



GCE A LEVEL

A670U10-1



THURSDAY, 7 OCTOBER 2021 – 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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'Film is a collaborative art form, so to focus on the contribution of one individual as the auteur is misleading.' Compare the **two** films you have studied in relation to this statement. [40]

Or,

1	2
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'An auteur's signature is always apparent in the messages and values of the films they make.' 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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'Film spectatorship is a passive experience'. How far do you agree with this statement in relation to **each** of the films you have studied? [40]

Or,

2	2
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How important is sound in shaping spectator responses to the two films you have studied? Refer in detail to **one or more** sequences from **each** film. [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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 How useful has an ideological critical approach been in analysing the films you have studied? Refer in detail to **one or more** sequences from **each** film. [40]

Or,

3	2
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 'The ideological analysis of a film is not very useful as it often reduces it to a simple checklist of messages and values.' How far is this true in relation to the **two** films you have studied? [40]

END OF PAPER