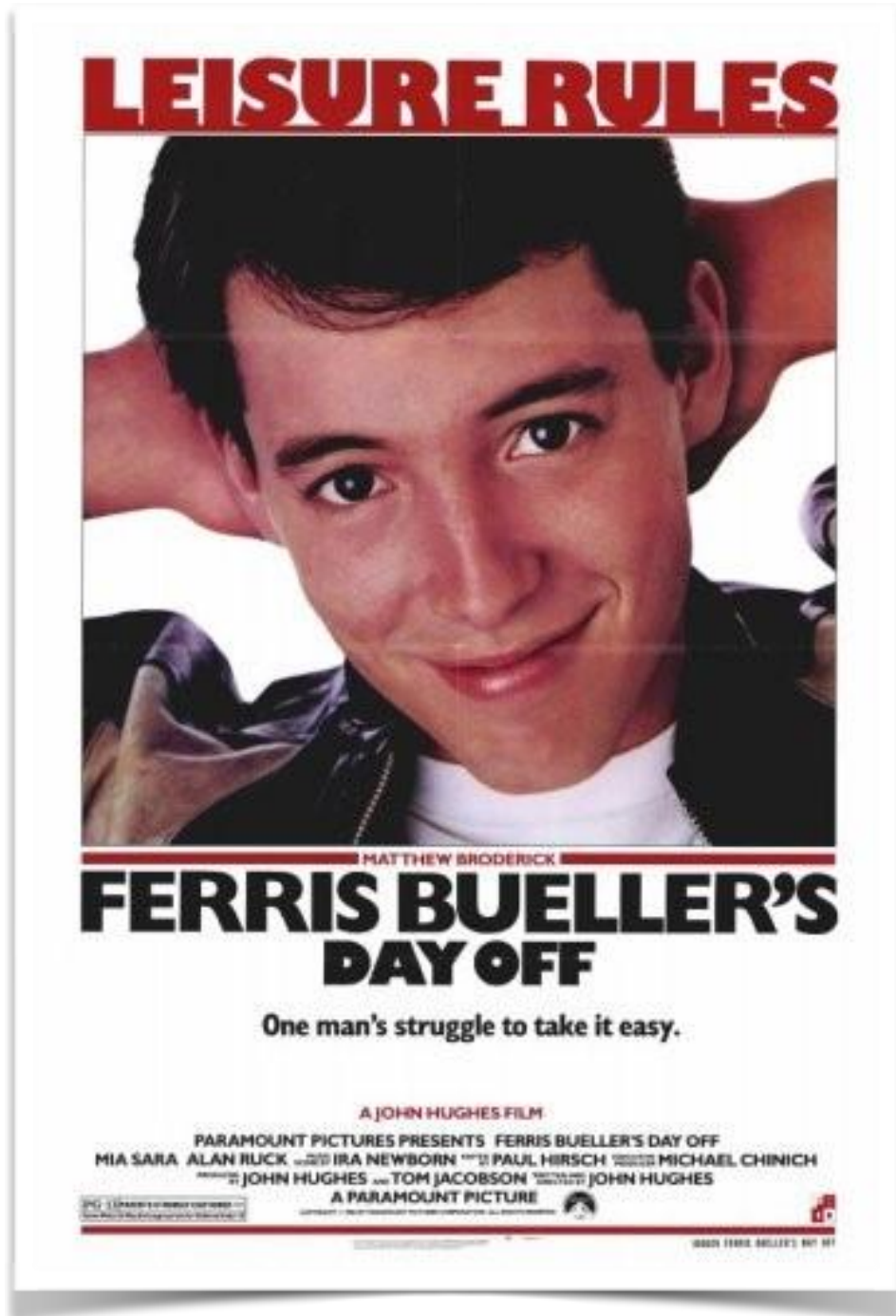


## ***GCSE FILM STUDIES***

### **Component One : Key Developments in US Film (1961-1990)**

#### **Revision Guide**



#### **Section A: *Ferris Bueller's Day Off* (John Hughes:1986) Focus**

##### **Areas: Genre, Narrative and Context**

## *Ferris Bueller's Day Off*



Ferris Bueller's Day Off is a 1986 American teen comedy film written, co-produced, and directed by John Hughes, and coproduced by Tom Jacobson. The film stars Matthew Broderick as Ferris Bueller, a high-school slacker who spends a day off from school, with Mia Sara and Alan

Ruck. Ferris regularly "breaks the fourth wall" to explain techniques and

inner thoughts. Hughes wrote the screenplay in less than a week. Filming began in September 1985 and finished in November. Featuring many landmarks, including the then Sears Tower and the Art Institute of Chicago, the film was Hughes' love letter to Chicago: "I really wanted to capture as much of Chicago as I could. Not just in the architecture and landscape, but the spirit."

|                |                              |
|----------------|------------------------------|
| Released       | June 11th 1986               |
| Directed by    | John Hughes                  |
| Produced by    | John Hughes and Tom Jacobson |
| Screenplay by  | John Hughes                  |
| Cinematography | Tak Fujimoto                 |

**Cast**

Matthew Broderick  
 Alan Ruck  
 Mia Sara

Released by Paramount Pictures on June 11, 1986, the film became one of the top-grossing films of the year, receiving \$70.1 million over a \$5.8 million budget, and was enthusiastically acclaimed by critics and audiences alike. In

2014, the film was selected for preservation in the National Film Registry by the Library of Congress, being deemed "culturally, historically, or aesthetically significant." In 2016, Paramount, Turner Classic Movies, and Fathom Events re-released the film to celebrate their 30th anniversary.

