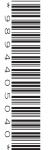


Wednesday 24 May 2023 - Afternoon

A Level Film Studies

H410/01 Film history

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 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 (*).
- This document has 4 pages.

ADVICE

Read each question carefully before you start your answer.

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).	Citizen Kane (1941).	2001: A Space Odyssey (1968).
Directed by William A. Wellman. USA	Directed by Orson Welles. USA	Directed by Stanley Kubrick. USA
The Gold Rush (1925).	Singin' in the Rain (1952).	Raging Bull (1980).
Directed by Charlie Chaplin. USA	Directed by Gene Kelly/Stanley Donen. USA	Directed by Martin Scorsese. USA
The Mark of Zorro (1920).	Stagecoach (1939).	E.T. (1982).
Directed by Fred Niblo/Theodore Reed. USA	Directed by John Ford. USA	Directed by Steven Spielberg. USA
The General (1926).	Vertigo (1958).	Do the Right Thing (1989).
Directed by Clyde Bruckman/ Buster Keaton. USA	Directed by Alfred Hitchcock. USA	Directed by Spike Lee. USA
Sunrise (1927).	Double Indemnity (1944).	The Conversation (1974).
Directed by F.W. Murnau. USA	Directed by Billy Wilder. USA	Directed by Francis Ford Coppola. USA
The Wind (1928).	All that Heaven Allows (1955).	West Side Story (1961).
Directed by Victor Sjöström. USA	Directed by Douglas Sirk. USA	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]
- 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]

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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.

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]

Turn over for Section B

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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