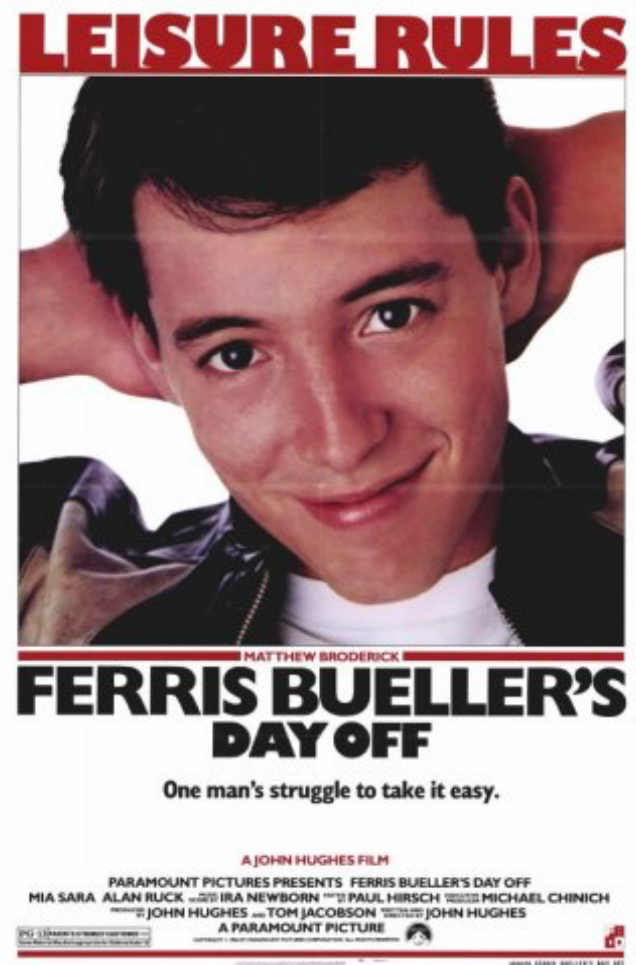
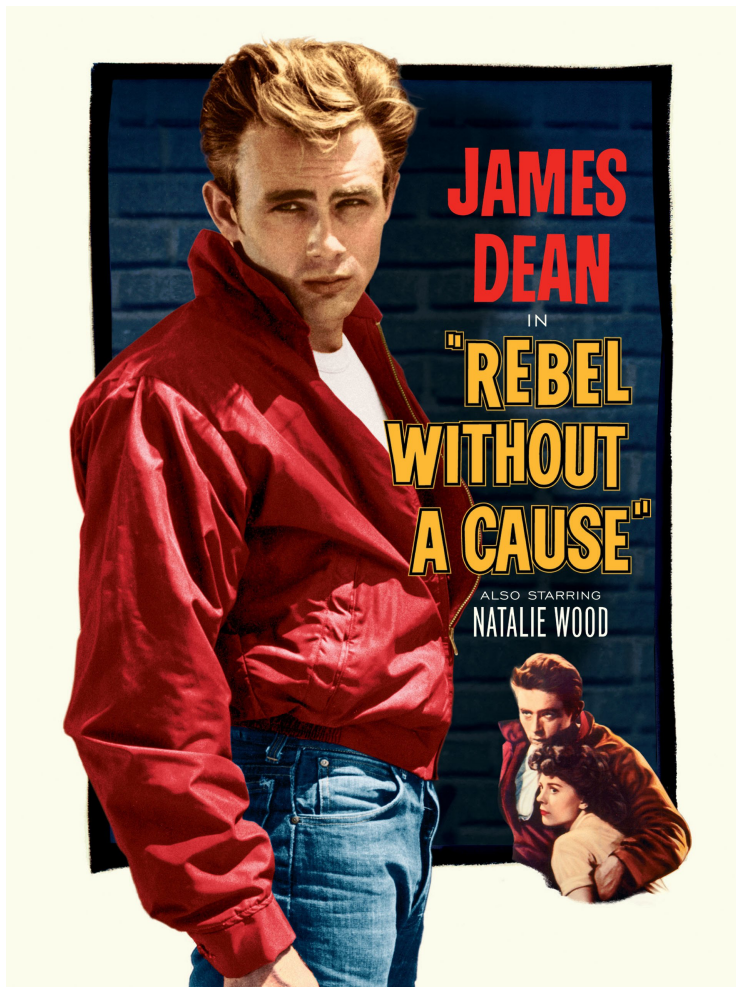