**Plot**

In



suburban Chicago, Illinois, near the end of the school year, high school senior Ferris Bueller (Matthew Broderick) fakes being sick to stay home. Throughout the film, Ferris frequently breaks the

fourth wall to talk about his friends and give the audience advice on how to skip school. His parents believe him, though his sister Jeanie (Jennifer Grey) is not convinced. Dean of Students Edward R. Rooney (Jeffrey Jones) suspects Ferris is being truant again and commits to catching him. Ferris convinces his best friend Cameron Frye (Alan Ruck), who is legitimately absent due to illness, to help lure Ferris' girlfriend Sloane Peterson (Mia Sara) out of school by

reporting that her grandmother has died. To trick Rooney, Ferris sways Cameron to let them use his father's prized 1961 Ferrari 250 GT California Spyder to collect Sloane. Cameron is dismayed when Ferris continues to use the car to drive them into downtown Chicago to spend the day, but Ferris promises they will return it as it was.

The trio leave the car with parking garage attendants who immediately take the car for a joy ride after they leave. Ferris, Cameron, and Sloane sight-see around the city, including the Art Institute of Chicago, Sears Tower, Chicago Mercantile Exchange, and Wrigley Field, while narrowly dodging Mr. Bueller (Lyman Ward). Cameron remains disinterested, and Ferris attempts to cheer him up by spontaneously joining a parade float during the Von Steuben Day parade and lip-syncing Wayne Newton's cover of "Danke Schoen", as well as a rendition of The Beatles' "Twist and Shout" that excites the gathered crowds.

Meanwhile, Rooney investigates the Bueller home to try to prove Ferris' truancy, getting into several pratfalls. At the same time, Jeanie, frustrated that the entire school believes Ferris has come down with a deadly illness, skips class and returns home to confront him, only to run into, attack, and knock out Rooney, who flees while she calls the police; when they arrive, they arrest her for filing a false report and contact her mother to collect her. While

waiting, she meets a juvenile delinquent (Charlie Sheen) who advises her not to worry so much about Ferris. Mrs. Bueller (Cindy Pickett) arrives at the station, upset about having to forgo a house sale, only to find Jeanie kissing the delinquent, infuriating her more.

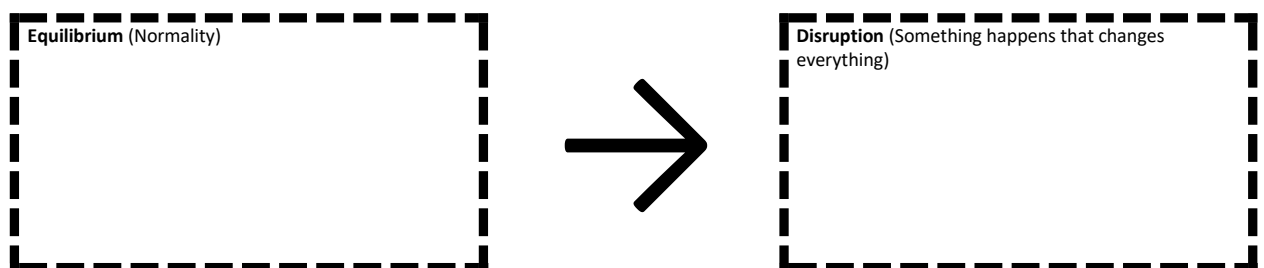
Ferris and his friends collect the Ferrari and depart for home, but shortly discover many miles have been added to the odometer and Cameron becomes catatonic. Back at Cameron's garage, Ferris raises the car on a jack and runs it in reverse to try to take miles off the odometer without success. Cameron finally snaps, and lets out his anger against his controlling father by repeatedly kicking the car. This causes it to fall off the jack and race in reverse through the back of the garage and into the ravine below. Ferris offers to take the blame, but Cameron asserts he will stand up against his father.

