



GCE – **NEW**



AS FILM STUDIES – Component 2
European Film

SAMPLE PAPER
1 ½ hours

ADDITIONAL MATERIALS

Resource Material for use with Section A.
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, following the instructions on the front of the answer booklet.

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: 60 MARKS

British film (two-film study)

Answer

1	1
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 and either

1	2
---	---

 or

1	3
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. Answer on **two** of the following films:

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 a key character from each of your chosen films is represented.

[20]

Either,

1	2
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 Explore how key sequences from your chosen films present binary oppositions.

In your answer, you may consider:

- Thematic oppositions
- Opposing elements of film language
- Protagonist/Antagonist

[40]

Or,

1	3
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 How conventional are the narratives of your chosen films, given their genre?

In your answer, you may consider:

- Story and plot
- Narrative structure
- Genre conventions

[40]

SECTION B: 30 MARKS
Non-English language European film

Answer

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)
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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Explore how sound is used to create meaning in a key sequence from your chosen film.

[10]

Either,

2	2
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How far do representations within your chosen film challenge stereotypes of either age **or** gender? Illustrate your answer by close reference to at least **one** sequence from your chosen film.

In your answer, you may consider:

- Stereotypical/Atypical traits & behaviours
- How film form represents characters
- Wider contexts surrounding the film

[20]

Or,

2	3
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How does mise en scène communicate messages and values in your chosen film? Illustrate your answer by close reference to at least **one** sequence from your chosen film.

In your answer, you may consider:

- The films contexts
- The visual look/aesthetic of the film
- The underlying themes of the film

[20]

END OF PAPER