



GCE AS – **NEW**

B670U10-1



S18-B670U10-1



FILM STUDIES – AS component 1
American Film

TUESDAY, 15 MAY 2018 – MORNING

1 hour 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 pencil or gel pen. Do not use correction fluid.

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** on **Section A**
- **30 minutes** 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 sound (diegetic and non-diegetic) creates meaning in a key scene from **each** of the films you have studied. [20]

Either,

1	2
---	---

'Films are always shaped by their production contexts.' Compare your **two** chosen films in relation to this statement. [40]

In your answer, you may consider:

- *Institutional, financial, technological contexts*
- *Key features of the production process*

Or,

1	3
---	---

Compare representations of gender in **both** of your chosen films. Make reference to key sequences in your response. [40]

In your answer, you may consider:

- *Masculinity and/or femininity*
- *Social, cultural, political factors*

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 briefly how a key setting or location in your chosen film creates meaning for the spectator. [10]

Either,

2	2
---	---

Explore how the use of cinematic techniques encourages the spectator to identify with a key character in the film you have studied. [20]

In your answer, you may consider:

- *Alignment, point of view and positioning of the spectator*
- *Mise-en-scène, sound, editing, cinematography*

Or,

2	3
---	---

'The style of a film has more of an impact on the spectator than the story itself.' Discuss this statement in relation to your chosen film. [20]

In your answer, you may consider:

- *The film's aesthetic – look, style, mood*
- *The film's narrative – character, plot, action*

END OF PAPER