



GCE A LEVEL



A670U20-1

TUESDAY, 4 JUNE 2024 – MORNING

FILM STUDIES – A level component 2

Global filmmaking perspectives

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, C and D.

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the left-hand margin at the start of each answer.

Leave at least two line spaces between each answer.

(Turn over)

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question.

You are advised to spend approximately:

- **60 MINUTES** on your chosen question in **SECTION A**
- **30 MINUTES** on your chosen question in each of **SECTIONS B, C and D.**

Answer ONE question from each of SECTIONS A, B, C and D.

You are advised to spend approximately 60 MINUTES on your chosen question in SECTION A and approximately 30 MINUTES on your chosen question in each of SECTIONS B, C and D.

Section A: Global film (two-film study)

Answer on ONE film from group 1 and ONE film from group 2.

Group 1: European film

- **Life is Beautiful (Benigni, Italy, 1997)**
- **Pan's Labyrinth (Del Toro, Spain, 2006)**
- **The Diving Bell and the Butterfly (Schnabel, France, 2007)**
- **Ida (Pawlikowski, Poland, 2013)**
- **Mustang (Ergüven, France/Turkey, 2015)**
- **Victoria (Schipper, Germany, 2015)**

(Turn over)

Group 2: Global film outside Europe

- **Dil Se (Ratnam, India, 1998)**
- **City of God (Mereilles, Brazil, 2002)**
- **House of Flying Daggers (Zhang,China, 2004)**
- **Timbuktu (Sissako, Mauritania, 2014)**
- **Wild Tales (Szifrón, Argentina, 2014)**
- **Taxi Tehran (Panahi, Iran, 2015)**

EITHER,

- 11. Explore how far the films you have studied challenge stereotypical representations of gender. Refer in detail to AT LEAST ONE key sequence from EACH of the films you have studied.**

[40 marks]

OR,

- 12. 'A film's aesthetic is the most important factor in creating meaning.'**
Discuss this statement in relation to EACH of the films you have studied. [40 marks]

(Turn over)

Section B: Documentary film

Answer on ONE of the following documentary films:

- **Sisters in Law** (Ayisi/Longinotto, Cameroon/UK, 2005)
- **The Arbor** (Barnard, UK, 2010)
- **Stories We Tell** (Polley, Canada, 2012)
- **20,000 Days on Earth** (Forsyth/Pollard, UK, 2014)
- **Amy** (Kapadia, UK, 2015)

EITHER,

21. Explore how key documentary techniques are used to attempt to manipulate the spectator in **AT LEAST ONE** key sequence from the film you have studied. [20 marks]

OR,

22. 'Applying a filmmaker's theory provides new insight into how a documentary film is constructed.' Explore this statement in relation to the film you have studied. [20 marks]

(Turn over)

Section C: Film movements – Silent cinema

Answer on ONE of the following film options:

- **Keaton shorts (US) – One Week (1920), The Scarecrow (1920), The ‘High Sign’ (1921) AND Cops (1922)**
- **Man With a Movie Camera (Vertov, USSR, 1929) AND A Propos de Nice (Vigo, France, 1930)**
- **Strike (Eisenstein, USSR, 1924)**
- **Sunrise (Murnau, US, 1927)**
- **Spies (Lang, Germany, 1928)**

EITHER,

- 31. Examine how realist OR expressive techniques create meaning in the film option you have studied. Refer to AT LEAST ONE key sequence.**

[20 marks]

OR,

- 32. Explore how masculinity is represented in interesting ways in the film option you have studied. Refer to AT LEAST ONE key sequence.**

[20 marks]

(Turn over)

Section D: Film movements – Experimental film (1960–2000)

Answer on ONE of the following film options:

- **Vivre sa vie (Godard, France, 1962)**
- **Daisies (Chytilova, Czechoslovakia, 1965) AND Saute ma ville (Akerman, Belgium, 1968)**
- **Pulp Fiction (Tarantino, US, 1994)**
- **Fallen Angels (Wong, Hong Kong, 1995)**
- **Timecode (Figgis, US, 2000)**

EITHER,

- 41. ‘Experimental film gives an auteur the freedom to create their unique artistic vision.’ Explore this statement in relation to the film option you have studied. [20 marks]**

OR,

- 42. Discuss how far the narrative of the film option you have studied could be considered ‘experimental’. [20 marks]**

END OF PAPER