



GCE A LEVEL

A670U20-1



S24-A670U20-1



TUESDAY, 4 JUNE 2024 – MORNING

FILM STUDIES – A Level Component 2
Global filmmaking perspectives

2 hours 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 **one** question from each of Sections A, B, C and D.

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
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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* (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).

Either,

1	1
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Explore how far the films you have studied challenge stereotypical representations of gender. Refer in detail to **at least one** key sequence from **each** of the films you have studied. [40]

Or,

1	2
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'A film's aesthetic is the most important factor in creating meaning.'
Discuss this statement in relation to **each** of the films you have studied. [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
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Explore how key documentary techniques are used to attempt to manipulate the spectator in **at least one** key sequence from the film you have studied.

[20]

Or,

2	2
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'Applying a filmmaker's theory provides new insight into how a documentary film is constructed.' Explore this statement in relation to the film you have studied.

[20]

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).

Either,

3	1
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Examine how realist **or** expressive techniques create meaning in the film option you have studied. Refer to **at least one** key sequence.

[20]

Or,

3	2
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Explore how masculinity is represented in interesting ways in the film option you have studied. Refer to **at least one** key sequence.

[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)
- *Memento* (Nolan, 2000)

Either,

4	1
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‘Experimental film gives an auteur the freedom to create their unique artistic vision.’
Explore this statement in relation to the film option you have studied. [20]

Or,

4	2
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Discuss how far the narrative of the film option you have studied could be considered ‘experimental’. [20]

END OF PAPER