



**GCE AS**

B670U20-1



**MONDAY, 12 OCTOBER 2020 – 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 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** on **Section A**
- **30 minutes** 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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Explore how sound creates meaning at key moments from **each** of the films you have studied. [20]

**Either,**

1	2
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Explore how specific narrative or plot devices help to tell the story in the **two** films you have studied. [40]

In your answer, you may consider:

- *Narrative structures (linear/ non-linear, time and duration)*
- *Ellipsis, repetition, editing*

**Or,**

1	3
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‘The most interesting developments in a film’s narrative occur when we gain insight into a character’s mind.’ Discuss this statement with reference to key sequences from the **two** films you have studied. [40]

In your answer, you may consider:

- *Psychological & emotional aspects of the characters*
- *Editing techniques & narrative devices (e.g. POV, flashback, voiceover)*

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

Answer question 

2	1
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 and either 

2	2
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 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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Examine how camerawork creates meaning in **one** key sequence from the film you have studied. [10]

**Either,**

2	2
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Explore the representation of male characters in the film you have studied. Make reference to key sequences. [20]

In your answer, you may consider:

- *How male characters conform to or subvert stereotypes*
- *Aspects of film form (e.g. cinematography, mise-en-scène, sound)*

**Or,**

2	3
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'A film's context is key to understanding its representations.' Discuss this statement with reference to the film you have studied. [20]

In your answer, you may consider:

- *Contextual factors (e.g. historical, social, political)*
- *Representations of ethnicity, gender, age*

**END OF PAPER**