

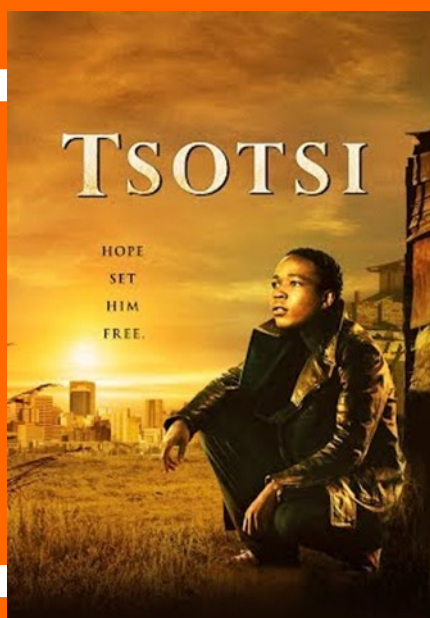
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Year 11 Film Knowledge Booklet

Term 4

Name:

Class:



Film Studies GCSE—Overview

Component 1: Key Developments in US Film

Written examination: 1 hour 30 minutes

35% of qualification

This component assesses knowledge and understanding of **three** US films chosen from a range of options.

Assessment consists of **four** questions on **one** pair of US mainstream films and **one** US independent film:

Section A: US film comparative study

- **one** stepped question on the **first** of the chosen pair of films (produced between 1930 and 1960)
- **one** stepped question on the **second** of the chosen pair of films (produced between 1961 and 1990)
- **one** question requiring a comparison of the chosen pair of films

Section B: Key developments in film and film technology

- **one** multi-part question on developments in film and film technology

Section C: US independent film

- **one** question on one US independent film.

Component 2: Global Film: Narrative, Representation and Film Style

Written examination: 1 hour 30 minutes

35% of qualification

This component assesses knowledge and understanding of **three** global films produced outside the US chosen from a range of options.

Assessment consists of **three** questions in three sections:

- **Section A:** **one** stepped question on one global English language film
- **Section B:** **one** stepped question on one global non-English language film
- **Section C:** **one** stepped question on one contemporary UK film.

Component 3: Production

Non-exam assessment

30% of qualification

This component assesses the ability to apply knowledge and understanding of film to a production and its accompanying evaluative analysis. Learners produce:

- **one** genre-based film extract (**either** from a film **or** from a screenplay)
- **one** evaluative analysis of the production, where learners analyse and evaluate their production in relation to comparable, professionally-produced films or screenplays.

Tsotsi

(2005, Hood SA, UK)

Representation Focus

Key Sequences

1: Opening sequence 00.00 - 05.05

<https://www.youtube.com/watch?v=SmXW4fkMTXY>

2: 'Come and hold my hand' 6.03 - 7.23

<https://www.youtube.com/watch?v=jVNHidjRHoA>

Key Elements of Film Form (Micro Features)

Cinematography (including Lighting)

- The opening sequence wastes no time in introducing us to the characters and their relationships. We see a series of close ups of Aap, Butcher and Boston's hands as they gamble with money and dice, which could indicate the themes of luck, fate and destiny. We also see a close up of the bracelet which could suggest the potential for violence and the slow motion shot of the dice signals the stylised filmmaking as well as the theme.
- As the gang walk through the township the camera's dollying is motivated by movement of Tsotsi as close ups pick him out from the group. He is also favoured by point of view shots of the other young gangsters to whom he gestures.
- During the stake out (SE1) we see Tsotsi's point of view of several victims before he concentrates on one we get tighter shots of.
- Sequence 2 occurs 40 mins into the film by which time Tsotsi has 'acquired' the baby, sought out Miriam to feed him and named him 'David'. Tsotsi's shack is a candle lit and much more peaceful place than it was in the opening sequence.
- We are looking into Tsotsi's home rather than out of it as before and a stream of light from outside falls on Tsotsi and the baby, linking them in the frame as he puts the baby down on his bed.
- The half lit nature of Tsotsi's face as he watches the baby settle suggests the two sides of his character, which are battling with each other.