REBEL WITHOUT A CAUSE (1955) & FERRIS BUELLER'S DAY OFF (1986)

Eduqas GCSE Film Studies

Component 1: Key Developments in US Film

Section A: US film comparative study



RATIONALE AND CONTEXT

REBEL WITHOUT A CAUSE and FERRIS BUELLER'S DAY OFF may initially seem like an unlikely pairing being released 30 years apart, but when you consider many aspects of the films, from character types, themes, metaphors and reflections of context, they're a perfect pairing for study and comparison. Broadly, both are focused on listless and rebellious American teenagers who seek new experiences and who hold up a mirror to the world they inhabit at the time of production. Both are also difficult to easily categorise in terms of genre, straddling many different categories including drama, action, romance, comedy and, of course, the teen film. And perhaps most interestingly, both reflect their individual contexts well, with REBEL WITHOUT A CAUSE reflecting how the world changed post-World War 2 and the the 'birth' of the modern teenager. By contrast, FERRIS BUELLER'S DAY OFF demonstrates a world in which teenagers wanted for nothing (apart from in Ferris' case, a car!) and how this too caused restlessness, rebellion and boredom. Both films also have tremendously appealing leads played by charismatic actors: James Dean's iconic performance came to quickly epitomise what it meant to be 'cool' and Matthew Broderick's turn as the iconoclast Ferris Bueller lead the way in 4th-wall breaking, wise-cracking teenagers that set the template for teen comedies for decades after. As well as this, both are excellent examples of the teenage drama/comedy genres which may lead students to consider watching more examples of this tirelessly entertaining and enduring genre and in this way, both can also nicely lead into other films within the GCSE Film Studies spec. Watching these two films in combination with films such as JUNO, ATTACK THE BLOCK, TSOTSI and SONG OF THE SEA could provide a curriculum which nicely interweaves the consistent generic conventions of the teen genre or at the very least, deal with characters and thematic ideas that are relevant to teenagers as protagonists.

Overall then, why study THESE TWO films then? Fundamentally, the films are enjoyable; dramatic, funny, touching and with an escapist view of a time in people's lives that teachers will recall and for students provide a window in to the lives of others. In using classic filmmaking techniques, they both allow students to access quality films made before the dominance of CGI or even rapid-fire paced editing, allowing for students to access the films in a manageable way. With both films being widely recognised as films of significant quality (both are recognised as being part of the National Film Registry of America) that helps to ensure that students are analysing films that have stood the test of time and should continue to do so. enjoyable and at times innovative film. It's use of CGI is truly excellent and helps to create a film that is enjoyably *escapist*. The interesting production details and the varied context make for a film that is rich in background information and in its use of allegory, provide a unique perspective on a range of important political, historical and social issues of context. As a result, the focus of narrative for this Component is one that works well for this film and allow for a wide- range of interpretations and explorations of how the construction of the film works.

Rebel Without A Cause (Nicholas Ray, 1955)
Knowledge Organiser

Institutional information	
Director:	Nicholas Ray
Release:	October 27, 1955
Production company:	Warner Brothers
Country of production:	USA
Starring:	James Dean, Natalie Wood
Genres:	Drama; teen drama; coming-of age.
Other information:	James Dean died in a car crash before the release of the film. Both James Dean & Natalie Wood were in their 20s during filming.
Award nominations:	3 Academy Award nominations, 2 BAFTA Award nominations.

Context:
Set in a suburb of Los Angeles in the early 1950s.
1950s; considered the birth of the 'teenager' as we recognise them today.
It was a time of peace meaning that young men were not at War. This was a confusing era for young men who could not identify with their war-time fathers. It also prevented them from having a war to fight that allowed them to prove themselves.
This new social group were seen as unruly, threatening and out of control .
The film offers a broadly sympathetic representation of teenagers, with blame for their parents in not understanding and engaging with the needs of teenagers and their delinquency.
More people were speaking out against inequality and for civil and equal rights at this time. The film demonstrates how young people like Jim have a desire to do the right thing & seek justice.

Narrative (The method and means by which you construct the events of a story into a plot)	
Narrative structure:	Five Act structure
Narrative viewpoint:	Teen POV.
Production company:	Warner Brothers
Country of production:	USA
Binary oppositions:	Create conflict. Key oppositions are children vs. their parents and teenagers vs. adults.

