



GCE A LEVEL

A670U20-1



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

- *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 |
|---|---|

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,

| | |
|---|---|
| 2 | 2 |
|---|---|

 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 |
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 'Silent cinema encouraged filmmakers to use visual techniques in expressive ways.' Explore this statement using a key sequence from your film option. [20]

Or,

| | |
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| 3 | 2 |
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 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 |
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‘Experimental auteurs often demonstrate a free and playful approach to filmmaking.’
Explore this statement in relation to your film option. [20]

Or,

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

END OF PAPER