



GCE A LEVEL

A670U10-1



O20-A670U10-1



THURSDAY, 8 OCTOBER 2020 – MORNING

FILM STUDIES – A level component 1
Varieties of film and film-making

2 hours 30 minutes

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use pencil or gel pen. Do not use correction fluid.

Write your answers in the separate answer booklet provided.

Answer **one** question from each of Sections A, B and C.

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the two boxes in the left hand margin at the start of each answer,

e.g.

1	1
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Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

Candidates are reminded that they will be assessed on their use of subject-specific terminology in Section A.

The allocation of marks is given at the end of each question or part-question.

You are advised to spend approximately **50 minutes** on your chosen question in each of **Sections A, B and C**.

Answer **one** question from each of Sections A, B and C.

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Section A: Hollywood 1930–1990 (comparative study)

Compare **one** film from group 1 and **one** film from group 2.

Group 1: Classical Hollywood (1930–1960)

- *Casablanca* (Curtiz, 1942)
- *The Lady from Shanghai* (Welles, 1947)
- *Johnny Guitar* (Ray, 1954)
- *Vertigo* (Hitchcock, 1958)
- *Some Like It Hot* (Wilder, 1959).

Group 2: New Hollywood (1961–1990)

- *Bonnie and Clyde* (Penn, 1967)
- *One Flew Over the Cuckoo's Nest* (Forman, 1975)
- *Apocalypse Now* (Coppola, 1979)
- *Blade Runner* (Scott, 1982)
- *Do the Right Thing* (Lee, 1989).

Either,

1	1
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 Compare some of the ways in which the look and style of the films you have studied reflect the influence of auteurs. Refer in detail to **one** sequence from **each** film. [40]

Or,

1	2
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 'New Hollywood allowed filmmakers more creative freedom than Classical Hollywood did'. Compare the **two** films you have studied in relation to this statement. [40]

Section B: American film since 2005 (two-film study)

Answer on **one** film from group 1 and **one** film from group 2.

Group 1: Mainstream film

- *No Country for Old Men* (Coen Brothers, 2007)
- *Inception* (Nolan, 2010)
- *Selma* (Duvernay, 2013)
- *Carol* (Haynes, 2015)
- *La La Land* (Chazelle, 2016).

Group 2: Contemporary independent film

- *Winter's Bone* (Granik, 2010)
- *Frances Ha!* (Baumbach, 2012)
- *Beasts of the Southern Wild* (Zeitlin, 2012)
- *Boyhood* (Linklater, 2015)
- *Captain Fantastic* (Ross, 2015).

Either,

2	1
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 Explore how far the **two** films you have studied demonstrate the filmmakers' attempt to control the spectator's response. [40]

Or,

2	2
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 How important is mise-en-scène in generating spectator responses? Refer in detail to **one** sequence from **each** film you have studied. [40]

Section C: British film since 1995 (two-film study)

Answer on **two** of the following films.

- *Secrets and Lies* (Leigh, 1996)
- *Trainspotting* (Boyle, 1996)
- *Sweet Sixteen* (Loach, 2002)
- *Shaun of the Dead* (Wright, 2004)
- *This is England* (Meadows, 2006)
- *Moon* (Jones, 2009)
- *Fish Tank* (Arnold, 2009)
- *We need to Talk about Kevin* (Ramsay, 2011)
- *Sightseers* (Wheatley, 2012)
- *Under the Skin* (Glazer, 2013).

Either,

3	1
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 To what extent is ideological analysis useful in examining the closing sequences of **each** of the films you have studied? [40]

Or,

3	2
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 'Studying ideologies in a film can greatly change your understanding of the film.' How far has this been your experience of studying **each** of your chosen films? [40]

END OF PAPER