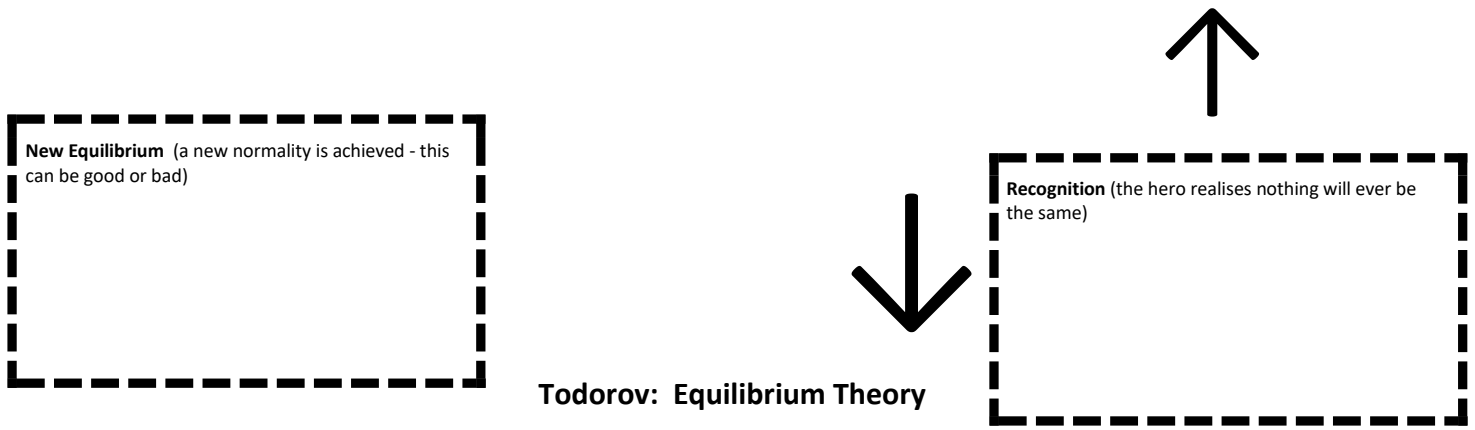
Ferris returns Sloane home and realises his parents are due home soon. As he races on foot through the neighbourhood he is nearly hit by Jeanie, who is driving their mother home. She speeds off trying to beat Ferris home. Ferris makes it home first to find Rooney waiting for him outside. Jeanie races into the house as their mother talks to their father about her behaviour that day. Jeanie discovers Rooney threatening Ferris and thanks Rooney for helping return Ferris from the hospital. She shows Rooney his wallet that she had found from his earlier break-in. Rooney flees from the family dog while Ferris rushes back to his bedroom to greet his parents while feigning his waning illness. As they leave, Ferris reminds the audience, "Life moves pretty fast. If you don't stop and look around once in a while, you could miss it."

During the end credits, a defeated Rooney heads home and is picked up by a school bus, further humiliated by the students. After the credits, Ferris tells the audience the film is over and to go home. Plato runs to the observatory and barricades himself inside as more police converge including Fremick who, with Frank and Carol, was searching for Jim. Jim and Judy follow Plato into the observatory, where Jim persuades Plato to trade the gun for his red jacket; Jim quietly removes the ammunition before returning it, and then convinces Plato to come outside. But when the police notice that Plato still has the gun they shoot Plato down as he charges them, unaware that Jim had removed the bullets. Frank comforts his grieving son, vowing to be a stronger father. Now reconciled to his parents, Jim introduces them to Judy.

## Narrative

Using Todorov's Equilibrium Theory plot out the main events from the film using Jim's perspective.





Name of Film: :



### Binary Oppositions (Levi Strauss)

Binary oppositions are oppositions that create conflict, which then drive along the narrative. Make a list of binary oppositions in *Ferris Bueller's Day Off*. They can be characters, places, ideas or events.

V

V

V

V

V

### Three-Act Structure

Can you split the narrative of Ferris Bueller into the simple Three Act Structure

# The Three-Act Structure

ACT I



ACT II

ACT III



● Plot Point (a major twist that provokes the beginning of a new act.)

## Characters

| Characters   | Describe them - who they are, where they live, age, gender personality type etc. | Are they a stereotype, countertype, flat or rounded character? |
|--|--|--|
| Ferris Bueller   |  |  |
|  |  |  |
| Cameron Frye   |  |  |
|  |  |  |
| Sloane Peterson  |  |  |

**Jeannie Bueller****Edward Rooney****Tom Bueller****Katie Bueller****Propps' Character Types**

Vladimir Propp suggests that most stories are based on the same character types again and again. In some stories characters can fulfil more than one of Propp's types (like a mentor can also be a dispatcher etc). Some may not necessarily be a person for example 'the princess' may be an idea like 'truth' or 'justice' or 'peace'. Can you spot them in Ferris Bueller's Day Off?



### Stereotypes

Teen films often rely on narrow stereotyped characters such as 'the nerd' 'the popular girl' the bully' etc . The reliance on stereotypes in teen films is summarised in another teen film of the 1980s *The Breakfast Club* where in the final scene there is a monologue voiceover addressed to the teacher where each of the teenage characters describes themselves in those terms.

Do the characters in Ferris Bueller conform of subvert these stereotypes?

DEAR MR. VERNON,

WE ACCEPT THE FACT THAT WE HAD TO SACRIFICE A WHOLE SATURDAY IN DETENTION FOR WHATEVER IT WAS WE DID WRONG.

BUT WE THINK YOU'RE CRAZY TO MAKE US WRITE THIS ESSAY TELLING YOU WHO WE THINK WE ARE. YOU SEE US AS YOU WANT TO SEE US. IN THE SIMPLEST TERMS, IN THE MOST CONVENIENT DEFINITIONS. BUT WHAT WE FOUND OUT IS THAT EACH ONE OF US IS A BRAIN...

...AND AN ATHLETE...

...AND A BASKET CASE...

...A PRINCESS...

