



GCE A LEVEL – **NEW**

A670U20-1



S19-A670U20-1



FRIDAY, 7 JUNE 2019 – 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
---	---

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* (Ergüñez, 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 aspects of performance **and** mise-en-scène are used to enrich meaning in your two chosen films. Make detailed reference to particular sequences in your answer. [40]

Or,

1	2
---	---

Discuss how aesthetics are used to communicate themes in your two chosen films. Make detailed reference to particular sequences in your answer. [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 **two** documentary techniques are used in presenting the subject of your chosen film. Refer to **one** film-maker's theory you have studied. [20]

Or,

2	2
---	---

'Digital technologies have expanded our sense of what a documentary can be.' How far is this true in relation to your chosen film? [20]

Section C: Film movements – Silent cinema

Answer on **one** of the following film options:

- *One Week* (1920), *The Scarecrow* (1920), *The 'High Sign'* (1921), *Cops* (1922)
- *Man With a Movie Camera* (Vertov, USSR, 1929), *A Propos de Nice* (Vigo, 1930)
- *Strike* (Eisenstein, USSR, 1924)
- *Sunrise* (Murnau, US, 1927)
- *Spies* (Lang, Germany, 1928).

Either,

3	1
---	---

'Editing was central to the visual storytelling of silent cinema.' Discuss this statement with reference to a particular sequence from your chosen film option. [20]

Or,

3	2
---	---

Explore how your film option might be considered as either a realist or an expressionist kind of cinema. Make reference to a particular sequence in your answer. [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
---	---

Discuss the impact of **two** key experimental features of the narrative in your chosen film option. [20]

Or,

4	2
---	---

‘Experimental film is often the result of an auteur challenging established conventions with fresh ideas.’ With reference to your chosen film option, how far do you agree with this statement? [20]

END OF PAPER