REBEL WITHOUT A CAUSE - KNOWLEDGE ORGANISER

Characters	
Jim Stark:	Protagonist; 'The Outsider'. Struggles to find his place in the world. Wants to do the right thing.
Judy:	Craves love and affection from father. Falls in love with Jim.
John 'Plato' Crawford:	Another 'outsider'. Bullied and alone. Has an absent father and mother leaves him for long periods. He too craves love and affection. First gay teenager in film? His sexuality is only ever inferred.
Buzz:	Antagonist: The bully, a classic archetype. Provides opposition to Jim.
Frank Stark:	Unable to connect with his Son. Unable to stand up for himself throughout the film until the ending.

Key Elements of Film Form (Micro elements)	
Clothing (mise-en-scene):	The colour red used throughout: Judy's lipstick and dress at the start of the film symbolise her desire to be noticed. Jim's jacket later in the film does likewise, as well as suggesting danger or offering a warning sign; Plato later wears the jacket and dies. The colour red also contrasts with the clothes worn by the adults in the film, suggesting differences and conflict and anger.
Props (mise-en-scene):	Cars are used to highlight independence and individuality; freedom. Knives not only denote violence but are symbolic in marking out the teenage characters and for some, their desire for conflict.
Low-key lighting (cinematography):	Teenagers conversing with adults, often in conflict, are seen mostly indoors/at night. The use of low-key lighting helps to establish a dark and sombre mood and allows drama to be developed through a visual tone.
Blocking/camera angles:	Characters and their position on screen often suggests relationships and emotions, especially in key scenes. Note where/how Jim is sitting compared to his family in the police station scene or the scene where he's arguing with his parents about going to the police.
Soundtrack:	Classic Hollywood' style orchestral soundtrack is used to define and highlight the emotional response in key moments. See the "I got the bullets" key scene for an example.
POV (cinematography):	Many scenes are shot from (sometimes literally) the POV of the teenage characters. Editing helps to make clear where, for example Jim is, in contrast to the adults, with camera angles emphasising the relationship/the teenage perspective.

