



**GCE A LEVEL**



**A670U10-1**

**WEDNESDAY, 24 MAY 2023 – AFTERNOON**

**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 or 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)**

**Write the question number in the two boxes 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)**

**4**

**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 films you have studied show an auteur filmmaker's influence. Refer in detail to at least ONE sequence from each film. [40 marks]**

**OR,**

- 12. Compare how the films you have studied were shaped by their cultural and/or political contexts. Refer 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. How useful is an ideological critical approach in explaining the impact of the films you have studied on the spectator? [40 marks]**

**OR,**

- 22. How valuable is an ideological critical approach in analysing the use of mise-en-scène in the films you have studied? Refer in detail to at least ONE sequence from each film. [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. Explore how editing AND cinematography are used to reinforce important messages and values in at least ONE key sequence from each of the films you have studied. [40 marks]**

**OR,**

- 32. ‘Characters are the most important narrative device for telling stories in film.’  
Explore this statement in relation to the films you have studied.  
[40 marks]**

**END OF PAPER**