



**GCE AS – NEW**



**B670U10-1**

**TUESDAY, 14 MAY 2019 – MORNING**

**FILM STUDIES – AS component 1**

**AMERICAN FILM**

**1 hour 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 FOUR questions. Two from Section A and two from Section B.**

**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 |
|---|---|**

**Leave at least two line spaces between each answer.**

### **INFORMATION FOR CANDIDATES**

**The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.**

**You are advised to spend approximately:**

- 60 MINUTES (plus your additional time allowance) on SECTION A**
- 30 MINUTES (plus your additional time allowance) on SECTION B.**

**SECTION A: HOLLYWOOD 1930-1990  
(COMPARATIVE STUDY)**

**Answer question 

|   |   |
|---|---|
| 1 | 1 |
|---|---|

 and EITHER 

|   |   |
|---|---|
| 1 | 2 |
|---|---|

  
OR 

|   |   |
|---|---|
| 1 | 3 |
|---|---|

 .**

**Answer on 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).**

|   |   |
|---|---|
| 1 | 1 |
|---|---|

**Compare how camera or editing techniques create meaning in a key sequence from EACH of the films you have studied. [20]**

**EITHER,**

|   |   |
|---|---|
| 1 | 2 |
|---|---|

**Compare the ways in which the two films you have studied reflect the messages and values of the times in which they were made. Refer to key sequences in your response. [40]**

**In your answer, you may consider:**

- Social, political and cultural factors**
- Historical contexts and events**

**OR**

|          |          |
|----------|----------|
| <b>1</b> | <b>3</b> |
|----------|----------|

**‘New Hollywood films marked a significant stylistic departure from the films of the Classical Hollywood era.’ Compare the two films you have studied in relation to this statement. [40]**

**In your answer, you may consider:**

- Stylistic features  
(e.g. cinematography,  
mise-en-scène, sound)**
- Production and institutional  
contexts**

**SECTION B: AMERICAN INDEPENDENT FILM**

**Answer question 

|   |   |
|---|---|
| 2 | 1 |
|---|---|

 and**

**EITHER 

|   |   |
|---|---|
| 2 | 2 |
|---|---|

 OR 

|   |   |
|---|---|
| 2 | 3 |
|---|---|

 .**

**Answer on ONE of the following films:**

- Winter’s Bone (Granik, 2010)**
- Frances Ha! (Baumbach, 2012)**
- Beasts of the Southern Wild (Zeitlin, 2012)**
- Boyhood (Linklater, 2015)**
- Captain Fantastic (Ross, 2016).**

**2 1** Examine how the use of sound creates meaning for the spectator in one or two key sequences from your chosen film. [10]

**EITHER,**

**2 2** ‘Most films encourage spectators to emotionally connect with a lead character.’ Discuss this statement in relation to your chosen film. [20]

**In your answer, you may consider:**

- Attitudes, actions and circumstances of the character**
- Alignment and positioning of the spectator**

OR

|   |   |
|---|---|
| 2 | 3 |
|---|---|

**‘Spectator response is shaped by visual elements of film form.’ Explore this statement with reference to a key sequence from your chosen film. [20]**

**In your answer, you may consider:**

- Mise-en-scène, cinematography**
- Meaning and response**

**END OF PAPER**