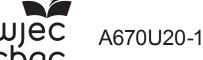
GCE A LEVEL









MONDAY, 6 JUNE 2022 - 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.

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,

for example, | 1 | 1 | .

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 Group 2: Global film outside Europe

- 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 (Ergűven, France/Turkey, 2015)
- *Victoria* (Schipper, Germany, 2015)
- 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,

Explore how representations of gender are constructed visually to create meaning in one or more key sequences from each of the films you have studied.

[40]

Or,

1 2 Discuss how the films you have studied explore the political and social contexts of their settings. [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 Explore how filmmakers use specific techniques to create an emotional impact. Refer to a key sequence from the film you have studied. [20]

Or,

Discuss how the film you have studied supports **and/or** challenges one filmmaker's theory. [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 'Silent cinema encouraged filmmakers to use visual techniques in expressive ways.' Explore this statement using a key sequence from your film option. [20]

Or,

Explore how your chosen film option responded to significant social change at the time the film/s were made. Refer to one key sequence. [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 'Experimental auteurs often demonstrate a free and playful approach to filmmaking.' Explore this statement in relation to your film option. [20]

Or,

4 2 Explore the experimental use of editing and sound in your film option. [20]

END OF PAPER