REBEL WITHOUT A CAUSE - KNOWLEDGE ORGANISER

Themes/issues.		Key scenes	
Conflict:	Seen all the way through the film, conflict is key.	The Police Station: (bit.ly/RWACKS1)	The opening scene and a crucial one; we're introduced to the characters and their various situations. We learn how isolated they are and how they lack the relationships with many adults, especially their parents. We gain an insight into their 'rebellious' natures-how Judy, Plato and Jim do not conform with societal expectations. The film also establishes how certain elements of film form are key to this film in the use of costume, camera angles and soundtrack. (Note, the linked scene is just one small section from this opening scene.
Parents vs. children:	Not just with Jim and his parents, there is a tension between parents & children throughout the film with each of the main characters.	Jim first day at school: (bit.ly/RWACKS2)	A clear example of how Jim's home/family life contrasts wildly with the 'outside world' and the life he craves with his peers. A key aspect here is how Jim alters his clothing in an attempt to fit in and impress Judy and how Judy lights a cigarette to mark her out as rebellious. Notice how the raucous nature of the teenagers contrasts wildly with the sedate nature of Jim's relatives at home. The soundtrack is another key aspect of this scene and influences the mood of the scene.
Adults vs. teenagers:	Most notably seen as a generational conflict, note how adults and teenagers approach the same situation in different ways.	The knife fight: (bit.ly/RWACKS3)	On a narrative level, we see the literal example of Jim wanting to do what is right but struggling to fit in and be accepted by his peers. His white shirt connotes an innocence compared to the other teenagers. Props are also key, especially in Jim throwing away or rejecting weapons and symbolically, violence. The soundtrack helps to establish drama and action with camera angles and blocking establishing that Jim is isolated and trapped literally and metaphorically.
Authority:	Police, teachers, security guards, parents; authority figures are seen throughout the film often causing generational conflict.	Jim fights with his parents: (bit.ly/RWACKS4)	A very important scene. Jim verbalises his issues on a personal level, his feelings about his parents and his relationship with them. We see how each of them handles the situation differently with Jim again showing how he wants to do the right thing. Camera angles and blocking here are key; pay attention to where Jim is and how he is closed in by his parents position or how the camera angles give him a general lack of 'power'. Clothing too is important for all characters.
Rebellion:	Teenagers are seen rebelling in a wide variety of ways.	"I got the bullets": (bit.ly/RWACKS5)	One of the final scenes in the film and it emphasises the difference between teenagers and adults, themes of justice and conflict and how the POV here is still with the teenagers. The red jacket is a vital aspect of the film and certainly in this scene is key. We also see the development of Jim's relationship with his father and get another example of Jim's desire to reject violence and conflict where he can with the classic line "I got the bullets".
Peer pressure:	The need to conform drives the teenagers motivations and the peer pressure from others often creates conflict.		
Key quotes:			
"You're tearing me apart!" - Jim	A significant line in the film. Shows the impact that his relationship with his parents is having on him. Highlights key themes of the film in terms of conformity and conflict.		
"How can you grow up in a circus like that?" - Jim	Jim is talking to Ray (police officer) at the start of the film and gives the audience an insight into his family life.		
"What does he know about man alone?" - Plato	A line which gives the audience an insight into how Plato feels. He also feels alone and isolated, abandoned by his parents and craving love and affection.		
"Don't I buy you everything you want?" - Frank Stark	Shows the audience how Jim's Dad associates material possessions with being a good parent. Also demonstrates how he does not fully understand Jim's frustrations.		
"If only you could've been my dad" - Plato	Plato sees Jim as a replacement father figure; as someone who looks out for him and is kind to him. This further supports the film's themes of parent/child relationships.		
"You, you say one thing, he says another, and everybody changes back again." - Jim	Emphasises how Jim is conflicted and confused by his parents constant disagreeing and how he needs communication from them; he needs to understand what they mean, what they want and the truth when needed.		
"She'll outgrow it dear. It's just the age...it's the age when nothing fits." - Judy's mother	Along with Police Officer Ray, this is as close as any adult in the film comes to understanding the teenagers in the film and therefore, metaphorically, society in general.		
"One thing I know is that I never want to be like him." - Jim	Jim is angry with his father. He doesn't feel a connection with him and doesn't look up to him as an example of how to live his life. His worst fear is turning into him.		

Institutional information	
Director:	John Hughes
Release:	June 1986 (USA), February 1987 (UK)
Production company:	Paramount
Country of production:	USA
Starring:	Matthew Broderick, Mia Sara, Alan Ruck, Jennifer Grey
Genres:	Drama; comedy; teen drama; coming-of age.
Other information:	Matthew Broderick was 23 during filming. Directed by John Hughes who wrote SIXTEEN CANDLES, THE BREAKFAST CLUB, HOME ALONE and many more.

Context:
Like all John Hughes films, set in Chicago.
Gently mocks the materialistic values of white, middle class teenagers; the 80's economic boom meant that teens found it easier to afford cars and such, led to selfish teens.
Questions how we define education; depicts education as a boring ritual.
Explores the disparity between intelligent teenagers and ignorant adults.
MTV was launched in 1981 and became the voice of the teen generation.
Generation X, were called 'latchkey kids' due to changes in society these teens had less adult supervision than previous generations.
The US was the most powerful nation in the world, and was winning the Cold War. This feeling of invincibility can be seen in scenes like 'The Parade' where the whole country appears to be united.

Narrative (The method and means by which you construct the events of a story into a plot)	
Narrative structure:	Three act structure. Five act structure could be applied.
Narrative viewpoint:	Teen POV.
Binary oppositions:	Adults seen in direct opposition to adults in many ways, especially in adults aiming to 'restrict' teens. This helps to drive the narrative through conflict.
Narrative style:	Breaks the fourth wall.

FERRIS BUELLER'S DAY OFF - KNOWLEDGE ORGANISER

Characters	
Ferris Bueller:	Protagonist: central to the film in so many ways. He's the physical embodiment of Generation X; entitled and materialistic but fortunately, charming, engaging and always entertaining. His use of monologue and direct address to camera is a direct manner of engaging the audience creating a direct relationship.
Cameron Frye:	In many respects the opposite of Ferris but a recognisable characters from teen films; he is the dour conscience to Ferris' ambitious and risky personality.
Sloane Peterson:	Ferris' girlfriend and another recognisable teen movie character. She often acts as the slightly more rational and empathetic character who aims to temper Ferris but also encourage Cameron. Perhaps the most 'normal' of the main characters. Often shot in a sexualised manner however, unlike the male characters.
Ed Rooney:	Antagonist: he embodies the role of authority figure in a dramatic manner-a somewhat extreme version of this, especially compared to Ferris' parents.

