



**General Certificate of Education
Advanced Subsidiary/Advanced**

423/01

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

P.M. TUESDAY, 15 January 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** include 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. How do the filmmakers use sound and image to create a representation of Britain at this time?

Or, 2. How important is social class in shaping characters' attitudes?

Swinging Britain 1963-1973

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

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, 3. How do the filmmakers show changes in key characters in the films you have studied?

Or, 4. Discuss what messages and values you have found interesting in the films you have studied for this topic.

Passions and Repressions

Focus films: *Black Narcissus* and/or *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 the filmmakers represent passion and/or repression visually in the films you have studied?

Or, 6. How important are time and place in shaping characters' behaviour in 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. How do the filmmakers use sound and image to represent conflict in the films you have studied?

Or, 8. How do characters' values influence their behaviour in the films you have studied?

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.** How far is a sense of Scotland conveyed cinematically in the films you have studied for this topic?
- Or, 10.** How are male characters represented in the films you have studied for this topic?

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 mise-en-scène (e.g. settings, costume and props) in creating comedy?
- Or, 12.** How far do stereotypes convey messages and values in the films you have studied?

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 (Greenway, 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)

Answer **one** question from this section.

- Either, 13.** How are the messages and values of the film you have studied conveyed cinematically in the ending of your film?
- Or, 14.** How has your study of the production context informed your appreciation of your close study film?
- Or, 15.** How has additional information, such as reviews and DVD ‘extras’, increased your understanding and enjoyment of your close study film?