



GCE AS

B670U20-1



MONDAY, 19 MAY 2025 – AFTERNOON

FILM STUDIES – AS Component 2
European Film

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 gel pen or correction fluid.

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

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,

for example

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:

- *Trainspotting* (Boyle, 1996)
- *Shaun of the Dead* (Wright, 2004)
- *This is England* (Meadows, 2006)
- *Fish Tank* (Arnold, 2009)
- *We Need to Talk About Kevin* (Ramsay, 2011)
- *Under the Skin* (Glazer, 2013)
- *Saint Maud* (Glass, 2019)
- *Mangrove* (McQueen, 2020)
- *Mogul Mowgli* (Tariq, 2020)
- *Belfast* (Branagh, 2021).

1	1
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Explore how the use of a particular setting creates meaning in **each** of the films you have studied. Refer to **one** setting from **each** film. [20]

Either,

1	2
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‘Powerful films always have dramatic openings.’
Explore this statement in relation to the **two** films you have studied. [40]

In your answer, you may:

- consider narrative structure (equilibrium, enigma and exposition)
- consider genre conventions.

Or,

1	3
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Explore how binary oppositions are constructed visually in the **two** films you have studied. Refer to **at least one** sequence from **each** film. [40]

In your answer, you may:

- consider mise-en-scène, colour and lighting
- consider characters, conflict and tension.

Section B: Non-English language European film

Answer question

2	1
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 and **either**

2	2
---	---

or

2	3
---	---

 .

Answer on **one** of the following films:

- *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).

2	1
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 Explore how gender is represented in **one** key sequence from the film you have studied. [10]

Either,

2	2
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 Explore how filmmakers use a range of camera techniques to convey themes and ideas in the film you have studied. Refer to **at least one** key sequence. [20]

In your answer, you may:

- consider camera angles and movement
- consider framing and composition.

Or,

2	3
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 Discuss how knowledge of production contexts has enhanced your understanding of the aesthetic qualities of the film you have studied. [20]

In your answer, you may:

- consider technology, funding and censorship
- consider the look, style and mood of the film.

END OF PAPER

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