

Introduction

Students will study eleven films in total in relation to the following **core study** areas.

Area 1. The key elements of film form: cinematography, mise-en-scène, editing, sound and performance

Area 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic medium

Area 3. The contexts of film: social, cultural, political, historical and institutional, including production.

Specialist study areas

Area 4. Spectatorship (American film since 2005)

Area 5. Narrative (Film movements: Experimental film)

Area 6. Ideology (British film since 1995 and American film since 2005)

Area 7. Auteur (Hollywood 1930-1990 and Film movements: Experimental film)

Area 8. Critical Debates (Film movements: Silent cinema and Documentary)

Area 9. Filmmakers' theories (Documentary)

Resources

All resources, including course booklets, teaching materials, mark schemes and student progress, can be found on the school T Drive.

Assessment

In Year 12 the formal Pre-Public Examination will use questions from past papers with associated mark schemes. The Y13 Pre-Public Examinations in Y13 will always be whole components.

The sections of each component being studied at the time will dictate the questions set during these examination periods. Students will be formally assessed every half term against their target grade by each teacher. These assessments include the Pre-Public examinations.

Revision

The intention is to commence **formal** revision from the **second half** of spring term.

Component 1

AO1 & AO2

Varieties of film and filmmaking Written examination: 2.5 hours 35% of qualification	Film(s) studied
Section A: Hollywood 1930-1990 (comparative study) /40	'Vertigo' (Hitchcock, 1958) 'Do the Right Thing' (Lee, 1989)
Section B: American film since 2005 (two-film study) /40	'La La Land' (Chazelle, 2016) Captain Fantastic (Ross, 2015)
Section C: British film since 1995 (two-film study) /40	'Trainspotting' (Boyle, 1996) 'This is England' (Meadows, 2006)

Component 2

AO1 & AO2

Global filmmaking perspectives Written examination: 2.5 hours 35% of qualification	Film(s) studied
Section A: Global Film (two-film study) /40	'Pan's Labyrinth' (Del Toro, Spain, 2006) City of God (Mereilles, Brazil, 2002)
Section B: Documentary film /20	'Amy' (Kapadia, 2015)
Section C: Film movements - Silent cinema /20	'Sunrise' (Murnau, 1927)
Section D: Film movements - Experimental film (1960-2000) /20	'Memento' (Nolan, US, 2000)

Component 3

AO2 & A03

<p>Production Non-exam assessment (coursework) 30% of qualification / 60</p> <p>Students will produce a screenplay (/40) for a short film of between 1600 and 1800 words.</p> <p>The screenplay must be accompanied by a digitally photographed storyboard of a key section from the screenplay (approximately 2 minutes' screen time, corresponding to approximately two pages of screenplay and to approximately 20 storyboard shots).</p> <p>Students must also complete an evaluative analysis (/20) of their production of between 1600 and 1800 words and make reference to all short films selected for study from the compilation set by Eduqas (at least three short films totalling a minimum of 80 minutes).</p>

