

423/01

FILM STUDIES FS3

MESSAGES AND VALUES – BRITISH AND IRISH CINEMA

A.M. MONDAY, 16 January 2006

(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: *Went the Day Well* and *Fires Were Started*.

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. In the films you have studied, do film-makers show that different class backgrounds influence people's response to being at war?

Or, 2. Do the films you have studied convey a sense of a nation working together?

Swinging Britain 1963-1973

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

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. In the films you have studied, what are some of the different ways that people experience 'Swinging Britain'?

Or, 4. In the films you have studied, how do film-makers show a sense of social change cinematically?

Passions and Repressions

Focus films: *Brief Encounter* and *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. Do the films you have studied show that giving in to passion is dangerous and sometimes disastrous?

Or, 6. In the films you have studied, compare some of the different ways in which film-makers present repression.

Social and Political Conflict

Focus films: *It Happened Here* and *Bloody Sunday*.

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 have you found interesting in different characters' reactions to social and/or political conflict in the films you have studied?

Or, 8. How do film-makers portray political confrontation 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 important is a sense of belonging to male characters in the films you have studied for this topic?
- Or, 10.** What messages and values about Scottish national identity have you discovered in the films you have studied for this topic?

Comedy**Focus films: *The Ladykillers* and *East is East*.**

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.** In the films you have studied, does comedy allow film-makers more freedom to express ideas than in serious films?
- Or, 12.** How do visual comedy and/or performance communicate messages and values in the films you have studied for this topic?

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 Third Man (Reed, 1949)
Goldfinger (Hamilton, 1964)
The Wicker Man (Hardy, 1973)
Jubilee (Jarman, 1977)
Chariots of Fire (Hudson, 1981)
My Beautiful Laundrette (Frears, 1985)

Secrets and Lies (Leigh, 1996)
My Son the Fanatic (Prasad, 1997)
House of America (Evans, 1997)
Elizabeth (Kapur, 1998)
Croupier (Hodges, 1998)
Chicken Run (Lord and Park, 2000)
Sweet Sixteen (Loach, 2002)

Answer **one** question from this section.

- Either, 13.** How does the opening sequence of your Close Study film establish messages and values and/or narrative clues through sound and image?
- Or, 14.** Does your understanding of the genre of the film and/or the director's other work increase your enjoyment and understanding of your Close Study film?
- Or, 15.** In what ways has the study of the context of production and/or audiences increased your understanding of your Close Study film?