Mise-en-Scène

- In the opening shots Tsotsi is shown separate from his gang as they play the dice game in his (very basic) house. As he looks out of the window perhaps he is already longing for a better and different life. He walks in front of them through the township – as the leader.

- The transition from the township to the city is marked by notably different colour palettes (reddish brown becomes grey blue) as well as levels of development. The huge HIV/Aids poster which dwarfs them in the station is worth noting though.
- Facial expressions during and after the murder give a clear indication of the different characters. Butcher looks in to the eyes of the victim, showing no remorse, while Aap looks at the others for some indication as to how to react and Boston is shocked and sickened. Tsotsi is harder to read, alternating between a stony impassive expression and occasional looks of fear.
- In sequence 2 we see a much more peaceful Tsotsi's home as he settles the baby by candlelight and we see a flashback to the home that Tsotsi grew up in. We see Tsotsi as a child again looking at someone in bed. This time it is his mother, who is clearly very sick. She looks at him, calls his name, David, and asks him to hold her hand. He does so briefly as a candle flickers in the foreground exactly as it does in the Tsotsi's shack.

Editing

- In the opening sequence the initial shots are of hands, dice, beer, money and the bradawl before we see an establishing shot of the group. This series of shots combined with the impatient voices of characters makes for curiosity and directs us towards the themes of chance, fate and violence.
- The stakeout sequence in the train station features editing around shots of Tsotsi's point of view as he targets his victim. The shots become shorter + faster when he makes his decision.
- In sequence 2 editing is employed to crosscut between Tsotsi looking at baby David in the present, and the child Tsotsi looking at his sick mother. The cutting creates the feeling of a unified geographical space so that the paralleling of these events is reinforced.

Sound

- Initially in the opening shots the other members of Tsotsi's gang speak about their game before asking Tsotsi what they will do tonight. He is clearly the one to whom they all defer. He says nothing before we cut to them following him through the township, where he still remains silent despite the taunting of Fela about his driving.
- The 'Kwaito' music that begins as they leave provides energy and a contemporary feel as a hybrid between familiar black urban music and an indigenous South African sound.
- During the stake-out rattling sounds are used to reinforce the idea of Tsotsi hunting. This gives us the idea that he is seeking out his prey. We hear a faint heart beat as Tsotsi scouts the train station, to build the tension. When they follow him to the train the rattling sounds get louder, connoting something is about to happen. The sound comes to a sudden stop when Butcher's weapon pierces the man's skin and we cut to several close ups of the groups' faces showing their different reactions.
- In sequence 2 the quiet diegetic sounds are accompanied by music which is the quiet calm of African wind instruments, contrasting with the 'Kwaito' in the opening sequence.
- Before we cut to the flashback we hear a voice say 'David' as Tsotsi sits in his shack. We don't realise this is his mother until we cut to her, beckoning from her bed moments later.

Contexts

Social

- Set in contemporary South Africa, in the township of Soweto, where post-Apartheid survival is still a fraught process for many South Africans, who struggle to get out of poverty. Tsotsi (a nick-name meaning 'thug') has no access to the new South Africa so he seeks to take it with violence and threat.
- The stereotypical representation here is not specifically South African, despite the culturally specific term. The urban black violent criminal posing a threat to the comfortably wealthy is familiar from films of many contexts including Hollywood and the UK.
- The interesting thing about Tsotsi is the impact of the baby on his character and the transformation it causes him to undertake. The drama in the film comes from Tsotsi's emotional inner conflict rather than the physical external conflict typical of crime films.
- The co-existence of poverty and affluence in modern day South Africa, symbolised effectively by the gate with which the Dube's attempt to protect themselves from people like Tsotsi but which John Dube opens at the end as he calls Tsotsi 'brother'.
- The theme of 'decency' and the exploration of the roles of mothers and fathers as carers.