	KNOWLEDGE	SKILLS
YEAR 12 & 13 <i>(the teaching of films is shown chronologically)</i>	<p>Learning outcomes: Students will demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> • a diverse range of film, including documentary, film from the silent era, experimental film and short film • the significance of film and film practice in national, global and historical contexts • film and its key contexts (including social, cultural, political, historical and technological contexts) • how films generate meanings and responses • film as an aesthetic medium • the different ways in which spectators respond to film 	<p>Students must:</p> <p>AO1 Demonstrate knowledge and understanding of elements of film</p> <p>AO2 Apply knowledge and understanding of elements of film to:</p> <ul style="list-style-type: none"> • analyse and compare films, including through the use of critical approaches • evaluate the significance of critical approaches • analyse and evaluate own work in relation to other professionally produced work <p>AO3 Apply knowledge and understanding of elements of film to the production of a film or screenplay.</p>
	<p>Teacher 1 RMA</p>	<p>Teacher 2 KMA</p>
	<p>Component 2 Section A: Global film (two-film study) 'Pan's Labyrinth' and 'City of God'</p> <p>Upon starting the course, students will be introduced to the key elements of film form consisting of cinematography, mise-en-scène, editing, sound and performance.</p> <p>As is indicated below, these key elements provide a means of approaching narrative as well as other aspects of Film Studies (such as spectatorship, aesthetic issues and the auteur), all of which students will study throughout their course.</p> <p><i>Key elements of film form</i> Cinematography, including lighting <i>Principal elements</i></p> <ul style="list-style-type: none"> • camera shots including point of view shots, focus including depth of field, expressive and canted angle shots, handheld camera in contrast to Steadicam technology • composition, including balanced and unbalanced shots <p><i>Creative use of cinematography</i></p> <ul style="list-style-type: none"> • camerawork including subjective camera, shifts in focus and depth of field, mixed camera styles, filters • monochrome cinematography • the principles of 3-point lighting including key, fill and backlighting • chiaroscuro lighting and other expressive lighting effects <p><i>Conveying messages and values</i></p> <ul style="list-style-type: none"> • how shot selection relates to narrative development and conveys messages and values • how lighting, including 3-point lighting, conveys character, atmosphere and messages 	<p>Component 1 Section C: British film since 1995 (two-film study) 'Trainspotting' & 'This is England'</p> <p><i>Ideology</i> Students are required to study the following:</p> <ul style="list-style-type: none"> • the connotations of visual elements and sounds • binary oppositions, both those contained in the narrative and those contained in film's use of formal elements • the implications of spectator positioning and address • ideological perspectives appropriate to the text (political perspective) • an evaluation of the ideological critical approach to film <p><i>Narrative</i> Students are required to study the following:</p> <ul style="list-style-type: none"> • how narrative construction reflects plot and expresses temporal duration and ellipsis • narrative devices including voiceover, flashback, the framing narrative, the open ending, repetition and other forms of narrative patterning • how the dramatic qualities of a sequence or scene are constructed, including through dialogue • how narrative construction provides psychological insight into character • ambiguity in narrative including the ambiguous relationship between cause and effect and uncertainty over character identification • how narrative construction is used to align the spectator and how that alignment encourages the adoption of a particular spectator point of view