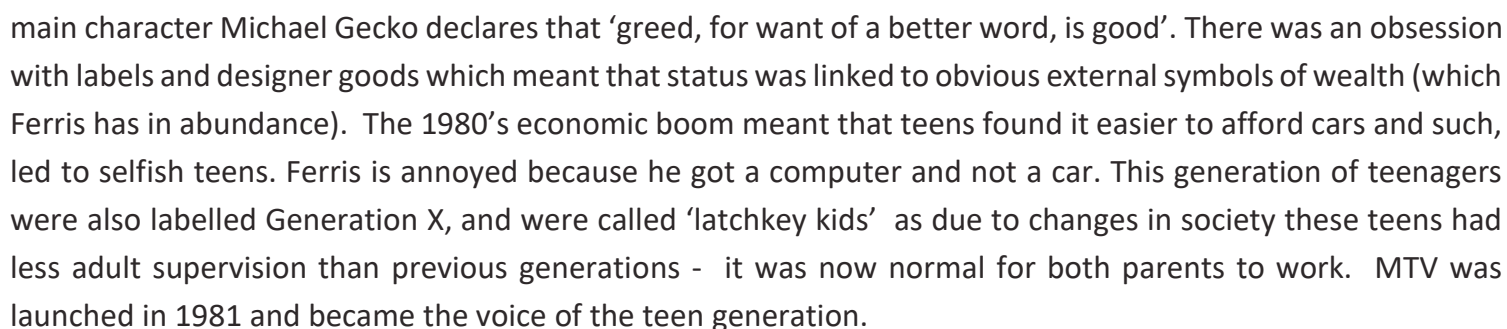
...AND A CRIMINAL...

DOES THAT ANSWER YOUR QUESTION?

SINCERELY YOURS, THE BREAKFAST CLUB.







**Task:** After reading the context section, answer the following questions on the context of Ferris Bueller's Day Off (you may wish to do additional research.)

1. What were the main concerns of 1980s America?
2. How can we see this reflected in *Ferris Bueller's Day Off*?

3. What do we mean by 'consumer culture'?

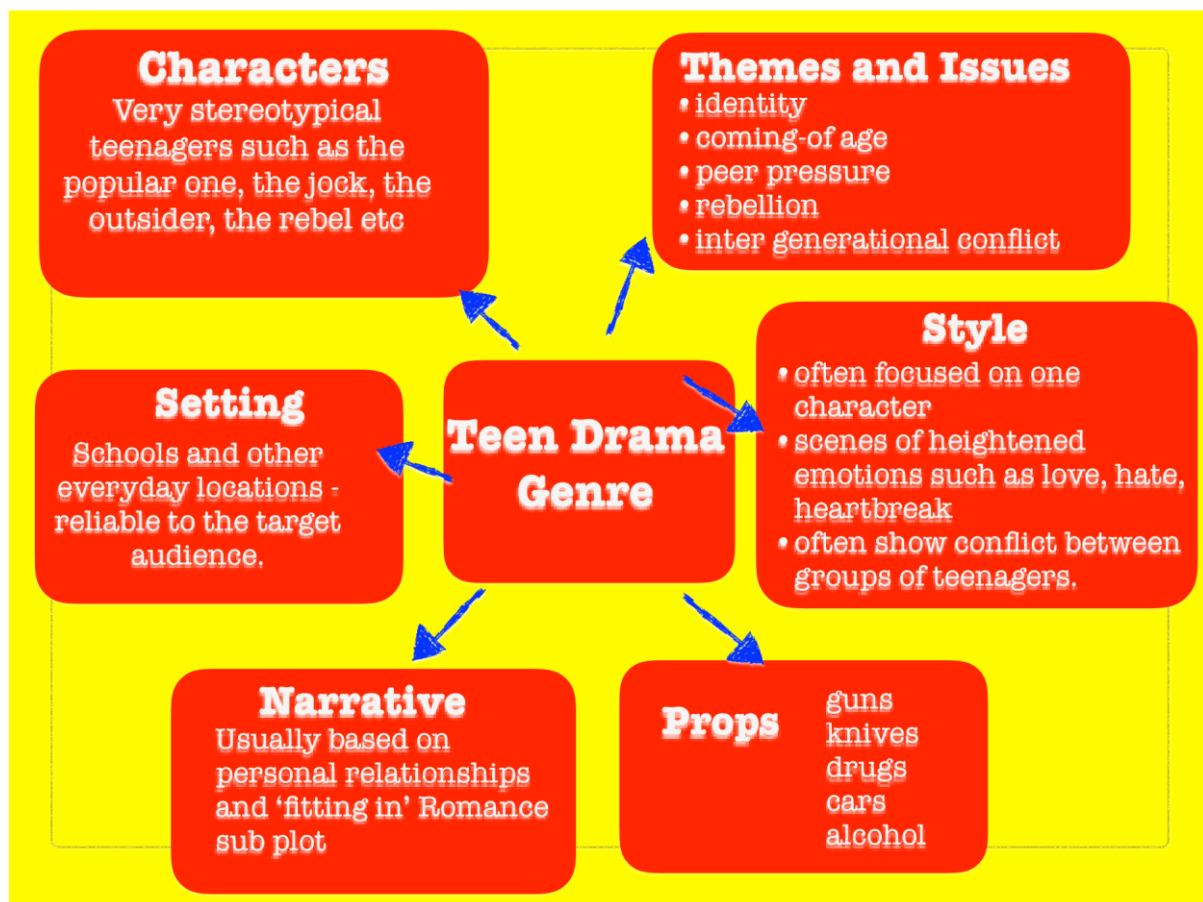
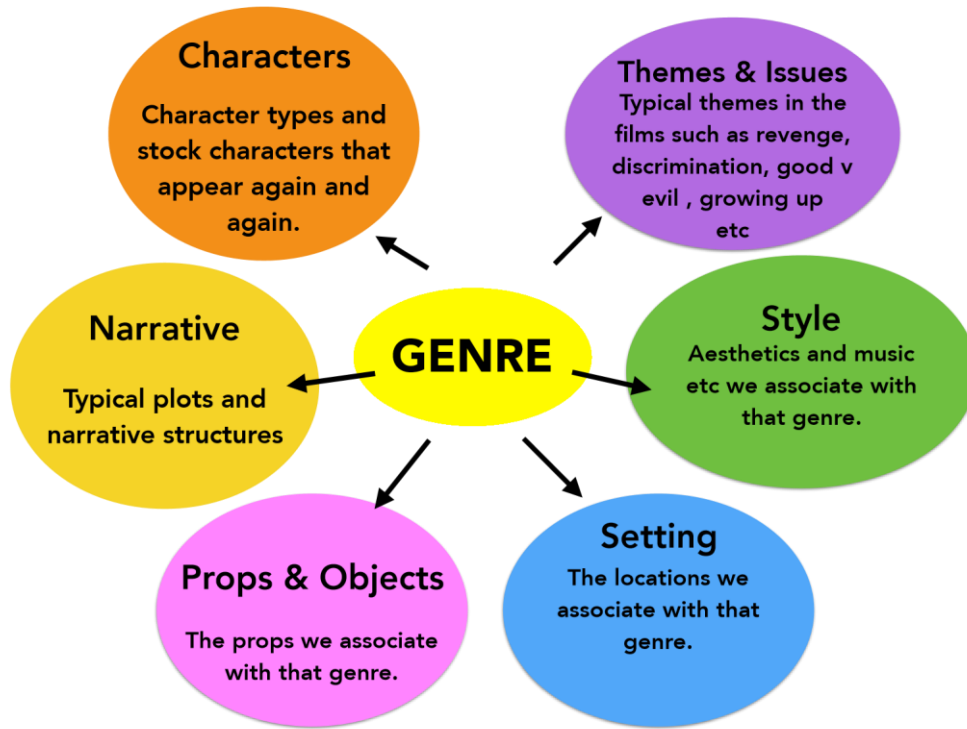
4. How do we see consumer culture reflected in Ferris Bueller's Day Off?

