



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.

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.

(Turn over)

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)

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)**

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).**

(Turn over)

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)**

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