



GCE AS/A level

423/01

**FILM STUDIES FS3
MESSAGES AND VALUES—BRITISH AND
IRISH CINEMA**

P.M. TUESDAY, 13 May 2008

1½ hours

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer **one** question from Section A and **one** question from Section B.

Your Close Study film for Section B may **not** be one of the **two main films** used in your answer to Section A.

Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

All questions in Section A carry 30 marks.

All questions in Section B carry 20 marks.

It is recommended that you spend 50 minutes on Section A and 40 minutes on Section B.

You are reminded that assessment will take into account the quality of written communication used in your answers.

SECTION A: Topic Study (30 marks)

Answer **one** question from this section.

You must refer to a minimum of **two** films, one of which **must** be a focus film. You may, if you wish, base your answer on **both named focus films**.

The films used as the basis for your answer to **Section A** should **not** be the **Close Study film** you use for your answer in **Section B**.

The 1940s - The War and its Aftermath

Focus films: *In Which We Serve* and *Passport to Pimlico*.

Make reference to **at least two** films, **one** of which **must** be a focus film. The **second** film may be either the other focus film or another appropriate film.

- Either,** 1. Discuss some of the ways in which a sense of national identity is represented in the films you have studied for this topic.
- Or,** 2. How are the messages and values in the films you have studied communicated through their cinematic style?

Swinging Britain 1963-1973

Focus films: *A Hard Day's Night*, *Darling* and *Performance*.

Make reference to **at least two** films, one of which **must** be a focus film. The **second** film may be either another focus film or another appropriate film.

- Either,** 3. What picture of Britain is presented cinematically in the films you have studied for this topic?
- Or,** 4. To what extent are the male and female characters in the films you have studied portrayed as searching for change?

Passions and Repressions

Focus films: *Black Narcissus* and *A Beautiful Thing*.

Make reference to **at least two** films, one of which **must** be a focus film. The **second** film may be either the other focus film or another appropriate film.

- Either,** 5. How do filmmakers use cinematography and/or mise-en-scène to convey pressures on particular characters in the films you have studied.
- Or,** 6. How far do conflicts between particular characters convey the messages and values of the films you have studied?

Social and political conflict

Focus films: *Bloody Sunday* and *Yasmin*.

Make reference to **at least two** films, one of which **must** be a focus film. The **second** film may be either the other focus film or another appropriate film.

- Either,** 7. In what ways are the different worlds that the characters inhabit communicated cinematically?
- Or,** 8. How far have the films you have studied for this topic challenged your own attitudes to social and political conflict?

Scottish Cinema**Focus films: *Local Hero* and *Orphans*.**

Make reference to **at least two** films, one of which **must** be a focus film. The **second** film may be either the other focus film or another appropriate film.

- Either, 9.** In the films you have studied for this topic, how important is mise-en-scène to the representation of Scotland?
- Or, 10.** How do characters' backgrounds and beliefs influence their behaviour in the films you have studied?

Comedy**Focus films: *The Ladykillers* (1955) and *Carry on Nurse*.**

Make reference to **at least two** films, one of which **must** be a focus film. The **second** film may be either the other focus film or another appropriate film.

- Either, 11.** How important is performance to the comic effect of the films you have studied for this topic?
- Or, 12.** How far do the messages and values in the comedy films you have studied challenge your own views?

SECTION B: Close Study (20 marks)

Answer question 13, 14 **or** 15 in relation to any **one** of the following films:

The Thirty Nine Steps (Hitchcock, 1935)
The Wicked Lady (Arliss, 1945)
The Third Man (Reed, 1949)
From Russia With Love (Young, 1963)
The Witchfinder General (Reeves, 1968)
Get Carter (Hodges, 1971)
Burning an Illusion (Shabazz, 1981)
Drowning By Numbers (Greenaway, 1988)
Hedd Wyn (Turner, 1992)

My Son the Fanatic (Prasad, 1997)
House of America (Evans, 1997)
Elizabeth (Kapur, 1998)
Solomon and Gaenor (Morrison, 1999)
Chicken Run (Lord and Park, 2000)
Sweet Sixteen (Loach, 2002)
Dirty Pretty Things (Frears, 2002)
Bullet Boy (Dibb, 2004)

- Either, 13.** How important is the visual impact of a key sequence from your close study film to communicating its messages and values?
- Or, 14.** How far has your understanding of your close study film been increased by placing it in the context of **either** its genre **or** its director's work?
- Or, 15.** How has your knowledge of the audience responses to your close study film increased your understanding of it?