5. What do we mean by 'latchkey' children?

6. How did the phrase 'greed is good' summarise the 1980s?

## Genre

Ferris Bueller's Day Off is a teenage comedy film. Genres rely on directors using recognisable elements again and again, so that the audience of a film can instantly know what the genre is from those elements. These are called the 'codes & conventions' - the rules of a specific genre that dictate typical narratives and representations.



### TASK

Look at the typical codes and conventions of the teen film, then in the table below describe how *Ferris Bueller's Day Off* shows us these conventions.

| Genre Convention | What is typical in Ferris Bueller's Day Off? |
|------------------|--|
|------------------|--|

|                          |  |
|--------------------------|--|
| <b>Characters</b>        |  |
| <b>Themes and Issues</b> |  |
| <b>Settings</b>          |  |
| <b>Style</b>             |  |
| <b>Props</b>             |  |
| <b>Narrative</b>         |  |

## Genre - Why?

According to film theorist Steve Neale , film genre relies on the idea of *repetition* and *difference*. Films have to *repeat* the same codes and conventions, so that audiences are familiar and comfortable with what they are watching and are fairly confident before viewing that a film will contain some elements that they will enjoy (based on their experiences of watching other films of that genre') . However, a film must be *different* enough to engage them and show them something new or else they will become bored.

### Why do film producers like genre?

Film producers like genre films as they can be almost certain that there is an audience for their film, based on the success of previous films of that genre. Films are very expensive to produce and distribute therefore a genre film can help guarantee some success.

### Why do audiences like genre?

Genres help audiences pick films that they will enjoy. This is based on an audience's previous enjoyment of films of the same genre.



#### Quotes -

**'Life moves pretty fast. If you don't stop and look around once in a while, you could miss it.'**

**'The question isn't 'what are we going to do', the question is 'what aren't we going to do?''**

**'You killed the car'.**



| Scene Analysis One   |                                     | Scene:   |
|--|-------------------------------------|--|
|  | Technique (name it and describe it) | What does it tell the audience/what are its connotation. |
| <b>Mise-en-scene</b><br><b>(3 elements)</b><br>costume/props/<br>setting/ hair &<br>make up/body<br>language |                                     |  |
|  |                                     |  |
|  |                                     |  |
| <b>Sound</b><br><b>(2 examples)</b><br>diegetic/non<br>diegetic/dialogue/<br>music                           |                                     |  |
|  |                                     |  |
| <b>Cinematography</b><br><b>(3 examples)</b><br>shot/angle/<br>movement                                      |                                     |  |
|  |                                     |  |
|  |                                     |  |
| <b>Editing</b><br><b>(2 examples)</b><br>style/pace/<br>speed  |                                     |  |
|  |                                     |  |

