

423/01

FILM STUDIES FS3

MESSAGES AND VALUES – BRITISH AND IRISH CINEMA

P.M. TUESDAY, 22 May 2007

(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 have sound and image reinforced the idea of community **or** national identity in the films you have studied?

Or, 2. How have the film-makers represented social class in the films that you have studied?

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 the film-makers use cinematography to capture different aspects of this period in the films you have studied?

Or, 4. Discuss how sexual behaviour is represented in the films you have studied.

Passions and Repressions

Focus films: *Black Narcissus* 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. How do film-makers use cinematography and/or mise-en-scène to convey pressures on particular characters in the films you have studied?

Or, 6. Discuss the different ways in which passion is represented 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. In the films you have studied, how are some of the significant social **or** political issues represented?

Or, 8. How does cinematography reinforce 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 are images of Scotland constructed by the film-makers in the films you have studied?
- Or, 10.** How do the film-makers convey a sense of community in the films you have studied?

Comedy**Focus films: *The Ladykillers* 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.** In the films you have studied, how important are performances in creating comedy?
- Or, 12.** How are key male characters represented in the comedy 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 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 far does the final sequence of your chosen film reinforce its messages and values through image and sound?
- Or, 14.** How has your understanding and enjoyment of your chosen film been informed by your knowledge of **either** its genre **or** its production context?
- Or, 15.** How has your understanding of your chosen film been informed by your knowledge of other people's responses, such as those of film reviewers?