



GCE AS – **NEW**

B670U20-1



FILM STUDIES – AS component 2
European Film

THURSDAY, 16 MAY 2019 – AFTERNOON

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
---	---

 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 cinematography creates meaning in a key sequence from **each** of your chosen films. [20]

Either,

1	2
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‘Film narratives rely on conflict in the lives of characters to develop dramatic and powerful moments.’ Explore this statement in relation to your **two** chosen films. [40]

In your answer, you may consider:

- *Narrative structure including binary oppositions*
- *Key moments in the plot*

Or,

1	3
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‘Most film plots lead to a predictable narrative resolution’. How far is this true of the endings of the **two** films you have studied? [40]

In your answer, you may consider:

- *Formalist approach to narrative (story and plot, cause and effect)*
- *Expectations based on conventions of narrative and/or genre*

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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Explore how lighting and colour create meaning in **one** key sequence from your chosen film. [10]

Either,

2	2
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Examine how the aesthetic of your chosen film contributes to its themes. Make reference to key sequences. [20]

In your answer, you may consider:

- *The film's aesthetic – style, look, mood*
- *Themes and Representations*

Or,

2	3
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Explore the representation of a female character in your chosen film. Use key sequences to illustrate your response. [20]

In your answer, you may consider:

- *Elements of film form*
- *Contextual factors e.g. Social, Cultural, Historical*

END OF PAPER