



Oxford Cambridge and RSA

Wednesday 17 May 2023 – Afternoon

AS Level Film Studies

H010/01 Elements of 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 **five** questions in total:
 - Section A: Answer Questions **1 and 2**.
 - Section A: 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.

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 1930 to 1990

Answer **both** Question 1 **and** Question 2.

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

For Questions 1–4 write about the **two** 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 Explain how setting has been used in a sequence from the **1961–1990** film you have studied. [5]
- 2 Explain how editing may be interpreted by spectators in a sequence from the **1930–1960** film you have studied. [5]

Answer Question 3 **or** Question 4.

EITHER

- 3* Compare how cinematography (including lighting) has been used to generate spectator response in the **two** films you have studied.
You must refer to examples from **one** film in the **1930–1960** list and examples from **one** film in the **1961–1990** list in your answer. [25]

OR

- 4* Compare how sound has been used to generate spectator response in the **two** films you have studied.
You must refer to examples from **one** film in the **1930–1960** list and examples from **one** film in the **1961–1990** list in your answer. [25]

Section B

Comparative Contextual Study

Answer Question 5 **or** Question 6.

You have studied **one** of the themes in the table. 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.

For Questions 5–6 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 Malick. 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* Compare how the narratives of the **two** films you have studied reflect social and/or cultural attitudes.

Refer to detailed examples from the **two** films.

[35]

OR

6* Compare how the use of mise-en-scène in the **two** films you have studied reflects social and/or cultural attitudes.

Refer to detailed examples from the **two** films.

[35]

Section C

European Film: Non-English Language

Answer Question 7 or Question 8.

You have studied **one** European film from the list.

For Questions 7–8 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 Pawel Pawlikowski. Poland/Denmark/France/UK
<i>Let the Right One In</i> (2008). Directed by Tomas Alfredson. Sweden

EITHER

- 7* Discuss how far the **European** film you have studied uses genre to structure its narrative. Refer in detail to specific sequences in your answer. [35]

OR

- 8* Discuss how the **European** film you have studied creates representations that fit the director's aesthetic vision. Refer in detail to specific sequences in your answer. [35]

END OF QUESTION PAPER

OCR

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 OCR Copyright Team, The Triangle Building, Shaftesbury Road, Cambridge CB2 8EA.

OCR is part of Cambridge University Press & Assessment, which is itself a department of the University of Cambridge.