



GCE A LEVEL



A670U20-1

TUESDAY, 3 JUNE 2025 – MORNING

FILM STUDIES – A Level Component 2

Global filmmaking perspectives

2 hours 30 minutes plus your additional time allowance

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink, black ball-point pen or your usual method.

Answer ONE question from each of Sections A, B, C and D.

Write your answers in the separate answer booklet provided.

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the left-hand margin at the start of each answer.

Leave at least two line spaces between each answer.

(Turn over)

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)**
- **Mustang (Ergüven, France/Turkey, 2015)**
- **Portrait of a Lady on Fire (Sciamma, France, 2019)**
- **Another Round (Vinterberg, Denmark, 2020)**
- **The Worst Person in the World (Trier, Norway, 2021)**

(Turn over)

Group 2: Global film outside Europe

- **City of God (Mereilles, Brazil, 2002)**
- **House of Flying Daggers (Zhang, China, 2004)**
- **Taxi Tehran (Panahi, Iran, 2015)**
- **A Fantastic Woman (Lelio, Chile, 2017)**
- **Roma (Cuaron, Mexico, 2018)**
- **Parasite (Bong Joon-Ho, South Korea, 2019)**

EITHER,

- 11. Explore how representations of gender OR ethnicity offer an insight into the societies in which the films you have studied are set.**

[40 marks]

OR,

- 12. How important are editing AND sound in conveying key messages in each of the films you have studied? Refer in detail to at least ONE sequence from each film. [40 marks]**

(Turn over)

Section B: Documentary film

Answer on ONE of the following documentary films:

- **Sisters in Law (Ayisi/Longinotto, Cameroon/UK, 2005)**
- **Exit Through the Gift Shop (Banksy, UK, 2010)**
- **Stories We Tell (Polley, Canada, 2012)**
- **Amy (Kapadia, UK, 2015)**
- **For Sama (Al-Kateab, UK, 2019)**

EITHER,

- 21. How far has applying a filmmaker's theory increased your appreciation of the creative choices made in the film you have studied? [20 marks]**

OR,

- 22. 'Documentary films can use techniques commonly associated with fiction films to increase dramatic impact.' Explore this statement in relation to a key sequence from the film you have studied.**
- [20 marks]**

(Turn over)

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,

- 31. Explore how cinematography AND/OR mise-en-scène are used in interesting ways to construct a key character in the film option you have studied. Refer to ONE key sequence.**

[20 marks]

OR,

- 32. ‘Silent films merge expressive and realist modes of filmmaking to create meaning.’ How far is this true in the film option you have studied?**

[20 marks]

(Turn over)

Section D: Film movements – Experimental film (1960–2001)

Answer on ONE of the following film options:

- **Cleo from 5 to 7 (Varda, France, 1962)**
- **Daisies (Chytilova, Czechoslovakia, 1965) AND Saute ma ville (Akerman, Belgium, 1968)**
- **Fallen Angels (Wong, Hong Kong, 1995)**
- **Memento (Nolan, US, 2000)**
- **Mulholland Drive (Lynch, US, 2001)**

EITHER,

- 41. Explore how aesthetic elements reflect the film movement associated with the film option you have studied. [20 marks]**

OR,

- 42. ‘Experimental films offer alternative ways of telling stories.’ Discuss this statement in relation to the film option you have studied. [20 marks]**

END OF PAPER