Historical

- Films are a product of their historical context. The original story (in the novel) of *Tsotsi* was set in the late 1950s, at the height of apartheid. This was the system by which the white minority in South Africa ruled over the black majority and denied them the right to vote among other things. The film, however, is set in a post-apartheid South Africa which allows it to represent themes that are common to many black people around the world – themes that have expressed themselves in the recent 'Black Lives Matter' movement in the USA and elsewhere. It is nevertheless a film born of the history of Africa and more specifically South Africa.

Jojo Rabbit

(Waititi. NZ, 2019)

Narrative Focus

Taika Waititi's adaptation of Christine Leunens's 2008 book *Caging Skies*, is a cleverly constructed satire that skilfully combines humour and the absurd, with a powerful message and themes. The film was nominated for several Academy Awards and won best adapted screenplay and was a box office success.

Key elements of film form (micro features)

Cinematography

- The vivid colour palate creates a distinct visual style in the presentation of 'ordinary' Germans and Germany during the Second World. The saturation of almost every scene seems heightened and intense, this emphasises how colourful and normal the world appears to be. Contemporary photos of Nazi Germany and colourised documentaries were used as inspiration and guidance for balancing the tone of the film. Some of the reference photos by the likes of Henri Cartier-Bresson depicted scenes of intense juxtaposition, such as children playing games whilst wearing gas masks and surrounded by soldiers, playing around the detritus of war. These photos provided inspiration for the often absurd-like situations and the overall style of the film. Like Cartier-Bresson's photos, the film was shot on 35mm film and used predominantly 'classical' techniques, such as not using handheld cameras, using a dolly, avoiding artificial lighting outside and even using matte paintings to visually extend some scenes. Melancholic scenes and settings look more desaturated to emphasise Jojo's emotions and the passing of time. This is best demonstrated in the portrayal of Adolf Hitler, who despite the initially presentational style of acting, is presented with no visual exaggerations to ensure that he is presented in a matter-of-fact manner, allowing the audience to interpret the character in their own way and deny him any special treatment or care.

Mise-en-scène

- The costume design by Mayes C. Rubeo is bold, individual and stylish. The tailoring is almost anachronistic, and the overall impression is one of happiness and of individuality. The Gestapo and the other Nazi officials are bland, lacking in vibrancy, are in uniform and representative of control, death and a bland existence of coercion and authority. The exception is Sam Rockwell's Captain Klenzendorf, whose uniform is messy and unkept. He later wears an embellished and extravagant costume including red cape and heavy eye make-up to show that he is not like other Nazi soldiers and has turned against the regime.
- Much of the film was shot on location in the Czech Republic. The film was shot using relay settings, buildings and lighting, although it features around 200 special effects shots, many of which were 'set extensions'. These are blue screen additions to actual settings and scenes to add more detail and a sense of Nazi Germany rather than Czechia in 2018. Betzler's house was entirely hand-made and created in a studio lot, allowing the film crew to create typical architecture of the time and to create a large, open and friendly house that suited the successful Betzler family and opportunity for secrets,

or people, to be hidden away in it.

Editing

- Editing is used to help balance the tricky tone of the film. Careful manipulation of individual frames makes a difference, with a few frames creating either humour or disgust. The number of humorous scenes were carefully balanced to ensure that they can compare with more intense and emotionally dramatic scenes. Director Waititi gave the editor basic notes and allowed the editors to work on their own, finding their own perspectives and ideas in the film. Editor Tom Eagles stated that they wanted the film to focus on the burgeoning relationship between Elsa and Jojo to underline the themes of family, punishment responsibility.

Sound

- Composer Michael Giacchino scored the film. Famous for his work with Pixar and most notably his Academy Award winning score for *UP* (2010), he employs an almost fairy tale like quality to the score. Giacchino developed a suite of music that encapsulates the overall feelings of the characters, especially Jojo, but rarely emphasising the comedy, allowing the performances to do this instead. In many tracks, traditional instrumentation is used to mimic the music of the period in the film, and this is further enhanced using an orchestra in some songs to evoke the feeling of a classical European film and setting. However, the orchestra is quite small, designed to mimic the intimate nature of the film and Jojo's limited worldview. There are also some notable uses of pop music with German lyrics, including songs by David Bowie and The Beatles. These are used to help portray young people, the tracks add a slightly anachronistic touch that is still appropriate for the film given the complex juxtaposition of themes and genres including comedy, absurdity and fascism.

