

ang070 S/Ü "Key Concepts in Cultural Studies"  
Assignment 3: Identity, Discourse, Media – Film

This assignment is a mandatory part of your portfolio and needs to be handed in on time. It is ungraded but a sample solution will be published on the Institutswiki. Additionally, you can receive feedback in the office hours of your respective instructors.

Please make sure to submit your assignment stapled together but not bound in any folder. Every assignment must include a cover sheet and the statement on plagiarism. Present your results in complete sentences. You may write up to three pages of text, according to the formatting specifications of our style sheet. Any text beyond the first three pages will be ignored.

Do not forget to include your chosen frame(s) (see task 3: comparison and contrast).

Please analyse the following frames by addressing the tasks below:

**1. Formal and media-specific analysis**

Describe the mise-en-scène in the given frames, i.e. the visual and the cinematographic design. Include the literary design / writing in the given frames and take into account the larger sequence.

Visual Design:

- The set in both frames: greenhouse / kidnapping hideout, terrorist cell, rural Ireland; Jody's shot: wall and water pipe → cornered, cannot leave, against the wall, dark passage on the right-hand side; Fergus's shot: plants, shelves, wooden boxes → more open space, closer to 'outside'
- Lighting: natural (i.e. diegetic) light behind Fergus (daylight, greenhouse glass panels), reflected by bright wall behind Jody; high-key lighting despite dark colours
- Colours: darkish, earthy, muddish colours
- Costumes, make-up, hairdo : Jody wears red shirt and denim Jacket, red gun holster, most importantly: brown potato sack as hood; Fergus: mud-coloured jacket with collar; no visible make-up; hair: Fergus' mullet (in contrast to later short hair) → evocation of class through clothing (e.g. no white collars)
- Performance/acting: both seated, across from each other; we do not see Jody's face but we know from the sequence that he gesticulates during the dialogue; Fergus looks stunned, taken off-guard but also slightly flattered, bemused

Cinematographic Design:

- Arrangement: Jody – centre-to-right; Fergus – centre-to-left
- Distance: close shots, shot / reverse shot
- Angle: eye-level shots
- Little to no movement
- Point of view: eyeline match, point-of-view shot; BUT: Jody cannot actually see Fergus from his perspective because he is hooded
- Focus: shallow focus; somewhat deeper in Jody's shot (but also because wall closer behind Jody vs. glass panels further away behind Fergus)

**2. Functional analysis: Toward a problem-oriented sample analysis**

Based on the data generated through your formal and media-specific analysis, provide a **coherently written** analysis with a clear research problem that addresses the following points:

1. the *discursive construction of identity* as represented in the frame;

- Discourses: captivity, politics/nationalism, terrorism, military, masculinity, homosociality, [race / ethnicity]
- Subject positions: Fergus as IRA volunteer, Jody as British soldier; kidnapper vs. kidnapped; captive vs. captor; guard vs. prisoner; Fergus: heterosexual male / normative masculinity; Jody: transgressive sexuality, destabilizes borders between gender/sex (cf. Handler 1994; Butler 1991); etc.
- Settings: terrorist cell, headquarters, hide-out, makeshift prison, etc.
- Taking into account the knowledge of the film entire: construction of masculinity and homoerotic dynamics

2. the *relevant contexts* (historical, cultural, literary, generic, etc.).

- The Troubles, Irish politics
- Black soldiers in British military
- Political thriller, arthouse, [erotic thriller, romance and inversion thereof]
- Homosocial behaviour and the military (cf. Handler 1994: 33-34)

**3. Comparison and/or contrast:**

Suggest one other frame (two other frames) from the film that contrasts and/or corresponds with the given frames in an aspect relevant to your research problem. Briefly discuss how these frames relate to the problem by addressing differences in representation and their possible functions.

**4. Lecture**

In a short concluding paragraph, relate your analysis to an aspect regarding the discursive contexts of British identity construction in relation to the Troubles from the lecture given by Prof. Kirchhofer ("From the Great War to 'Little Britain': Aspects of British Identity since 1900").