



**GCE AS**

**B670U20-1**



S24-B670U20-1



**MONDAY, 20 MAY 2024 – AFTERNOON**

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

1 hour 30 minutes

**ADDITIONAL MATERIALS**

A WJEC pink 16-page answer booklet.

**INSTRUCTIONS TO CANDIDATES**

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.

Answer **four** questions. Two from section A and two from section B.

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

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,

for example 

1	1
---	---

.

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** on **Section A**
- **30 minutes** on **Section B**.

**Section A: British film (two-film study)**

Answer question 

1	1
---	---

 and **either**

1	2
---	---

**or**

1	3
---	---

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).

1	1
---	---

 Explore how editing is used to create meaning in **each** of the films you have studied. [20]

**Either,**

1	2
---	---

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

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,**

1	3
---	---

 Examine how sound **and** mise-en-scène contribute to the dramatic tension in **each** of the films you have studied. [40]

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.

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

Answer question 

2	1
---	---

 and **either**

2	2
---	---

 or 

2	3
---	---

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).

2	1
---	---

 Examine how setting **and/or** location is used to create meaning in **one** sequence from the film you have studied. [10]

**Either,**

2	2
---	---

 Explore how cinematography is used to construct representations of gender in **at least one** key sequence from the film you have studied. [20]

In your answer, you may:

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

**Or,**

2	3
---	---

 'To fully appreciate a film, knowledge of its wider contexts is important.'  
Explore this statement in relation to the film you have studied. [20]

In your answer, you may:

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

**END OF PAPER**

**BLANK PAGE**