Key Elements of Film Form (Micro elements)	
Mise-en-scene:	Establishing shot is of a classically suburban, upper middle class home, a 'white house'. This is iconographic of the American dream, complete with 3 new cars parked out front. Ferris' room is filled with the trappings of an 80's teen in consumerist America, a TV stereo, synthesisers and a computer. These were high value goods at the time and reinforce that Ferris is wealthy and this is an aspirational position for many.
Editing:	There are a few scenes in the film that adopt a MTV/Music Video style montage, this montage actually starts with the MTV ad. Characters also often shown in staggered, jump-cut montages. For example, introduction of Jeannie is staggered, with a CU of the foot tapping, then CU of hands on hips before the reveal of the face.
Blocking/camera angles:	Cinematography often shows off Chicago's landmarks and the architecture. Ferris is generally shot in medium close-ups. During the parade scene the camera is placed in the crowd looking up at Ferris; he is in an elevated position on the float and in society as a wealthy white male.
Soundtrack:	Music is used to appeal to the teen audience with contemporary music used to anchor the feeling of excitement and demonstrate how cool Ferris is.
POV (cinematography):	The first time we see the parents is in POV shot, positioning the audience as the 'child' in the scene. A POV rack focus is also used when Ferris looks at Jeanie. When Ferris opens the curtains there is a shot from the outside looking in, solidifying Ferris' position as a privileged prince in his tower.

FERRIS BUELLER'S DAY OFF - KNOWLEDGE ORGANISER

Key scenes	
The Opening Monologue: (bit.ly/FBDOKS1)	This opening scene sets the tone for the film; humorous, rebellious and modern. Ferris breaking the fourth wall and use of text on screen suggests that Ferris knows that he's in a film. At the very least he knows the audience is there and this establishes a clear-sense of relationship between Ferris and ourselves and we immediately warm to his engaging personality. Editing and the use of music are especially important to this scene also.
Skipping school and calling Cameron: (bit.ly/FBDOKS2)	School & the register are presented as being dull and repetitive. Editing and the lack of soundtrack help emphasise this. Note how Cameron is introduced; the opposite of Ferris' introduction. The colours are muted, lighting and low key directly contrast with the warmth and vibrancy of Ferris's poolside-lounging.
At the museum & nearly being caught: (bit.ly/FBDOKS3)	Another scene which uses montage style editing. We also have a lot of 'static' shots where neither the camera or the characters move. This is done, in part, to reflect the nature of the art that the characters are looking at. Cameron's performance as the film cuts between his face and that of a painting ever closer with each cut, reflects his emotions. The second half of the clip reflects the vibrancy of the city and Ferris' energy and ambition. There is some very clever use of camera movement, editing and performance in the taxi when they see Ferris' father.
The Parade Scene (bit.ly/FBDOKS4)	The closest the film comes to creating a scene that looks like a music video, the style which it borrows ideas from throughout. This scene allows us to see how Cameron is both worried about the future but somewhat accepting of it and Ferris's much more impulsive nature. Use of cinematography here is key; lighting is high-key, the scene is colourful, busy and full of extras, props and bright clothing. The mood is joyous and united; everyone in the city joins in and we see an unashamed form of celebration. Whilst Sloane and Cameron are shot in medium and medium-close shots, broadly at eye-level. Ferris however, is often shot from below and at a distance creating the sense that we are looking up at him in admiration.
Ferris rushes home (bit.ly/FBDOKS5)	A classic scene which has been parodied many times. Interesting to see that initially, Ferris' mum is more concerned with her job and her success rather than the reasons for Jeannie's arrest. This helps to emphasise the themes of capitalism and materialism. This scene is especially noted for it's great use of parallel editing; we see 3 different narratives happening at once as the scene cuts between all three. Some interesting sound effects; a 'cartoonish' skidding noise and slow-mo sound from Ferris creates an exaggerated, comedic tone.

