

423/01

FILM STUDIES FS3

MESSAGES AND VALUES – BRITISH AND IRISH CINEMA

A.M. TUESDAY, 16 January 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: *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. Discuss how the film-makers have used cinematography and/or editing to create drama and tension in the films you have studied.

Or, 2. What do you think are the most significant messages and values in the films you have studied?

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. Discuss how social class is represented through sound and image in the films you have studied.

Or, 4. Do film-makers represent men and women differently in the narratives of 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. What do you think are some of the most significant issues in the films you have studied?

Or, 6. How do film-makers use mise-en-scène and/or sound to convey repression in the films you have studied?

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 do the film-makers represent class and/or regional identity in the films you have studied?

Or, 8. Discuss one or two key characters' experience of social and political 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 do the films you have studied explore questions of Scottish identity?

Or, 10. How important are locations to the films you have studied?

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. Discuss how comedy deals with serious issues in the films you have studied.

Or, 12. How do film-makers use stereotypes in 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)

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. With reference to a key sequence in your chosen film show how its cinematography and mise-en-scène convey the film's most important messages and values.

Or, 14. How does background information about your film inform your response to it?

Or, 15. How has your study of **either** narrative **or** genre increased your understanding and enjoyment of your chosen film?