Contexts

Social and historical

- *Jojo Rabbit* is a loose depiction of World War II, Nazi Germany and the Third Reich, but has many scenes or moments based on historically accurate details. The film depicts Hitler Youth Organisation, specifically the "jungvolk", the section for young boys aged between 10 and 14. The activities depicted in the film and the boys' reaction to them, are broadly historically accurate, showing the boys having fun, enjoying freedom and living a generally carefree life. Jojo's collection of propaganda and memorabilia was also a common pastime for the youth in Germany who admired Hitler and other members of the Nazi Party almost as deities. The collection of scrap material for the war effort was often a task assigned to the Nazi Youth. Rosie's depiction, as a member of the German resistance, is somewhat romanticised, given her especially visible presence in her local town. She reflects the covert, fragmented nature of the German resistance who couldn't overtly oppose Hitler and instead relied on a form of secretive, hidden resistance.

Cultural

- There is a long history of war films and films that feature resistance fighters and of groups in direct opposition to the Nazi regime. However, films that feature Adolf Hitler are less common and it can be a shock to see him portrayed on screen, especially when interacting with a child. Indeed, Waititi was told to play the role of Hitler by Fox Searchlight to secure funding for the project and was apparently "embarrassed" to be in character on set. Sam Rockwell's portrayal of Captain Klenzendorf was informed by comedians like Bill Murray and Walter Matthau, perhaps idio-

syncratic choices for a character who is typically a well decorated and “hardened” soldier. However, he is perhaps unlike any other war character due to his homosexuality and dishevelled uniform which later becomes more flamboyant and dramatic. The superficial and friendly tone was an issue raised after release, with some historians concerned that the playful nature could undermine the significance of events and therefore be detrimental to young viewers. However, Searchlight pictures did collaborate with the University of Southern California Shoah Foundation to produce educational materials and resources to expand up on key themes and issues raised in the film.

Institutional

- Writer and Director Taika Waititi originally had the idea for the adaptation in 2010, close to the publication of the original source material in 2008. However, the first draft did not contain Hitler and was a drama. This was later changed to avoid creating yet another clichéd war film, and so a new version was written that played up the comical and absurd nature of Nazi Germany but also Hitler. This reflected the childish nature of the Third Reich and created a light, more accessible tone so that the younger generation could see and appreciate the problems. Despite the revisions and good word of mouth, the film wasn't initially picked up and Waititi's unwillingness to engage in the pitching process in Hollywood, meant that the screenplay was in limbo until 2012. It was at the end of 2012 when the screenplay appeared on the Blacklist, a list of excellent, but underdeveloped screenplays. Despite this, the film remained undeveloped and, in the meantime, Waititi made a trio of excellent films, *What We Do In The Shadows* (2014), *Hunt For The Wilderpeople* (2016) and *Thor: Ragnarok* in 2017. Fox Searchlight pictures eventually produced the film – they were interested in funding the screenplay and the studio as who were looking for ‘more auteur driven pieces’. They worked alongside TSG Entertainment in raising \$14m to fund the making of the film. It later went on to gross over \$90 million at the Global Box Office.

Narrative

Three- and five-act structure: The film can be plotted neatly as three- and five-act structures. In both instances, the accident that Jojo suffers could be seen as the inciting incident or the end of the first acts. Later, Rosie's death is an intense emotional point, leading towards the end where the Allied assault and the civilian population clash. The main difference between the three- and five-act structures is the new equilibrium of the five-act structure where Elsa and Jojo become close and Jojo rejects his previous childhood infatuation of Hitler for the new freedom represented by Elsa.

Withholding and enigmas: Throughout the film, characters withhold information about themselves, their relationships, each other and to an extent, the historical significance of some aspects of the story. Some examples include Rosie's role within the German Resistance, Elsa's boyfriend, Hitler withholding what his overall plan for Germany is to Jojo, and Capt. Klezendorf's personal motivations.

