



GCE A LEVEL

A670U10-1



S23-A670U10-1



Part of WJEC

WEDNESDAY, 24 MAY 2023 – 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 gel pen or 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,

for example,

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)

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).

Either,

1	1
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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]

Or,

1	2
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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]

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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How useful is an ideological critical approach in explaining the impact of the films you have studied on the spectator? [40]

Or,

2	2
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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]

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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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]

Or,

3	2
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'Characters are the most important narrative device for telling stories in film.'
Explore this statement in relation to the films you have studied. [40]

END OF PAPER