



GCE A LEVEL – **NEW**

A670U10-1



S19-A670U10-1



MONDAY, 3 JUNE 2019 – AFTERNOON

FILM STUDIES – A level component 1
Varieties of film and filmmaking

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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'The director is always the most important influence on a film.' Compare how far your **two** chosen films support this statement. [40]

Or,

1	2
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Compare how far the **two** films you have studied reflect the times they were made. [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 some of the reasons why spectators may respond in very different ways to the same character. Refer in detail to at least **one** character from each of your chosen films. [40]

Or,

2	2
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Discuss how important cinematography is in creating a powerful response in the spectator. Refer in detail to at least **one** sequence from each of your chosen films. [40]

Turn over.

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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How useful has an ideological critical approach been in studying the narratives of your **two** chosen films? [40]

Or,

3	2
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'Analysing a film ideologically enhances our understanding.' How far is this true of your **two** chosen films? [40]

END OF PAPER