Foreshadowing: In an earlier scene, it's established that Jojo can't tie his shoelaces as Rosie does this for him. It is a visual metaphor to show how young and naïve Jojo is and foreshadows the later scene where Jojo discovers Rosie's body hanged in the town square by almost literally bumping into her shoes, then tying up her laces and showing his quick growth as a character.

In media res: The film begins in the middle of a much larger narrative that is never fully explored, and the presence of Adolf Hitler isn't initially explained as being an imaginary ‘friend’ to Jojo.

The Opening Scene: Jojo Betzler

00:00:36 – 00:04:23

Cinematography

- Initially the colour palette is quite muted, with dull and insipid yellows dominating. Lighting is relatively even, flat and high key and overall creates a happy scene, though not brimming with life or style.
- When Jojo runs outside the lighting is bright and colours are more bold, bright, warm and vivid- they contrast with what we expect from war-time Germany.
- The archival footage that is added to the scene marks a clear distinction between the Germany created in the film and the Germany we have collectively created through recollection and old footage. The footage is black and white, shot on film over 70 years ago and is basic in style.
- Hitler is not directly shown in the old footage, rather he is sometimes shown via an over-the-shoulder (OTS) shot. This could be to avoid glorifying him and to dehumanise him, ensuring there is no visual link to the Hitler in the film, or to emphasise the excited crowds and the impact that one person had on these people.

Mise-en-scène

- There are some expressive performances from Roman Griffin Davis as Jojo and Taika Waititi as Adolf Hitler. Both develop levels of intensity and overt charisma within the scene – both begin quite reserved and in the case of Hitler, his sheer presence as he paces around the room is menacing and uneasy. However, as Hitler encourages and hypes Jojo, both become much more expressive and have exaggerated facial expressions and body language.
- Once outside, Jojo is largely distinct from others. He is younger, more vibrant, more expressive, faster and louder than everyone else, reinforcing how childish and naïve he is.
- Costume and setting are interesting to explore here – the costume of Hitler and Betzler are neat, tidy and seemingly accurate- they give an air of authority and a serious tone. When Jojo then becomes erratic and excitable alongside Hitler, the costumes, the house and soon the street Jojo lives in all juxtapose. From the beginning, Jojo lives in a world in which he doesn't easily belong.

Editing

- Initially the scene is quite slow paced, and the audience are allowed to explore the images on screen and question what Jojo is saying. Hitler ominously pacing develops tension because the slow pace of the scene means that audiences are primed for something dramatic to release the tension.
- As Jojo gets more excitable, so does the editing, and the pace increases to demonstrate how excited, energetic and carefree he is.
- Archival or documentary footage is intercut with shots from the film. This black and white footage shows how Germany really reacted to Hitler and the Nazi party during the 30s and 40s. It also draws distinct parallels with Beatlemania (see below).

Sound

- Opening credits feature 'traditional' German music and in keeping with the tone we expect of a film set in 1940s Germany.
- Jojo then engages in a monologue which offers insight and some exposition, with no accompanying score or soundtrack.
- As Jojo begins to run on the spot, the energy levels increase and the familiar opening guitar refrain from The Beatles' I Want to Hold Your Hand begins. The song parallels the energy levels of Jojo. As the song starts, we realise that it is the German version, Komm gib mir deine Hand. This relates to the imagery on screen but is then used to draw parallels between how people of all ages embraced Hitler and the Nazi party so fondly. When Hitler visited and toured, he would be greeted by crowds of thousands of adoring and fawning fans, creating scenes reminiscent of Beatlemania in the 1960s.