- 1) Which part of the narrative is the scene?
- 2) How do the aesthetics reflect the mood of the scene?
- 3) What representations are offered in the scene?
- 4) What genre conventions are shown?
- 5) How does the scene develop major characters?



| Scene Analysis Two  |                                     | Scene:   |
|---|-------------------------------------|--|
|   | Technique (name it and describe it) | What does it tell the audience/what are its connotation. |
| <b>Mise-en-scene</b><br>(3 elements)<br>costume/props/<br>setting/ hair &<br>make up/body<br>language |                                     |  |
|   |                                     |  |
|   |                                     |  |
| <b>Sound</b><br>(2 examples)<br>diegetic/non<br>diegetic/<br>dialogue/music                           |                                     |  |
|   |                                     |  |
| <b>Cinematograph<br/>y</b><br>(3 examples)<br>shot/angle/<br>movement                                 |                                     |  |
|   |                                     |  |
|   |                                     |  |
| <b>Editing</b><br>(2 examples)<br>style/pace/<br>speed  |                                     |  |
|   |                                     |  |

6) How are the messages and values of the film shown in the scene?

- 1) What part in the narrative does the scene play?
- 2) How do the aesthetics reflect the mood of the scene?
- 3) What representations are offered in the scene?
- 4) What genre conventions are shown?
- 5) How does the scene develop major characters?

**Scene Analysis Three**

**Scene:**

**Technique (name it and describe it)**

**What does it tell the audience/what are its connotation.**

**Mise-en-scene  
(3 elements)  
costume/props/  
setting/ hair &  
make up/body  
language**

**Sound  
(2 examples)  
diegetic/non  
diegetic/dialogue/  
music**

**Cinematography  
(3 examples)  
shot/angle/  
movement**

**Editing  
(2 examples)  
style/pace/  
speed**

scene?

- 1) What part in the narrative does the scene play?
- 2) How do the aesthetics reflect the mood of the scene?
- 3) What representations are offered in the scene?
- 4) What genre conventions are shown?
- 5) How does the scene develop major characters?

## GCSE FILM STUDIES: KEY TERMS

**REMEMBER** marks in the exam come from your ability to use these words and apply them to analyse your focus films - **SO GET THEM IN YOUR ANSWERS!**

### Film FORM

#### CINEMATOGRAPHY: REFERS TO THE CHOICE OF SHOT, THE ANGLE AND HOW THE CAMERA MOVES

##### Camera Shots

|                                |  |
|--------------------------------|--|
| <b>Close Up shot (CU)</b>      | A shot that is close to its subject, e.g the head and shoulders of a subject to show facial expression or to focus on a prop. Extreme close ups are just the face or part of the face (or prop). Close ups are used to emphasise someone or something. |
| <b>Medium Shot (MS)</b>        | Contains a figure from around the knees upwards and part of the setting. Normally used for dialogue.   |
| <b>Long shot (LS)</b>          | This is a complete view of a character or characters (with costume) and sometimes their setting; we can gain a full sense of <u>who</u> and <u>where</u> they are, as well as the relationships between characters.                                    |
| <b>Extreme Long shot (ELS)</b> | A shot from distance that shows us <u>where</u> (and when) we are. If this is at the beginning of a film, it is called an <b>Establishing Shot</b> .   |

##### Camera Angles

|                     |  |
|---------------------|--|
| <b>Low Angle</b>    | A shot taken from close to the ground looking up at the character or action, thus making it look larger and/or more powerful.  |
| <b>High Angle</b>   | A shot taken from higher up looking down on the character or action, thus making it look smaller/more vulnerable.  |
| <b>Canted Angle</b> | A shot on a skewed or uneven angle which is used to create a sense of confusion or replicate adrenaline rush in something like a fight sequence.   |
| <b>Crane Shot</b>   | A shot from a camera mounted on a large structure, capable of achieving high wide shots and great scales of movement. This is used to exaggerate movements and pace of the action (often used in action or chase sequences). |
| <b>Aerial Shot</b>  | A shot usually from a helicopter looking down on the setting or the action; this is sometimes called a bird's eye view shot and is used when creating a sense of scale or spectacle.   |

##### Camera Movement

|                       |  |
|-----------------------|--|
| <b>Steadicam Shot</b> | A smooth hand held shot, achieved by mounting the camera onto a harness, which absorbs most of the shocks and stutters as the operator moves through the action, allows the audience to feel close to the action without confusing them. |
|-----------------------|--|