<p>and values</p> <ul style="list-style-type: none"> • how cinematography, including lighting, provides psychological insight into character • how all aspects of cinematography can generate multiple connotations and suggest a range of interpretations • how and why different spectators develop different interpretations of the same camera shots and lighting • how cinematography, including lighting, is used to align spectators and how that alignment relates to spectator interpretation of narrative • how cinematography, including lighting, contributes to the ideologies conveyed by a film <p><i>Indication of an auteur approach and film aesthetic</i></p> <ul style="list-style-type: none"> • how cinematography including lighting can be indicative of an auteur approach (director or cinematographer) • how cinematography contributes to a film's overall aesthetic <p>Mise-en-scène <i>Principal elements</i></p> <ul style="list-style-type: none"> • setting, props, costume and make-up • staging, movement and off-screen space • how cinematography impacts on mise-en-scène, in particular through variation in depth of field, focus and framing (a significant area of overlap with cinematography) <p><i>Creative use of mise-en-scène</i></p> <ul style="list-style-type: none"> • how mise-en-scène can be used both naturalistically and expressively • how the principal elements of mise-en-scène can generate multiple connotations and suggest a range of interpretations • how changes in mise-en-scène contribute to character and narrative development <p><i>Conveying messages and values</i></p> <ul style="list-style-type: none"> • how mise-en-scène conveys messages and values • how mise-en-scène, including setting, props, costume and make-up, can generate multiple connotations and suggest a range of possible interpretations • how staging, movement and off-screen space are significant in creating meaning and generating response • the significance of motifs used in mise-en-scène, including their patterned repetition • how mise-en-scène is used to align spectators and how that alignment relates to spectator interpretation of narrative • how and why different spectators develop different interpretations of the same mise-en-scène • how mise-en-scène contributes to the ideologies conveyed by a film <p><i>Indication of an auteur approach and film aesthetic</i></p> <ul style="list-style-type: none"> • how mise-en-scène can be indicative of an auteur approach (director or designer) • how mise-en-scène contributes to a film's overall aesthetic <p>Editing <i>Principal elements</i></p> <ul style="list-style-type: none"> • the shot to shot relationships of continuity editing including match editing, the 180° rule • the role of editing in creating meaning, including the Kuleshov effect • montage editing and stylised forms of editing including jump cuts <p><i>Creative use of editing</i></p> <ul style="list-style-type: none"> • how editing implies relationships between characters and contributes to narrative 	<ul style="list-style-type: none"> • the significance of narrative structures which are alternative to and/or in opposition to conventional narrative structures, particularly in regard to experimental film • film poetics: what elements of film filmmakers select and how they combine them to create meaning • the relationship between the screenplay and the realised film narrative • narrative conventions of mainstream screenwriting, including the construction of dialogue, character and the use of images and sound to convey narrative <p><i>Critical Approaches to Narrative</i> Students are required to study the following:</p> <ul style="list-style-type: none"> • the formalist conception of narrative based on the distinction between story and plot • the structuralist conception of narrative based on binary oppositions • how narrative can function as an ideological framework <p><i>Genre</i> Although not all films will necessarily follow an overt genre structure, the way some films conform to a genre structure will affect the way all the key elements of film are used, including the kind of narrative created for the film. Therefore the concept of genre, genre conventions and genre in relation to narrative are a requirement for study.</p> <p>Component 2 Section B: Documentary film 'Amy'</p> <p>Students are required to study the following: <i>The significance of digital technology in film</i> The degree of the impact the digital has had on film since the 1990s is a developing debate. Some film commentators argue that, although digital technology could potentially transform cinema, so far films, especially narrative films designed for cinema release, have changed very little from pre-digital times. Others consider that the impact of digital filmmaking is only beginning to emerge, both in high concept Hollywood filmmaking and in much lower budget experimental work.</p> <p>Students are required to study the following: <i>Filmmakers' theories</i> The documentary film will be explored in relation to key filmmakers from the genre. The documentary film studied may either directly embody aspects of these theories or work in a way that strongly challenges these theories. In either case, the theories will provide a means of exploring different approaches to documentary film and filmmaking. The filmmakers chosen for this unit are Michael Moore and Kim Longinotto.</p> <p>Component 3: Production Non-exam assessment 1. Short Film Study Students are required to make a study of at least three short films in preparation for their production. The total running time of the films selected must be at least 80 minutes.</p> <p>Films studied: Meshes in the Afternoon (Deren, US, 1946) 14' La Jetée (Marker, France, 1962) 28' The Wrong Trousers (Park, UK, 1993) 30' About a Girl (Percival, UK, 2001) 09'</p>
