

Term 1:
Year 13 Independent
Study

A-Level Film
Studies

Section A

Practice Exam Questions – Component 1

Films you will have completed studying by January

- Global Film – *Pan’s Labyrinth & City of God*
- Documentary Film – *Amy*
- Experimental Film – *Pulp Fiction*
- American Film since 2005 – *Captain Fantastic & Inception*
- British Film - _____

Core and specialist study areas in relation to your studied films:

- Global Film – *Pan’s Labyrinth & City of God*:

Key elements of film
form

Meaning and
response

Contexts

- Documentary Film – *Amy*:

Key elements of film
form

Meaning and
response

Critical debates

Contexts

Filmmaker’s
theories

- Experimental Film – *Pulp Fiction*:

Key elements of film
form

Contexts

Narrative

Meaning and
response

Auteur

- **American Film since 2005 – *Captain Fantastic & Inception*:**

Key elements of film form	Meaning and response	Spectatorship
	Contexts	Ideology
- **British Film - _____:**

Key elements of film form	Meaning and response	Contexts
		Narrative
		Ideology

A reminder of your exam paper layout

Component 1 (Paper 1)

Section A: Hollywood 1930 - 1990

Section B: American Film since
2005

Section C: British Film since 1995

Component 2 (Paper 2)

Section A: Global Film

Section B: Documentary

Section C: Silent Cinema

Section D: Experimental Film

*Green indicates what will be completed by January. Please note half of British Film will be taught.

Questions to attempt and remember to link back to the core and specialist study areas as outlined on page 2!

Please write these responses on lined paper and place with this booklet at the back of your folder.

Component 1: Section B:

American Film since 2005 - *Captain Fantastic & Inception*

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]

Attempted? Y/N	How did I find writing it?	Areas I need to improve on?
Reflect and perfected? Y/N		

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]

Attempted? Y/N	How did I find writing it?	Areas I need to improve on?

Reflect and perfected? Y/N		
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3. Explore how far the **two** films you have studied demonstrate the filmmakers' attempt to control the spectator's response. [40]

Attempted? Y/N	How did I find writing it?	Areas I need to improve on?
Reflect and perfected? Y/N		

4. How important is mise-en-scène in generating spectator responses? Refer in detail to **one** sequence from **each** film you have studied. [40]

Attempted? Y/N	How did I find writing it?	Areas I need to improve on?
Reflect and perfected? Y/N		

5. 'Film spectatorship is a passive experience'. How far do you agree with this statement in relation to **each** of the films you have studied? [40]

Attempted? Y/N	How did I find writing it?	Areas I need to improve on?

Reflect and perfected? Y/N		
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If you wish to mark your own questions in line with the mark scheme, visit the Eduqas website and look at past papers.

Please come and speak to one of your teachers if you struggle with anything!

Use this space to write anything you wish to ask your teachers/note any further reading you need to conduct.

Section B

Practice Exam Questions – Component 2

Questions to attempt and remember to link back to the core and specialist study areas as outlined on page 1!

Please write these responses on lined paper and place with this booklet at the back of your folder.

Component 2: Section A:

Global Film - *Pan's Labyrinth* & *City of God*

1. Explore how aspects of performance **and** mise-en-scène are used to enrich meaning in your two chosen films. Make detailed reference to particular sequences in your answer. [40]

Attempted? Y/N	How did I find writing it?	Areas I need to improve on?
Reflect and perfected? Y/N		

2. Discuss how aesthetics are used to communicate themes in your two chosen films. Make detailed reference to particular sequences in your answer. [40]

Attempted? Y/N	How did I find writing it?	Areas I need to improve on?
Reflect and perfected? Y/N		

3. 'Social and cultural contextual studies are important when attempting to understand a film.' Discuss this statement with reference to examples from the **two** films you have studied. [40]

Attempted? Y/N	How did I find writing it?	Areas I need to improve on?
Reflect and perfected? Y/N		

Component 2: Section B:

Documentary – *Amy*

1. 'Digital technologies have expanded our sense of what a documentary can be.' How far is this true in relation to your chosen film? [20]

Attempted? Y/N	How did I find writing it?	Areas I need to improve on?
Reflect and perfected? Y/N		

2. Explore how the representation of a key character contributes to the meaning of the documentary you have studied. [20]

Attempted? Y/N	How did I find writing it?	Areas I need to improve on?
Reflect and perfected? Y/N		

3. How far does your chosen documentary demonstrate elements of one or more filmmaker's theories you have studied? [20]

Attempted? Y/N	How did I find writing it?	Areas I need to improve on?
Reflect and perfected? Y/N		

Component 2: Section D:

Experimental Film – *Pulp Fiction*

1. Discuss how either editing or cinematography contribute to the experimental nature of your film option. [20]

Attempted? Y/N	How did I find writing it?	Areas I need to improve on?
Reflect and perfected?		

Y/N		
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2. How far can the experimental approach in your film option be attributed to an auteur director? [20]

Attempted? Y/N	How did I find writing it?	Areas I need to improve on?
Reflect and perfected? Y/N		

3. How far does the experimental narrative of your film option reinforce key themes? [20]

Attempted? Y/N	How did I find writing it?	Areas I need to improve on?
Reflect and perfected? Y/N		

If you wish to mark your own questions in line with the mark scheme, visit the Eduqas website and look at past papers.

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