Skyfall

(2015, Sam Mendes, UK)

Aesthetics Focus

Key Sequences

1: Istanbul chase 00.00 - 06.43

<https://www.youtube.com/watch?v=eMoR7bgpfU4>

2: Silva's Lair 1.09.24 - 1.14.00

<https://www.youtube.com/watch?v=PSgQemXBBMw>

Key Elements of Film Form (Micro Features)

Cinematography (including Lighting)

- *Skyfall* opens unusually for a Bond film. Instead of the 'roaming circle' ident, there is just the silhouette of a figure, out-of-focus; he strides forward, into focus, but with only a patch of light illuminating part of his face. He is obviously Bond, but introduced in this way he seems unfamiliar and mysterious. This suggests that this is a new 'vision' of Bond, promising something we haven't seen before. It also links to the theme of MI6 working "in the shadows". The shot composition is symmetrical, with Bond in the centre - this is a motif repeated throughout the film.
- Sequence 1: Mostly typical - but very effective - mix of whole range of shots and angles: CU/ MS/ POV used to emotionally engage us and immerse us in the action; LS, ELS and helicopter shots used to show larger scale action and produce a sense of spectacle. Additionally, Roger Deakins, the cinematographer, uses kinetic camera movement to follow the action, but keeps the camera steady which suggests that Bond is in control of the situation despite the chaos the chase creates.
- Throughout the film the action appears to come 'straight at' the viewer (e.g. Bond's gun at the start, the jeep crashing into the stall, and the police motorbike skidding directly into the camera). This heightens the immersive quality of the sequence and intensifies the sense of danger.
- Sequence 2: LS used to show the scale of Silva's island lair - but also to show the wrecked, crumbling architecture. Shots are composed so that Bond is always in lower centre of the screen. This composition is also used in the hall where Bond is tied up. The shot is symmetrical, one small man surrounded by technology, apparently isolated and besieged. However his central position throughout the film suggests stability, solidity and sense of control.
- When Silva enters: a single shot of him approaching Bond (and us) - mirroring the entrance of Bond in the opening shot of the film (small, indistinct figure, striding into view). As he gets closer, the camera moves to meet him, eventually becoming Bond's POV. The movement reduces the distance between them and the proximity creates danger, but also queasy intimacy (suggesting the two characters aren't that different).

- Sequence 1: All the elements of the generic chase sequence are thrown into the mix here: chases on foot, car, bike and train; with bystanders dodging the carnage, other vehicles crashing, windows to crash through, bridges and rooftops to fall off - all adding to the sense of danger. Plus: the London HQ has large screens and computer monitors that surveil the action from afar. The colour palettes used in the two locations are contrasting: oranges, browns, dirty/dusty, chaotic and crowded in Istanbul vs. cold navy blues and pale washed-out colours for London, connoting relative calm.
- Sequence 2: Though Severin states the island city shows Silva's power via the use of technology, his victory seems literally empty. It looks more like the war-ravaged architecture of Aleppo than the glittering techno-lairs of other Bond villains (e.g. *You Only Live Twice's* volcano, *The Spy Who Loved Me's* underwater city). Similarly, the heart of his lair is a crumbling hallway filled with dusty servers and wires - far from the bright, clean or glamorous location we would expect. This is the tawdry 'reality' behind his 'virtual' power.

Editing

- Sequence 1: Cutting between shots that create a spectacle - LS, ELS, helicopter shots (esp. during rooftop bike chase) - and those that create a sense of immersion: MS, CU and POV.
- Cross-cutting: Between Istanbul and London (to show Bond is both being assisted by technology, and that he's being held accountable by higher authority); and between Bond, London and Eve (in the jeep) once the bike chase begins. This introduces the core theme that no matter how advanced surveillance technology we have, there is still a need for 'field agents' to do the more traditional chasing, shooting and fighting.
- Sequence 2: As Bond waits for the arrival of his nemesis, there are cutaways to his calm face, showing that though he may be prisoner - and surrounded by the technology that threatens his ability to protect his country - he is calm and almost amused by the familiarity of his situation.

Sound

- Sequence 1: Unusual use of music - opening two chords of traditional Bond theme, then stops: again suggesting this may be a version of the character that is unfamiliar; similarly used during the bike chase.
- Dialogue: Jokes during car chase, when Eve smashes the wing mirrors off. Emphasises the danger of the narrow streets, Eve's control of the jeep, and their control of the situation: calm enough to make quips. Also shows Eve can match Bond with wit, establishing her as not 'just another Bond girl'.
- Sequence 2: Severin's explanation of why the island is deserted emphasises the almost godlike power that technology has given Silva. When we finally meet him, Silva's speech about the rats on his grandmother's island is typically cryptic and sinister (mocked as 'monologuing' in *The Incredibles*). His revelation that M lied about Bond's test scores again asserts that Silva is Bond's 'dark double': what we previously interpreted as M's pride and confidence in Bond, Silva interprets as betrayal.

