 6.
- Section C: Answer **either** Question 7 **or** Question 8.
- Do **not** write in the barcodes.

INFORMATION

- The total mark for this paper is **105**.
- The marks for each question are shown in brackets [].
- This document consists of **4** pages.
- Quality of extended response will be assessed in questions marked with an asterisk (*).

SECTION A – Film Form in US Cinema from 1930 to 1990

Answer Question 1 and Question 2.

You should have studied **one** US film from the 1930–1960 list and **one** US film from the 1961–1990 list below.

Questions 1–4 require you to write about the US films you have studied.

1930–1960	1961–1990
<i>Citizen Kane</i> (1941). Directed by Orson Welles. USA	<i>2001: A Space Odyssey</i> (1968). Directed by Stanley Kubrick. USA
<i>Singin' in the Rain</i> (1952). Directed by Gene Kelly-Stanley Donen. USA	<i>Raging Bull</i> (1980). Directed by Martin Scorsese. USA
<i>Stagecoach</i> (1939). Directed by John Ford. USA	<i>E.T.</i> (1982). Directed by Steven Spielberg. USA
<i>Vertigo</i> (1958). Directed by Alfred Hitchcock. USA	<i>Do the Right Thing</i> (1989). Directed by Spike Lee. USA
<i>Double Indemnity</i> (1944). Directed by Billy Wilder. USA	<i>The Conversation</i> (1974). Directed by Francis Ford Coppola. USA
<i>All that Heaven Allows</i> (1955). Directed by Douglas Sirk. USA	<i>West Side Story</i> (1961). Directed by Jerome Robbins–Robert Wise. USA

- 1 With reference to a **sequence** from the film made between **1930–1960** which you have studied, explain how editing has been used to create meaning for the spectator. **[5]**
- 2 With reference to a **sequence** from the film made between **1961–1990** which you have studied, explain how sound can communicate a film's messages and values to the spectator. **[5]**

Answer **either** Question 3 **or** Question 4.

EITHER

- 3* Compare the role of *mise-en-scène* in creating film aesthetics in the **two** films you have studied. You must refer to examples from **one** film from the **1930–1960** list and examples from **one** film from the **1961–1990** list in your answer. **[25]**

OR

- 4* Compare the ways in which the spectator is positioned in relation to the narrative in the **two** films you have studied. You must refer to examples from **one** film from the **1930–1960** list and examples from **one** film from the **1961–1990** list in your answer. **[25]**

SECTION B – Comparative Contextual Study

Answer either Question 5 or Question 6.

You should have studied **one** of the themes in the table below. For your chosen theme, you should have studied **one** film from the US Independent list and **one** film from the Non-US English Language list. Questions **5–6** require you to write about the two films you have studied.

Theme	US Independent	Non-US English Language
Family and Home	<i>Moonrise Kingdom</i> (2012). Directed by Wes Anderson. USA	<i>Room</i> (2015). Directed by Lenny Abrahamson. Canada/Ireland
	<i>The Tree of Life</i> (2011). Directed by Terrence Malik. USA	<i>Animal Kingdom</i> (2010). Directed by David Michôd. Australia
Outsiders	<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/Canada
	<i>Elephant</i> (2003). Directed by Gus Van Sant. USA	<i>The Piano</i> (1993). Directed by Jane Campion. New Zealand/Australia/France
Conflict	<i>The Hurt Locker</i> (2008). Directed by Kathryn Bigelow. USA	<i>District 9</i> (2009). Directed by Neill Blomkamp. South Africa/USA/New Zealand/Canada
	<i>Whiplash</i> (2014). Directed by Damien Chazelle. USA	<i>Mad Max</i> (1979). Directed by George Miller. Australia

EITHER

- 5*** With reference to examples from the **two** films you have studied from your chosen theme, compare the ways in which films can act as a means of constructing social attitudes towards wider issues and beliefs. **[35]**

OR

- 6*** With reference to examples from the **two** films you have studied from your chosen theme, compare the ways in which genre contributes to representations of characters. **[35]**

SECTION C – European Film: Non-English Language
 Answer **either** Question 7 **or** Question 8.

You should have studied **one** European film from the list below. Questions **7–8** require you to write about the European film you have studied.

European Film
<i>The Lives of Others</i> (2006). Directed by Florian Henckel von Donnersmarck. Germany
<i>Son of Saul</i> (2015). Directed by László Nemes. Hungary
<i>A Prophet</i> (2009). Directed by Jacques Audiard. France/Italy
<i>The Great Beauty</i> (2013). Directed by Paolo Sorrentino. Italy/France
<i>Ida</i> (2013). Directed by Paweł Pawlikowski. Poland/Denmark/France/UK
<i>Let the Right One In</i> (2008). Directed by Thomas Alfredson. Sweden

EITHER

- 7*** Discuss how narrational devices are used in the **European** film you have studied to engage the viewer. **[35]**

OR

- 8*** Discuss how narrative construction might provide the spectator with psychological insight into particular characters in the **European** film you have studied. **[35]**

END OF QUESTION PAPER



Oxford Cambridge and RSA

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 Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

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.