



GCE AS – **NEW**

B670U20-1



S18-B670U20-1



**FILM STUDIES – AS component 2**  
**European Film**

THURSDAY, 17 MAY 2018 – 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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Examine how lighting creates meaning in a key sequence from **each** of your chosen films. [20]

**Either,**

1	2
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Explore how binary oppositions contribute to dramatic conflict in **both** of your chosen films. [40]

In your answer, you may consider:

- *Characters' relationships, values & goals*
- *Key elements of film form*

**Or,**

1	3
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'Film plots manipulate time to make stories more powerful.' How far is this true of the **two** films you have studied? [40]

In your answer, you may consider:

- *Editing techniques (e.g. continuity, non-linear storytelling)*
- *Narrative techniques (e.g. ellipses, flashback)*

### 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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Discuss how age **or** ethnicity is represented in **one** key sequence from your chosen film. [10]

**Either,**

2	2
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With reference to key sequences, explore how filmmakers use mise-en-scène to enhance the themes of your chosen film. [20]

In your answer, you may consider:

- *Setting, props, costume*
- *Lighting, colour, framing*

**Or,**

2	3
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'Knowing more about the cultural or political contexts can increase your understanding of a film.' How far have you found this to be true of your chosen film? [20]

In your answer, you may consider:

- *Political or cultural change (historical and/or contemporary)*
- *Movements, freedoms, restrictions*

**END OF PAPER**