Context



Social

- Representation of age/tradition vs youth/ modernity: a core theme of the film is whether Bond, M and their agency is 'out of step' with the more technological threats of the modern world. Are they "dinosaurs" (how she branded Bond in her first film as M), powerless to the point of incompetence? This theme is made explicit when Bond meets the new, youthful Q in the National Gallery and they interpret a Turner painting differently: Q sees a "once great ship towed to the junkyard", whilst 007 ignores complexity and nuance: "I just see a bloody great big ship". Is his blunter, straightforward approach what is actually needed to defend against the 'new breed' of cyber-criminal?

Historical

- *Skyfall* is similar to two other successful franchises that were 're-booted' around the same time: Batman (in Nolan's *Dark Knight* Trilogy) and *Star Trek*. All three take familiar characters that have grown almost comical, and add depth, humanity and darker, more complex themes. They also cleverly balance fresh perspectives and elements with iconography that is familiar to fans. In *Skyfall*, the references to Bond's past haunting the present becomes a source of danger (Silva) and power: his Walther PPK gun, the Aston Martin, with the Skyfall estate of his childhood a fresh element that provides back-story.

AESTHETICS

- The film is an accomplished fusion of character, theme and visual style. Though the cinematography and production design is striking, it is more than just 'style over substance'. There are three key visual motifs throughout:
- A blue/orange colour scheme that symbolises the thematic conflict between the new, digital technology and the 'old school' espionage
- of chases, fistfights and gunfights. Electric blues (especially in the Shanghai scenes) represent the 'virtual' power of technology, bright, shiny but intangible and distracting. Orange/brown symbolises the tangible (if physically dangerous) 'dirty realism' of the solid world that Bond is expert at negotiating.
- Mirrors / doubles / reflections: the symmetrical composition of many shots, and use of actual reflections, symbolise two things: the way the 'actual' and 'virtual' worlds are connected; and the connection between Silva and Bond. Both are agents who "overstep the mark", both have
- been 'betrayed' by M in the service of their country. Like Batman and the Joker in *The Dark Knight*, they are two sides of the same coin.
- The consistent framing of shots that places Bond (or M) at the centre establishes them as a stable, dependable presence in a changing, chaotic world, reassuring the audience of their relevance. The second to last scene of Bond staring out over London suggests he is a champion and protector of Britain (a shot familiar from superhero films). The presence of other national flags flying above their embassies suggests he is also a protector of the whole world.

Film Studies Exam Style Questions Homework

Below you will find examples of exam style questions.

These can be applicable to any of your C2 films.

Practice exam writing skills by completing the questions.

Homework 1: Due: _____

1a) Name a camera angle used in your chosen film. [1]

1b) Explain briefly why this camera angle is typically used in film. [4]

1c) Explore how cinematography is used in your chosen film. [10]

Homework 2: Due: _____

2a) Name a costume seen in your chosen film. [1]

2b) Briefly describe what costume can reflect in film. [4]

2c) Explore how costume is used in your chosen film to reflect the identity of a character. [10]

Homework 3: Due: _____

3a) Name a genre convention used in your chosen film. [1]

3b) Briefly explain why genre conventions are used in film. [4]

3c) Explore how genre conventions can be seen in your chosen film. [10]

Additional Homework

4a) Name a setting in your chosen film. [1]

4b) Briefly explain why this setting was used in your chosen film. [4]

4c) Explore how settings are used to represent the contexts in which the film was written. [10]

Additional Homework

5a) Name an aspect of context relevant to the study of your chosen film. [2]

5b) Briefly explain why context is important in the study of film. [3]

5c) Explore how this aspect of context can be seen in at least one key sequence in your chosen film. [10]