Themes/issues.	
Conflict:	Seen both in the conflict between adults and teenagers and with authority figures and teenagers, conflict occurs throughout the film. The desire of teenagers to want to do some things with what they're allowed to do.
Education:	Depicted as being a boring ritual; Ferris learns more outside of the classroom.
Rebellion:	Throughout the film people rebel from their expected roles. Notice how some of the adults rebel too; consider why they do this and how rebellion is depicted.
Materialism:	The want and need for 'things' is key to Ferris, but does not dominate his desires.
Peer pressure:	We see many instances where peer pressure leads to decisions being made.
Fear:	Many characters experience fear, some are crippled by it. Consider who has fears and what people are fearful of; does it define them or their character type?
Key quotes:	
Life moves pretty fast. If you don't stop and look around once in a while, you could miss it. - Ferris	A classic quote from the film and one that outlines Ferris' outlook on life and helps to explain his somewhat selfish and apparently care-free nature. It also allows the audience an insight into his attitude towards the importance of experience.
I do have a test today, that wasn't bullshit. It's on European Socialism. I'm not European, nor do I plan on being European, so who gives a crap if they're socialists? It still wouldn't change the fact that I don't own a car! - Ferris	Another direct-to-camera monologue here from Ferris. He makes clear his attitude towards formal, school-based education here as well as his arrogant nature. As a character, as a person from Generation X, he's quite selfish and this quite provides the idea that he doesn't value a formal education as much as he values materialistic objects. He also broadly reflects the arguably ignorant approach that America in general had towards others in the 80s.
"I am not going to sit on my ass as the events that affect me unfold to determine the course of my life. I'm going to take a stand. I'm going to defend it. Right or wrong, I'm going to defend it." - Cameron	This quote shows Cameron's development through the film and shows how he's come to terms with the fact that his relationship with father has undermined his own destiny so far. It's a clear example of how the themes of fear, rebellion, conflict and peer pressure have affected Cameron and how they can be seen in his actions.
The question isn't 'what are we going to do', the question is 'what aren't we going to do?' - Ferris	A clear sense of Ferris' rebellion can be seen in this quote. He is carefree, unencumbered and wanting to experience things that he cannot do if 'imprisoned' in school.
"I weep for the future" - Restaurant Maitre'd	Here we get an adult, a person in power or responsibility outwardly expressing disdain for 'Generation X'.

AREAS OF ASSESSMENT FOR BOTH FILMS

Cinematography, including lighting

- camera shots, including extreme close-ups, close-ups, medium shots, long shots, extreme long shots, high, low and 60° angle shots (off-centre shots), tilt and aerial shots
- camera movement, including pan, tracking, dolly and the use of Steadicam technology
- Lighting, including position and intensity
- framing created through distance, angle, level and mobility and how it directs spectator attention
- the typical meanings associated with all of the above aspects of cinematography including lighting
- how each of the above contributes to the portrayal of characters and settings
- how cinematography can combine with mise-en-scène or sound to underline meaning
- how each of the above generates spectator responses

Mise-en-scène

- settings, props, costume and make-up
- the typical meanings associated with each of the above aspects of mise-en-scène
- how mise-en-scène conventionally conveys realism
- how settings contribute to the themes and issues a film raises
- how props contribute to character and/or narrative development in the films studied
- how costume and make-up convey character
- how each of the above aspects of mise-en-scène generates spectator responses

Editing

- types of edit (cut, dissolve, fade)
- the principles of continuity editing (shot-reverse shot)
- cross-cutting
- pace of editing
- visual effects (created in post-production)
- the typical meanings associated with all of the above aspects of editing
- how continuity editing establishes relationships between characters
- how cross-cutting contributes to the portrayal of character
- how editing contributes to narrative development in the films studied
- how editing, including visual effects, generates spectator responses

Sound

- diegetic and non-diegetic sound, including ambient sound, sound effects and sound bridges
- the typical meanings associated with diegetic sound including how it contributes to character and narrative development
- the typical meanings associated with non-diegetic sound including how music motifs convey character and different types of music contribute to the narrative
- how non-diegetic sound in particular contributes to the themes and issues a film raises
- how sound, particularly music, whether diegetic or non-diegetic, generates spectator responses in the films studied.

HOW TO COMPARE THE TWO FILMS

Ultimately, the challenge is to ensure that students know both films in as much detail as possible-comparisons can then be elicited with relative ease. Of course, this may not be as straight forward as this and so below are a series of ideas of how to compare the films. Given the sheer volume of details that students could be asked to compare, it would be impractical to list them all below. Instead you will find some general advice, some ideas and some blank resources that could be used to adapted for use in the classroom, for home learning or for revision.

