



GCE A LEVEL – **NEW**



A670U10-1

MONDAY, 3 JUNE 2019 – 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, 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, e.g.

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 (plus your additional time allowance) on your chosen question in each of SECTIONS A, B AND C.

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)

Compare 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).**

EITHER,

1	1
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'The director is always the most important influence on a film.' Compare how far your **TWO** chosen films support this statement. **[40]**

OR,

1	2
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Compare how far the TWO films you have studied reflect the times they were made. [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 Explore some of the reasons why spectators may respond in very different ways to the same character. Refer in detail to at least **ONE** character from each of your chosen films. [40]

OR,

2 | 2 'Discuss how important cinematography is in creating a powerful response in the spectator. Refer in detail to at least **ONE** sequence from each of your chosen films. [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 How useful has an ideological critical approach been in studying the narratives of your TWO chosen films? [40]

OR,

3 | 2 'Analysing a film ideologically enhances our understanding.' How far is this true of your TWO chosen films? [40]

END OF PAPER