



GCE A LEVEL – **NEW**



**A670U20-1**

**FRIDAY, 7 JUNE 2019 – AFTERNOON**

**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 or 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 two boxes in the left hand margin at the start of each answer,**

**e.g. 

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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.

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** (Ergüñez, France/Turkey, 2015)
- **Victoria** (Schipper, Germany, 2015)

**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).

1	1
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 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]

OR,

1	2
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 Discuss how aesthetics are used to communicate themes in your two chosen films. Make detailed reference to particular sequences in your answer. [40]

**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,**

**2 | 1** Explore how TWO documentary techniques are used in presenting the subject of your chosen film. Refer to ONE film-maker's theory you have studied. [20]

**OR,**

**2 | 2** 'Digital technologies have expanded our sense of what a documentary can be.' How far is this true in relation to your chosen film? [20]

**SECTION C: FILM MOVEMENTS – SILENT CINEMA**

**Answer on ONE of the following film options:**

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

**EITHER,**

**3 | 1** 'Editing was central to the visual storytelling of silent cinema.' Discuss this statement with reference to a particular sequence from your chosen film option. [20]

**OR,**

**3 | 2** Explore how your film option might be considered as either a realist **OR** an expressionist kind of cinema. Make reference to a particular sequence in your answer. [20]

**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,**

**4 | 1 | Discuss the impact of TWO key experimental features of the narrative in your chosen film option. [20]**

**OR,**

**4 | 2 | 'Experimental film is often the result of an auteur challenging established conventions with fresh ideas.' With reference to your chosen film option, how far do you agree with this statement? [20]**

**END OF PAPER**