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<p>development including through editing motifs and their patterned repetition</p> <ul style="list-style-type: none"> • how the principal elements of editing can generate multiple connotations and suggest a range of interpretations • how visual effects created in post-production are used, including the way they are designed to engage the spectator and create an emotional response • the use of visual effects created in post-production including the tension between the filmmaker's intention to create a particular emotional response and the spectator's actual response <p><i>Conveying messages and values</i></p> <ul style="list-style-type: none"> • how editing conveys messages and values • how editing is used to align the spectator and how that alignment relates to spectator interpretation of narrative • how and why different spectators interpret the same editing effects differently • how editing contributes to the ideologies conveyed by film <p><i>Indication of an auteur approach and film aesthetic</i></p> <ul style="list-style-type: none"> • how editing can be indicative of an auteur approach (director or editor) • how editing contributes to a film's overall aesthetic <p>Sound</p> <p><i>Principal elements</i></p> <ul style="list-style-type: none"> • vocal sounds (dialogue and narration), environmental sounds (ambient, sound effects, Foley), music, silence • diegetic or non-diegetic sound • parallel and contrapuntal sound and the distinction between them • multitrack sound mixing and layering, asynchronous sound, sound design <p><i>Creative use of sound</i></p> <ul style="list-style-type: none"> • how sound is used expressively • how sound relates to characters and narrative development including the use of sound motifs <p><i>Conveying messages and values</i></p> <ul style="list-style-type: none"> • how sound conveys messages and values • how the principal elements of sound can generate multiple connotations and suggest a range of interpretations • how sound is used to align the spectator and how that alignment relates to spectator interpretation of narrative • how and why different spectators interpret the same use of sound differently • how sound contributes to the ideologies conveyed by film <p><i>Indication of an auteur approach and film aesthetic</i></p> <ul style="list-style-type: none"> • how sound can be indicative of an auteur approach (director or sound designer) • how sound contributes to a film's overall aesthetic <p>Performance</p> <p><i>Principal elements</i></p> <ul style="list-style-type: none"> • the use of non-verbal communication including physical expression and vocal delivery • the significance of the interaction between actors • performance styles in cinema including method and improvisatory styles • the significance of casting <p><i>Performance as a creative collaboration</i></p> <ul style="list-style-type: none"> • the role of directing as a 'choreography' of stage movement • the relationship between performance and cinematography 	<p>Connect (Abrahams, UK, 2010) 05' Night Fishing (Park, South Korea, 2011) 33' Swimmer (Ramsay, UK, 2012) 18' The Gunfighter (Kissack, US, 2014) 09'</p> <p>2. Production</p> <p>Students are required to create an individual production of a screenplay for a short film of between 1600 and 1800 words which includes one of the following:</p> <ul style="list-style-type: none"> • a narrative twist • a narrative which begins with an enigma • a narrative which establishes and develops a single character • a narrative which portrays a conflict between two central characters <p>The screenplay must be accompanied by a digitally photographed storyboard of a key section from the screenplay (approximately 2 minutes' screen time, corresponding to approximately two pages of screenplay and to approximately 20 storyboard shots).</p> <p>3. Evaluative analysis</p> <p>Students are required to complete an evaluative analysis of their production of between 1600 and 1800 words and make reference to all short films selected for study from the compilation set by EDUQAS (at least three short films totalling a minimum of 80 minutes). The evaluative analysis will include:</p> <ul style="list-style-type: none"> • narrative structure of the short film – an analysis of how the narrative features and dramatic qualities of all short films studied are constructed, including through dialogue, highlighting key ideas which informed learners' own production • cinematic influences – an analysis of how visual/audio elements of other professionally produced films or screenplays, including short films, influenced their short film or screenplay • creating meaning and effect – an evaluative analysis of how their production creates meanings and generates responses for the spectator in relation to other professionally produced films or screenplays, including at least one of the short films studied <p>Students are required to submit the evaluative analysis in the form of extended writing (which may include sub-headings). It must be word-processed and may be illustrated with screen shots or screenplay extracts. Screenplay extracts used to illustrate the evaluative analysis are excluded from the word count of 1600 – 1800 words.</p> <p>Component 2 Section D: Film movements – Experimental film (1960-2000) 'Memento'</p> <p><i>Auteur</i></p> <p>Students are required to study:</p> <ul style="list-style-type: none"> • how auteurs determine the look and style of a film in relation to the collaborative approach to film production within Hollywood cinema • how auteurs, through the imprint of their 'signature' features, can make a significant impact on a film's messages and values • what 'signatures' can be identified for a film as a result of a more experimental approach to the film-making process <p><i>Narrative</i></p> <p>Students are required to study the following:</p>
