



GCE A LEVEL

A670U20-1



MONDAY, 12 OCTOBER 2020 – AFTERNOON

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 pencil or gel pen. Do not use correction fluid.

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.

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.

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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How far do **each** of the films you have studied represent key characters in ways that challenge the audience's expectations? [40]

Or,

1	2
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What are some of the ways in which visual style is important in **each** of the films you have studied? Refer to key sequences. [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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How is the documentary you have studied made more thought-provoking by specific creative choices made by the filmmakers? [20]

Or,

2	2
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How far does your chosen documentary demonstrate elements of one or more filmmaker's theories 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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'It is often assumed that the techniques of silent cinema work against realism.' How far do you agree with this statement in relation to your film option? [20]

Or,

3	2
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Discuss some of the ways in which an understanding of context has contributed to your appreciation of the silent film or films you have studied. [20]

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)

Either,

4	1
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Discuss how either editing or cinematography contribute to the experimental nature of your film option. [20]

Or,

4	2
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‘An experimental narrative can be challenging and run the risk of audience rejection.’ Discuss this comment in relation to your film option. [20]

END OF PAPER