



GCE A LEVEL



A670U10-1

TUESDAY, 21 MAY 2024 – MORNING

FILM STUDIES – A level component 1

Varieties of film and filmmaking

**2 hours 30 minutes plus your additional
time allowance**

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink, black ball-point pen or your usual method.

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.

(Turn over)

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Write the question number in the left-hand margin at the start of each answer.

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.

(Turn over)

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

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

**Section A: Hollywood 1930–1990
(comparative study)**

Answer on ONE film from group 1 and ONE film from group 2.

Group 1: Classical Hollywood

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

(Turn over)

Group 2: New Hollywood

- **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,

- 11. Compare how far the Hollywood films you have studied challenge the idea that films are created by auteurs. [40 marks]**

OR,

- 12. ‘The shift from Classical to New Hollywood production created a revolution in the use of cinematography and editing.’ Compare the films you have studied in relation to this statement, referring in detail to at least ONE sequence from EACH film. [40 marks]**

(Turn over)

**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)**

(Turn over)

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,

- 21. 'The spectator's own beliefs and attitudes affect how they respond to films.'**
Explore this statement in relation to EACH of the films you have studied.
[40 marks]

OR,

- 22. How important is sound in conveying a film's ideological messages? Refer in detail to at least ONE sequence from EACH of the films you have studied. [40 marks]**

(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).**

(Turn over)

EITHER,

- 31. How useful is an ideological critical approach when exploring the construction of ONE key character from EACH of the films you have studied? [40 marks]**

OR,

- 32. ‘Applying an ideological critical approach is essential for understanding why filmmakers use particular narrative structures.’ Explore this statement in relation to EACH of the films you have studied. [40 marks]**

END OF PAPER