**6) How are the messages and values of the film shown in the scene?**

|                      |  |
|----------------------|--|
| <b>Track</b>         | A smooth shot which moves through the action, usually following the movements of a character, may also highlight the pace at which things are happen |
| <b>Pan</b>           | A camera movement where the camera head swivels in a horizontal or flat motion   |
| <b>Shallow Focus</b> | a depth of shot in which the actions in the background are blurred, to focus the audience on events in the foreground                                |

|                           |   |
|---------------------------|---|
| <b>Pull Focus</b>         | A shot in which distant objects or action is brought to the foreground, or vice versa   |
| <b>SOUND</b>              |   |
| <b>Diegetic Sound</b>     | These are sounds that are meant to be naturally occurring in the scene, such as punches, traffic sounds, footsteps etc. Sometimes these diegetic sounds are amplified to exaggerate the effect they have; i.e. amplified punching sounds make a fight seem more brutal. |
| <b>Non-Diegetic Sound</b> | These are added sounds usually music or a voice over that are over the top of the scene. These are sounds that the characters are not meant to hear, only the audience.   |
| <b>Dialogue</b>           | The words spoken by the actors  |
| <b>Voiceover</b>          | Spoken words over the film by a character who is not necessarily on screen  |
| <b>Soundtrack</b>         | This means <b>ANY</b> kind of sound on the film. It is made up of four parts 1) Dialogue (human voice) 2) Sound effects 3) Music 4) Silence   |
| <b>Soundscape</b>         | The combination of sounds used to create a particular environment or atmosphere.  |
| <b>Pleonastic Sound</b>   | Exaggerated sounds that help create genre e.g. the light sabers in Star Wars or the bangs and crashes in superhero films.   |
| <b>Contrapuntal</b>       | When what we see does not match what we hearing in either mood or tone. This is very disorientating for the audience.   |

**EDITING:** This refers to the ways the camera shots are pieced together into a sequence, or anything that happens to the footage in the editing suite, such as special effects

|                         |   |
|-------------------------|---|
| <b>Cross-cutting</b>    | This is cutting between two or more storylines, that are perhaps linked, to show they are happening at the same time.   |
| <b>Shot-reverseshot</b> | This style shows one character interacting with another who is off screen, then cuts to the other character then back to the first character again; is used to show a conflict or alternatively to show a relationship. |
| <b>Fast Paced Cuts</b>  | This style pieces lots of shots/ quick cuts placed together in a fast sequence to create a sense of urgency, hurry, panic, adrenaline etc   |
| <b>CGI</b>              | Computer Generated Images , added special effects which add a sense of spectacle, wonder, amazement etc   |
| <b>Slow Motion</b>      | Where events look to happen slowly for added drama and suspense   |

**MISE-EN-SCENE:** This means everything placed in the frame (what we can see in each shot).



|                               |   |
|-------------------------------|---|
| <b>Props</b>                  | The objects that are in the scene   |
| <b>Setting</b>                | Where we are can tell us a lot about the mood or atmosphere a director wants to create. A tiny room is claustrophobic. A desert can be isolating. A large urban setting in a Superhero film shows us that there is lots of potential for destruction.   |
| <b>Costume</b>                | Sometimes called <b>Dress Codes</b> . What the characters are wearing and what meanings (connotations) we can take from them.   |
| <b>NVC</b>                    | <b>None Verbal Communication</b> includes body language, movement, positioning within the frame, facial expressions and the way two or more characters are placed in relation to each other. A huge part of human communication is by body and facial language so we pick up lots of information and meanings (connotations) from this aspect of the mise-en-scene.   |
| <b>Colour</b>                 | Also called <b>colour codes</b> . These can relate much of the mood or atmosphere the director is trying to create as certain colours have distinct <b>connotations</b> . The range of colours in a scene is sometimes called the <b>colour palette</b> .   |
| <b>Lighting</b>               | <b>High key lighting</b> - when a scene is lit from many sources to create a natural lit environment.<br><b>Low Key Lighting</b> - when light is from a few sources so we get areas of light and lots of shadow.  |
| <b>Make up and hairstyles</b> | These can tell us lots about the characters such as where in time/place they are from or other information.   |
| <b>Film Meaning</b>           |   |
| <b>Aesthetics</b>             | The distinctive visual style of the film. can be made up of cinematography, lighting, mis-en-scene and effects of editing.  |
| <b>Representation</b>         | The way in which people, and social groups are 're-presented' to the audience. in the world of the film.<br>Social groups include: gender, class, disability, sexuality, culture and ethnicity,.<br><b>Stereotype</b> : A standardised version of a social group (often very narrow)<br><b>Countertype</b> : A positive version of a previously negative representation of a social group e.g Hit Girl is a countertype to the usually sexualised female superhero. |
| <b>Flat Characters</b>        | Characters that are very stereotyped and show little development during the film. Koobus from <i>District 9</i> could be seen like this.  |
| <b>Rounded Characters</b>     | Characters that grow and develop during a film.   |
| <b>Themes and Issues</b>      | The messages that are passed on through film texts such as good always triumphs over evil or one person can make a difference. Other ones that are often in superhero films are 'technology and its power'.   |

|                         |  |
|-------------------------|--|
| <b>Genre</b>            | The type of film. This information is relayed to the audience through every part of the film's micro and macro language. Sometimes a film may mix together elements from two or more genres; this is called a <b>hybrid</b> genre. |
| <b>Plot</b>             | The story of the film  |
| <b>Narrative</b>        | How the plot is told.  |
| <b>Linear Narrative</b> | A narrative that unfolds in chronological order. <i>Cause and Effect</i> usually propel the narrative forward.   |

