



GCE A LEVEL



A670U20-1

MONDAY, 6 JUNE 2022 – MORNING

FILM STUDIES – A level component 2

Global filmmaking perspective

**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.**

(Turn over)

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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.

(Turn over)

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 representations of gender are constructed visually to create meaning in ONE OR MORE key sequences from each of the films you have studied [40 marks]**

OR,

- 12. Discuss how the films you have studied explore the political and social contexts of their settings. [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)**

(Turn over)

EITHER,

21. Explore how filmmakers use specific techniques to create an emotional impact. Refer to a key sequence from the film you have studied.

[20 marks]

OR,

22. Discuss how the film you have studied supports AND/OR challenges one filmmaker's theory.

[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)**

(Turn over)

EITHER,

- 31. 'Silent cinema encouraged filmmakers to use visual techniques in expressive ways.'**
Explore this statement using a key sequence from your film option.
[20 marks]

OR,

- 32. Explore how your chosen film option responded to significant social change at the time the film/s were made. Refer to 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)**

(Turn over)

EITHER,

- 41. 'Experimental auteurs often demonstrate a free and playful approach to filmmaking.' Explore this statement in relation to your film option. [20 marks]**

OR,

- 42. Explore the experimental use of editing and sound in your film option. [20 marks]**

END OF PAPER