



**GCE AS/A level**

423/01

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

A.M. WEDNESDAY, 13 May 2009

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. How do filmmakers use narrative to convey messages and values in the films you have studied?
- Or,** 2. How far do the films you have studied represent people coming together under difficult circumstances?

#### 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. How do filmmakers represent a conflict between tradition and change?
- Or,** 4. How are the lives of women shown through **either** performance **or** mise-en-scène in the films you have studied?

#### 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. What are some of the ways in which filmmakers use narrative to present repression?
- Or,** 6. How important is **either** performance **or** cinematography in representing the emotions of key characters?

#### 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. What cinematic techniques do filmmakers use to increase the sense of conflict in the films you have studied for this topic? Refer to at least **one** key sequence from each of your chosen films.
- Or,** 8. How far do male and female characters react differently in situations of conflict 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 the representation of social groups a positive one in the films you have studied?
- Or, 10.** How do filmmakers use particular characters to represent aspects of Scottish national identity 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 is comedy created in the films you have studied?
- Or, 12.** How important is **either** performance **or** mise-en-scène in communicating the messages and values of 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* (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 mise-en-scène of a key sequence in communicating the messages and values of your close study film?
- Or, 14.** How far has your understanding of your close study film been increased by your knowledge of genre **and/or** narrative?
- Or, 15.** How has your study of critical responses to your chosen film increased your understanding of it?