



GCE A LEVEL



A670U20-1

MONDAY, 5 JUNE 2023 – 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 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.

(Turn over)

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

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.**

(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.

Section A: Global film (two-film study)

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

(Turn over)

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)**

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)**

(Turn over)

EITHER,

- 11. Explore how cinematography AND sound help to convey important themes in the films you have studied. Refer to key sequences from each film. [40 marks]**

OR,

- 12. Discuss how ONE OR TWO contextual factors have influenced the aesthetic of each of the films you have studied. Refer to key sequences from each film.**

[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. Discuss how TWO documentary techniques are used to explore a key issue in the film you have studied. [20 marks]**

OR,

- 22. How far are digital technologies important for capturing and manipulating reality in 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)**

(Turn over)

EITHER,

- 31. Explore how representations of gender reflect the times in which the film option you have studied was made. [20 marks]**

OR,

- 32. Discuss how far mise-en-scène is used in realist AND expressive ways in the film option you have studied. [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. Explore how ONE OR MORE key characters are constructed in experimental ways in the film option you have studied. [20 marks]**

OR,

- 42. ‘Experimental film auteurs create stylistically innovative films.’
Discuss this statement in relation to at least ONE key sequence from the film option you have studied.
[20 marks]**

END OF PAPER