



GCE AS – **NEW**



**B670U20-1**

**FILM STUDIES – AS component 2**

**European Film**

**THURSDAY, 17 MAY 2018 – AFTERNOON**

**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. Do not use pencil or gel pen. Do not use correction fluid.**

**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
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 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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 Examine how lighting creates meaning in a key sequence from EACH of your chosen films. [20]

**EITHER,**

1	2
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 Explore how binary oppositions contribute to dramatic conflict in **BOTH** of your chosen films.

**[40]**

In your answer, you may consider:

- **Characters' relationships, values & goals**
- **Key elements of film form**

**OR,**

1	3
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 'Film plots manipulate time to make stories more powerful.' How far is this true of the **TWO** films you have studied? **[40]**

In your answer, you may consider:

- **Editing techniques (e.g. continuity, non-linear storytelling)**
- **Narrative techniques (e.g. ellipses, flashback)**

**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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 Discuss how age OR ethnicity is represented in ONE key sequence from your chosen film. [10]

**EITHER,**

**2 | 2** With reference to key sequences, explore how filmmakers use mise-en-scène to enhance the themes of your chosen film. [20]

In your answer, you may consider:

- **Setting, props, costume**
- **Lighting, colour, framing**

**OR,**

**2 | 3** ‘Knowing more about the cultural or political contexts can increase your understanding of a film.’ How far have you found this to be true of your chosen film? [20]

In your answer, you may consider:

- **Political or cultural change (historical and/or contemporary)**
- **Movements, freedoms, restrictions**

**END OF PAPER**