| Film Meaning                 |   |
|------------------------------|---|
| <b>Three Act Structure</b>   | A very simple way of organising a narrative <b>Act 1: Exposition</b> is the beginning; <b>Act 2: Development</b> is the rising action and tension in the narrative. <b>Act 3: Denouement</b> is the ending.   |
| <b>Equilibrium Theory</b>    | Todorov's idea that narratives work their way through a cycle: equilibrium, disruption, recognition, attempt to repair and new equilibrium.   |
| <b>Binary Oppositions</b>    | Two oppositional forces that can be identified in a text e.g light/dark, good/evil, life/death, female/male etc The tension between them helps to drive the narrative or suggest what is going to happen.   |
| <b>Hero's Journey</b>        | Also called the monomyth. A type of narrative that is focused on the development of a central character as they make the journey from ordinary to extra ordinary - District 9 and Spirited away are examples of this but also Attach the Block (Moses) and Tsotsi could be seen in these terms. |
| <b>Character Types</b>       | Characters that fall into easily identified roles in the narrative such as hero, villain, sidekick, mentor, love interest etc Vladimir Propp suggested that there are seven basic character types.  |
| <b>Action Codes</b>          | Easily identified pieces of narrative or set scenes in a film that tell the audience what genre the film is such as a car chase sequence in an action film.   |
| <b>Enigma Codes</b>          | Questions posed in a film text that make the audience want to watch or keep watching to find the answers out such as 'who is the killer?', "will they get together?" etc  |
| <b>Iconography</b>           | Visual clues that give the audience cause to what genre the film is; for example, mask, capes, badges etc are all part of the <i>iconography</i> of Superhero films.  |
| <b>Codes and Conventions</b> | A regularly used element or feature that has become typical of the genre.   |
| <b>Connotation:</b>          | The suggested meanings of a colour, image, word etc, ie, red has connotations of blood, danger, violence, but also love, romance and nobility.  |
| <b>Versimilitude</b>         | The way that a film convinces the audience that what they are seeing is 'real'.   |

### Sample Questions

**US film 1961-90**

Answer **question 2** in relation to the film produced between **1961 and 1990** from your chosen comparative study films:

- *Raiders of the Lost Ark* (1981)
- *Grease* (1978)
- *Witness* (1985)
- *Ferris Bueller's Day Off* (1986)
- *E.T. the Extra-Terrestrial* (1982).

2. (a) Identify **one** example of cinematography used in your chosen film. [1]
- (b) Briefly explain what this example of cinematography typically suggests. [4]
- (c) Explore how this example of cinematography is used in **one** sequence from your chosen film. [10]

Answer **question 2** in relation to the film produced between **1961 and 1990** from your chosen comparative study films:

- *Raiders of the Lost Ark* (1981)
- *Grease* (1978)
- *Ferris Bueller's Day Off* (1986)
- *Witness* (1985)
- *E.T. the Extra-Terrestrial* (1982).

- 2 1 Identify **one** female character featured in your chosen film. [1]
- 2 2 Briefly outline how this character might be considered 'stereotypical'. [4]
- 2 3 Explore how costume, hair and make-up represent key female characters from your chosen film. [10]

**Question 3**

The final question in section A will ask you to compare and contrast *Rebel Without a Cause* and *Ferris Bueller's Day Off*. Make sure you discuss both films and as far as possible, give equal weight to both films. If the question is about **themes** always link them to the **context** of the films (how they show us the society in which they were created - the 1950s and 1980s) You must **connect** this to analysis of the **film form** and pack in as much **film language** as you can! Here are two examples of the comparative question.

Answer **question 3** in relation to **both** your chosen comparative study films:

- *King Solomon's Mines* (1950) and *Raiders of the Lost Ark* (1981)
- *Singin' in the Rain* (1952) and *Grease* (1978)
- *Rear Window* (1954) and *Witness* (1985)
- *Rebel without a Cause* (1955) and *Ferris Bueller's Day Off* (1986)
- *Invasion of the Body Snatchers* (1956) and *E.T. the Extra-Terrestrial* (1982).

3

Compare what happens to key male characters at the end of your chosen films.

In your answer, you may consider:

- the narrative and ending of the films
- what the ending says about the films' messages and themes
- how the characters are represented at the end.

[20]

### US film comparative study

Answer **question 3** in relation to **both** your chosen comparative study films:

- *King Solomon's Mines* (1950) and *Raiders of the Lost Ark* (1981)
- *Singin' in the Rain* (1952) and *Grease* (1978)
- *Rear Window* (1954) and *Witness* (1985)
- *Rebel without a Cause* (1955) and *Ferris Bueller's Day Off* (1986)
- *Invasion of the Body Snatchers* (1956) and *E.T. the Extra-Terrestrial* (1982).

3. Compare how the same theme is explored in each of your comparative study films.

In your answer, you should consider:

- how characters and narratives illustrate the theme you have identified
- similarities between the way the theme you have identified is explored in each of your films
- differences between the way the theme you have identified is explored in each of your films.

[20]

### Task

Annotate the posters from *Ferris Bueller's Day Off* to show how the images, written codes and layout connote the genre and themes of the film.

**LEISURE**



**FERRIS BU  
DAY O**

One man's struggle to

PG-13 PARENTS STRONGLY CAUTIONED  
Some Material May Be Inappropriate for Children Under 13

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Image and layout

Text



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