HOW WILL THE EXAM BE STRUCTURED?

The Component 1 exam is split into 3 sections. The first section will have ONE stepped question on *REBEL WITHOUT A CAUSE*. It will then have ONE stepped question on *FERRIS BUELLER'S DAY OFF*. Finally, there will be ONE overall question which compares the two films.

TOP TIP:

The first two questions will have sub-questions, hence being 'stepped'. However, make sure that you read all of the sub-questions first. The last sub-question may well as you to refer to the first thing you answered and, as it will be worth more marks, needs to have something that you can then develop and write about in more detail.

WHAT COULD BE COMPARED FOR THE THIRD QUESTION?

In short; anything listed on the previous page PLUS genre, narrative, theme and characterisation. And context. For this reason, there could be hundreds of possible areas of comparison. The comparison question will be worth 20 marks and therefore will be a huge part of the whole GCSE that you MUST be very familiar and confident with but if you have studied and revised every aspect of the two films then the comparison section should be relatively straight-forward.

TOP TIP:

Use the list of assessment areas on the previous page as a tick-list. Make sure you have revised for each area, ticking them off when you have. Then, when you've revised on all of the areas, spend some time directly comparing them by making notes how they are the same or different.

WHAT'S THE BEST WAY TO COMPARE THE TWO FILMS?

Ultimately, that probably lies with how you learned about or taught the two films. Over time we'll get a better idea of what works best in the exam and the most efficient way to do this, but certainly the best way is whatever suits the person writing the answer. The two main ways would be to answer the question by writing about one film and then the other. The other way would be to answer writing with one example from one film and then directly comparing that to the same example from the other film.

TOP TIP:

Watch the key scenes. Compare how the scenes are different. Make notes. Compare how the scenes are similar. Make notes. Easy!

METHODS OF COMPARISON

Below are some examples and suggestions of tasks of how to compare the two films, These are designed to be very broad but very adaptable to suit your needs. They are by no-means exhaustive, but should hopefully provide a platform for your work and revision.

OVERALL:

- Using the Areas of Assessment page above, photocopy or copy and paste the page with two columns on each side-one for FERRIS, one for REBEL. Tick when you have covered that aspect of the film either through detailed work or revision.
- Again using the Areas of Assessment page above, create a table for each section which then has listed examples of how the two films are similar or different.
- Take the details of context for both films from the individual study guides. Make a list of the ways in which the worlds of the two films have changed. Then for each idea, provide a key scene from each film which shows this clearly and then explain how the differences are seen by referring to film language.

CINEMATOGRAPHY, INCLUDING LIGHTING

- Print any screenshots you have from the two films. Compare how they're similar and different. The *reasons* for them being the same or different may be key here. Use the Areas of Assessment page to help define how you compare the shots.
- Make lists of camera shots and sizes in a key scene for each film. You could count the examples and see which film uses a specific size or angle more and consider why that is.
- Consider, with examples, how the two protagonists are represented through cinematography and then explore whether they are represented in the same manner or differently.

MISE-EN-SCENE

- Compare settings that feature prominently in the two films. Examine and analyse what the mise-en-scene suggests for each character, narrative, genre or theme.
- Examine how different (or similar?) costume is for protagonists, love interests and parents across the two films using film language and context to explore how and why it may be different (or similar?).

EDITING

- Directly compare the opening scenes from the two films. Analyse the editing pace and style and explore the similarities and differences. Develop the comparisons by exploring why context may influence these differences.

SOUND

- The scores and soundtracks in the two films are very different. Compare how both are used in key scenes, perhaps the final scenes, to explore how they generate the same audience reaction but by using very different styles of music.

NARRATIVE, GENRE AND THEME

- Use the 3 and/or 5 Act structure graphs and directly compare how similar the films are in their structure. You could refer to character actions, how costume reflects the narrative development or other aspects of film language.
- Both films belong to broadly the same genre-teen movie. Referring to example of the generic conventions of this genre, explore how (and why) the two films are examples of the teen genre. Ensure you use key scenes and examples of film language to justify your ideas.
- List the main themes of the film. Compare the two films to see which themes both feature, then give examples of key scenes where these themes are seen.

