



GCE AS – **NEW**



B670U20-1

THURSDAY, 16 MAY 2019 – 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 two boxes in the left hand margin at the start of each answer, e.g.

1	1
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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 (plus your additional time allowance) on SECTION A**

- **30 MINUTES (plus your additional time allowance) on SECTION B.**

SECTION A: BRITISH FILM (TWO-FILM STUDY)

Answer question

1	1
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 and EITHER

1	2
---	---

OR

1	3
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 in relation to any TWO films from the list below:

- **Secrets and Lies** (Leigh, 1996)
- **Trainspotting** (Boyle, 1996)
- **Sweet Sixteen** (Loach, 2002)
- **Shaun of the Dead** (Wright, 2004)
- **This is England** (Meadows, 2006)
- **Moon** (Jones, 2009)
- **Fish Tank** (Arnold, 2009)
- **We Need to Talk about Kevin** (Ramsay, 2011)
- **Sightseers** (Wheatley, 2012)
- **Under the Skin** (Glazer, 2013).

1	1
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 Explore how cinematography creates meaning in a key sequence from EACH of your chosen films.

[20]

EITHER,

1 | 2 'Film narratives rely on conflict in the lives of characters to develop dramatic and powerful moments.' Explore this statement in relation to your TWO chosen films. [40]

In your answer, you may consider:

- **Narrative structure including binary oppositions**
- **Key moments in the plot**

OR,

1 | 3 'Most film plots lead to a predictable narrative resolution'. How far is this true of the endings of the TWO films you have studied? [40]

In your answer, you may consider:

- **Formalist approach to narrative (story and plot, cause and effect)**
- **Expectations based on conventions of narrative and/or genre**

**SECTION B: NON-ENGLISH LANGUAGE EUROPEAN
FILM**

Answer question

2	1
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 and EITHER

2	2
---	---

 OR

2	3
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Answer on ONE of the following films:

- **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).

2	1
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 Explore how lighting and colour create meaning in ONE key sequence from your chosen film. [10]

EITHER,

- | | |
|----------|----------|
| 2 | 2 |
|----------|----------|
- Examine how the aesthetic of your chosen film contributes to its themes. Make reference to key sequences. [20]**

In your answer, you may consider:

- The film's aesthetic – style, look, mood**
- Themes and Representations**

OR,

- | | |
|----------|----------|
| 2 | 3 |
|----------|----------|
- Explore the representation of a female character in your chosen film. Use key sequences to illustrate your response. [20]**

In your answer, you may consider:

- Elements of film form**
- Contextual factors e.g. Social, Cultural, Historical**

END OF PAPER