

423/01

FILM STUDIES FS3

MESSAGES AND VALUES – BRITISH AND IRISH CINEMA

A.M. TUESDAY, 23 May 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** be 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. How do sound and image contribute to the sense of conflict in the films you have studied?

Or, 2. In the films you have studied for this topic, how do key characters change in response to events?

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. Is social background important to the way that characters experience 'Swinging Britain'?

Or, 4. How do **two** or more micro features (cinematography, mise-en-scène, editing and sound) create a sense of freedom and/or restriction in the films you have studied?

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. How do film-makers draw you into the emotional world of key characters? You may if you wish focus on just one character from **each** of your chosen films.

Or, 6. In the films you have studied, how far are the actions of the characters determined by the social world in which they live?

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. How far do personal values affect the ways key characters respond to conflict in the films you have studied?

Or, 8. How important is cinematography and/or editing in communicating social or political conflict?

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.** What are some of the different images of Scotland presented in the films you have studied?
- Or, 10.** What do you find interesting in the representation of different communities in the films you have studied for this topic?

Comedy**Focus films: *The Ladykillers* (1955) 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 for this topic, do the film-makers use exaggeration simply to make us laugh?
- Or, 12.** 'Comedy often makes us feel uncomfortable.' From your experience of studying films for this topic, how far do you agree?

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)
Goldfinger (Hamilton, 1964)
The Wicker Man (Hardy, 1973)
Jubilee (Jarman, 1977)
Chariots of Fire (Hudson, 1981)
Drowning By Numbers (Greenaway, 1988)

Hedd Wyn (Turner, 1992)
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)
Dirty Pretty Things (Frears, 2002)

- Either, 13.** How does a key sequence from your chosen film communicate its messages and values through sound and image?
- Or, 14.** How has your understanding of your Close Study film been influenced by other people's responses in, for example, websites, fanzines and reviews?
- Or, 15.** How has your understanding of your Close Study film been increased by comparing it with other films by the same director?