



**GCE AS**



**B670U20-1**

**MONDAY, 20 MAY 2024 – AFTERNOON**

**FILM STUDIES – AS component 2**  
**European Film**

**1 hour 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 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 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 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: British film (two-film study)**

**Answer question 11 and EITHER 12 OR 13 in relation to any TWO films from the list below:**

- **Trainspotting (Boyle, 1996)**
  - **Shaun of the Dead (Wright, 2004)**
  - **This is England (Meadows, 2006)**
  - **Fish Tank (Arnold, 2009)**
  - **We Need to Talk About Kevin (Ramsay, 2011)**
  - **Under the Skin (Glazer, 2013)**
  - **Saint Maud (Glass, 2019)**
  - **Mangrove (McQueen, 2020)**
  - **Mogul Mowgli (Tariq, 2020)**
  - **Belfast (Branagh, 2021).**
- 11. Explore how editing is used to create meaning in EACH of the films you have studied. [20 marks]**

**EITHER,**

- 12. Explore how narrative devices are used to create powerful opening sequences in EACH of the films you have studied. [40 marks]**

**In your answer, you may:**

- **consider narrative devices such as linear/ non-linear structures, foreshadowing**
- **consider key elements of film form (for example, mise-en-scène, sound, editing and cinematography).**

**OR,**

- 13. Examine how sound AND mise-en-scène contribute to the dramatic tension in EACH of the films you have studied. [40 marks]**

**In your answer, you may:**

- **consider sound (for example, diegetic and non-diegetic, parallel and contrapuntal) and mise-en-scène (for example, setting, props, costume)**
- **consider conflict and binary oppositions.**

**(Turn over)**

## **Section B: Non-English language European film**

**Answer question 21 and EITHER 22 OR 23.**

**Answer on ONE of the following films:**

- **Life is Beautiful (Benigni, Italy, 1997)**
- **Pan's Labyrinth (del Toro, Spain, 2006)**
- **Mustang (Ergüven, France/Turkey, 2015)**
- **Portrait of a Lady on Fire (Sciamma, France, 2019)**
- **Another Round (Vinterberg, Denmark, 2020)**
- **The Worst Person in the World (Trier, Norway, 2021).**

- 21. Examine how setting AND/OR location is used to create meaning in ONE sequence from the film you have studied. [10 marks]**

**EITHER,**

**22. Explore how cinematography is used to construct representations of gender in AT LEAST ONE key sequence from the film you have studied.**

**[20 marks]**

**In your answer, you may:**

- **consider camera shots and movement, lighting, framing devices**
- **consider masculinity and/or femininity.**

**OR,**

**23. ‘To fully appreciate a film, knowledge of its wider contexts is important.’**

**Explore this statement in relation to the film you have studied. [20 marks]**

**In your answer, you may:**

- **consider social, political, cultural, institutional (including production) contexts**
- **consider issues, debates, meanings and responses.**

**END OF PAPER**