

A Level Film Studies

H410/01 Film History

Edusites Sample Question Paper

Time allowed: 2 hours

INSTRUCTIONS

- Use black ink.
- Answer **five** questions.
- **Section A:** Answer Question 1 **and** Question 2. Answer **either** Question 3 **or** Question 4.
- **Section B:** Answer Question 5. Answer **either** Question 6 **or** Question 7.
- Do **not** write in the bar codes.

INFORMATION

- The total mark for this paper is **105**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in questions marked with an asterisk (*).

SECTION A – Film Form in US Cinema from the Silent Era to 1990

Answer Questions 1 **and** 2, and **either** Question 3 **or** Question 4

You should have studied **one** US film from each of the lists below. Questions **1–4** require you to write about the US films you have studied.

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Silent Era	1930–1960	1961–1990
<i>Birth of a Nation (1915).</i> Directed by DW Griffith. USA	<i>Citizen Kane (1941).</i> Directed by Orson Welles. USA	<i>2001: A Space Odyssey (1968).</i> Directed by Stanley Kubrick. USA
<i>The Gold Rush (1925).</i> Directed by Charles Chaplin. USA	<i>Singin' in the Rain (1952).</i> Directed by Gene Kelly/Stanley Donen. USA	<i>Raging Bull (1980).</i> Directed by Martin Scorsese
<i>The Mark of Zorro (1920).</i> Directed by Fred Niblo and Theodore Reed. USA	<i>Stagecoach (1939).</i> Directed by John Ford. USA	<i>E.T. (1982).</i> Directed by Steven Spielberg. USA
<i>The General (1926).</i> Directed by Clyde Bruckman/Buster Keaton. USA	<i>Vertigo (1958).</i> Directed by Alfred Hitchcock. USA	<i>Do the Right Thing (1989).</i> Directed by Spike Lee. USA
<i>Sunrise (1927).</i> Directed by FW Murnau. USA	<i>Double Indemnity (1944).</i> Directed by Billy Wilder. USA	<i>The Conversation (1974).</i> Directed by Frances Ford Coppola. USA
<i>The Wind (1928).</i> Directed by Victor Sjöström. USA	<i>All that Heaven Allows (1955).</i> Directed by Douglas Sirk. USA	<i>West Side Story (1961).</i> Directed by Jerome Robbins–Robert Wise. USA

Answer Questions 1 and 2

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1. With reference to a **sequence** from the film made between **1930–1960** which you have studied, explain how cinematography been used to create meaning in the sequence to create spectator identification with key characters. [10]
2. With reference to a sequence from the silent film you have studied, analyse how mise-en-scene has been used to create meaning. [10]

Answer **either** Question 3 **or** Question 4

3* 'Film poetics places style above context when analysing films'. To what extent are contextual factors important in analysing the film you have studied from 1930-60 and from 1961-1990?

[35]

OR

4* With reference to examples from **one** film from the **silent era** and examples from **one** film from **1961–1990**, compare how the use of sound and editing creates aesthetic effects for the spectator.

[35]

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SECTION B – European Cinema History

Answer Question 5 **and either** Question 6 **or** Question 7

You should have studied **both** of the **experimental surrealist films** below:

Un Chien Andalou (1929). Directed by Luis Buñuel. France. 15

L'Age D'or (1930). Directed by Luis Buñuel. France. 15

You should also have studied **one** film from the table below:

German expressionist	French new wave
<i>The Cabinet of Dr. Caligari</i> (1920). Directed by Robert Wiene. Germany, U	<i>The 400 Blows</i> (1959). Directed by François Truffaut. France, PG
<i>Nosferatu</i> (1922). Directed by F.W. Murnau. Germany, PG	<i>À Bout de Souffle</i> (1960). Directed by Jean-Luc Godard. France, PG
<i>Metropolis</i> (1927). Directed by Fritz Lang. Germany, PG	<i>Cleo from 5 to 7</i> (1962). Directed by Agnes Varda. France, PG

Answer Question 5

- 5 To what extent do the stylistic devices in the German expressionist or French new wave film you have studied contribute to the aesthetic effects of that film for the viewer?

[15]

Answer **either** Question 6 **or** Question 7

EITHER

- 6* To what extent does the social / cultural / political or historical contexts of the experimental films you have studied impact upon your understanding of the films?

[35]

OR

- 7* To what extent do the experimental films you have studied challenge narrative conventions?

[35]

END OF QUESTION PAPER

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