



GCE A LEVEL

A670U20-1



MONDAY, 11 OCTOBER 2021 – 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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'A film is intensified by its aesthetic.' Discuss this statement in relation to a key sequence from each of the films you have studied. [40]

Or,

1	2
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'Social and cultural contextual studies are important when attempting to understand a film.' Discuss this statement with reference to examples from the **two** 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 the representation of a key character contributes to the meaning of the documentary you have studied. [20]

Or,

2	2
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How important is the creative use of digital technology in the documentary 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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Discuss how far meaning is created through performance. Make reference to a specific sequence from your film option. [20]

Or,

3	2
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‘Silent film reveals filmmakers who employ exciting ideas and techniques.’ Discuss how far this is true of your film option. [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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How far can the experimental approach in your film option be attributed to an auteur director? [20]

Or,

4	2
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How far does the experimental narrative of your film option reinforce key themes? [20]

END OF PAPER