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<p><i>Conveying messages and values</i></p> <ul style="list-style-type: none"> • how performance conveys messages and values • how performance is used to align the spectator and how that alignment relates to spectator interpretation of narrative • how and why different spectators interpret the same performance differently • how performance contributes to the ideologies conveyed by film <p><i>Indication of an auteur approach and film aesthetic</i></p> <ul style="list-style-type: none"> • how performance can be indicative of an auteur approach (director or performer) • how performance and choreography contributes to a film's overall <p>Component 1 Section A: Hollywood 1930-1990 (comparative study) 'Vertigo' and 'Do the Right Thing'</p> <p><i>Auteur</i> Students are required to study:</p> <ul style="list-style-type: none"> • how auteurs determine the look and style of a film in relation to the collaborative approach to film production within Hollywood cinema • how auteurs, through the imprint of their 'signature' features, can make a significant impact on a film's messages and values <p>Students should consider:</p> <ul style="list-style-type: none"> • to what extent it is possible to identify the distinctive contribution of creative individuals, most often directors, within a large industrial production process • how far it is appropriate to talk about these individuals as auteurs • how far it is more appropriate to consider filmmaking as a collaborative process <p>Component 1 Section B: American film since 2005 (two-film study) 'La La Land' and 'Captain Fantastic'</p> <p><i>Spectatorship</i> Students are required to study the following:</p> <ul style="list-style-type: none"> • how the spectator has been conceived both as 'passive' and 'active' in the act of film viewing • how the spectator is in dynamic interaction with film narrative and film features designed to generate response • reasons for the uniformity or diversity of response by different spectators • the impact of different viewing conditions on spectator response • the analysis of narrative, visual, musical, performance, genre and auteur cues in relation to spectator response • the possibility of preferred, negotiated, oppositional and aberrant 'readings' of film <p><i>Ideology</i> Students are required to study the following:</p> <ul style="list-style-type: none"> • the connotations of visual elements and sounds • binary oppositions, both those contained in the narrative and those contained in film's use of formal elements • the implications of spectator positioning and address • ideological perspectives appropriate to the text from a feminist point of view • an evaluation of the ideological critical approach to film 	<ul style="list-style-type: none"> • how narrative construction reflects plot and expresses temporal duration and ellipsis • narrative devices including voiceover, flashback, the framing narrative, the open ending, repetition and other forms of narrative patterning • how the dramatic qualities of a sequence or scene are constructed, including through dialogue • how narrative construction provides psychological insight into character • ambiguity in narrative including the ambiguous relationship between cause and effect and uncertainty over character identification • how narrative construction is used to align the spectator and how that alignment encourages the adoption of a particular spectator point of view • the significance of narrative structures which are alternative to and/or in opposition to conventional narrative structures, particularly in regard to experimental film • film poetics: what elements of film filmmakers select and how they combine them to create meaning • the relationship between the screenplay and the realised film narrative • narrative conventions of mainstream screenwriting, including the construction of dialogue, character and the use of images and sound to convey narrative <p><i>Critical Approaches to Narrative</i> Students are required to study the following:</p> <ul style="list-style-type: none"> • the formalist conception of narrative based on the distinction between story and plot • the structuralist conception of narrative based on binary oppositions • how narrative can function as an ideological framework <p><i>Genre</i> Although not all films will necessarily follow an overt genre structure, the way some films conform to a genre structure will affect the way all the key elements of film are used, including the kind of narrative created for the film. Therefore the concept of genre, genre conventions and genre in relation to narrative are a requirement for study.</p> <p><i>Note:</i> <i>The 'Memento' and Non-exam assessment sections will be taught concurrently allowing for computer suite availability and opportunities for independent research and planning for the coursework, which can take place outside of the classroom while 'Memento' content / skills are taught.</i></p>
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	<p>Component 2 Section C: Film movements – Silent Cinema ‘Sunrise’</p> <p><i>Critical Debates</i> Students are required to study the following debate:</p> <p><i>The realist and the expressive</i> In the 1940s, the French film critic André Bazin set in motion a major debate when he argued that both German Expressionist and Soviet Montage filmmaking went against what he saw as the ‘realist’ calling of cinema. This opposition between the realist and the expressive has informed thinking about film from the beginnings of cinema.</p>	
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Half term	Y12 KMA	Y12 RMA	Y13 KMA	Y13 RMA
1	Introduction to Film Studies Macro features	Introduction to Film Studies Micro features	'Memento'	'Do the Right Thing'
2	'Trainspotting'	'City of God'	Continuation of NEA	'La La Land'
3	'This is England'	'Pan's Labyrinth'	Continuation of NEA	'Captain Fantastic'
4	'Amy'	'Sunrise'	Continuation of NEA	Revision Paper 1
5	Consolidation of y12 films taught/ PPEs	'Vertigo'	Revision	Revision Paper 2
6	Introduction to NEA	Consolidation of y12 films taught/ PPEs	Revision	