

GCSE (9-1)

WJEC Eduqas GCSE (9-1) in FILM STUDIES

ACCREDITED BY OFQUAL
DESIGNATED BY QUALIFICATIONS WALES

GUIDANCE FOR TEACHING

Teaching from 2017
For award from 2019



Contents

Introduction	3
Aims of Guidance	4
Overview of Specification Components	5
Explanation of Assessment Objectives	6
Subject Content at a Glance	8
Course Models	9
Teaching the Core Study Areas	
Key Elements of Film Form	15
Context	16
Teaching the Additional Study Areas	
Narrative including genre	19
Representation	24
Aesthetics/Film Style	28
Specialist Writing	30
Component 3: NEA Production Guide	34
Resources	48
Appendices:	
Appendix 1-6 – Teaching Resources	64

Introduction

The **WJEC Eduqas GCSE (9-1) Film Studies** qualification, accredited by Ofqual, and designated by Qualifications Wales for first teaching from September 2017, is available to:

- all schools and colleges in England and Wales
- schools and colleges in independent regions such as Northern Ireland, Isle of Man and the Channel Islands

It will be awarded for the first time in Summer 2019, using the new 1-9 grading system.

The GCSE Film Studies specification offers a broad and coherent course of study which allows learners the opportunity to broaden their knowledge and understanding of film. The content will be assessed across two examination components and one production component. All learners will study 6 film texts in relation to the *core study areas* with some film topics requiring the study of additional topic areas including narrative, representation, film style, and specialist writing. In addition, learners will study a timeline of key events within film history. For the coursework component of the programme of study, students will create a film production, choosing to specialise in either Screenwriting or Moving Image Production, synoptically drawing on the cinematic influences and insights gained from the range of the films studied throughout the course. This allows learners the freedom to express their own practical interests as potential film-makers.

The structure of the GCSE Film Studies programme is designed to allow learners a fluid progression onto the AS/A Level Film Studies programme of study; the core study areas provide a key foundation for the study of film – these are the same on the A Level Programme. The course structure of two examined assessments and a production component is mirrored across GCSE, AS and AL courses to enhance cohesion. There will also be the opportunity for learners to further develop the practical skills gained at GCSE Level, where screenwriting and filmmaking options are also available.

The full set of requirements is outlined in the specification which can be accessed on the Eduqas website.

Key features include:

- a diverse range of films and directors to choose from
- assessment of production and evaluation skills (30%)
- the opportunity for learners to specialise in either screenwriting or filmmaking for 20% of the qualification
- the opportunity to evaluate creative, practical work for 10% of the qualification
- a choice of accessible and interesting films for each exam component
- questions which demand analysis, extended answers and comparison
- high-quality examination and resource materials, including sample assessment materials and exemplar responses

Additional ways that WJEC can offer support:

- sample assessment materials and mark schemes
- face-to-face CPD events
- exemplar resources
- examiners' reports on each question paper
- free access to past question papers and mark schemes via the secure website
- direct access to the subject officer
- free online resources
- exam results analysis
- online examination review

Aims of the Guidance for Teaching

The principal aim of the Guidance for Teaching is to support teachers in the delivery of the new **GCSE Film Studies** specification and to offer guidance on the requirements of the qualification and the assessment process.

The guide is **not intended as a comprehensive reference**, but as support for professional teachers to develop stimulating and exciting courses tailored to the needs and skills of their own learners in their particular institutions.

The guide offers assistance to teachers with regard to possible classroom activities and links to useful digital resources (both our own, freely available, digital materials and some from external sources) to provide ideas for immersive and engaging lessons.

Overview of Specification Components

The GCSE Film Studies qualification is made up of three components with the following weighting:

<p>Component 1 – Key Developments in US Film (1.5 hours)</p> <p>Section A: US Film Comparative Study (2 films) Section B: Key Developments in film and film technology Section C: US independent film</p>	<p>35% (70 marks)</p> <p>50 marks 5 marks 15 marks</p>
<p>Component 2 – European Film (1.5 hours)</p> <p>Section A: Global English Language film Section B: Global Non-English Language film Section C: Contemporary UK Film</p>	<p>35% (70 marks)</p> <p>20 marks 25 marks 25 marks</p>
<p>Component 3 – Production</p> <p>Non-exam assessment</p> <p>Option 1: Film extract (filmmaking) OR Option 2: Screenplay extract (and 1 page shooting script) Evaluative Analysis (750-850 words)</p>	<p>30% (60 marks)</p> <p>40 marks 20 marks</p>

Explanation of Assessment Objectives

The GCSE Film Studies qualification is made up of three components. The assessment objectives are explained below. Both A01 and A02 are assessed in Components 1 and 2 (written exams); A02 and A03 are assessed in Component 3 (NEA – Production).

In both exam components, learners must study **all** of the core study areas in relation to each of the 6 film texts studied. Assessment may focus on any area of the core study areas in relation to any of the films. A detailed outline of the content that must be covered in relation to each core study area is included in the specification. Where there is an additional area of study associated with a component, then an understanding of this will be assessed, with learners required to use the core areas of study to further inform their understanding of an additional study area. For example, using an analysis of editing (core) to inform their understanding of narrative (additional) or using their understanding of the social context of a film (core) to inform their understanding of representation (additional).

A01

Demonstrate knowledge and understanding of elements of film.

A01 focuses on **demonstrating** *knowledge* and *understanding*. Learners are required to demonstrate a secure *understanding* of all the core study areas and, where appropriate, specialist study area(s) outlined on pp. 10-11 of the Specification). Learners are required to use subject-specific terminology when writing about film form and are encouraged to refer in detail to the techniques and connotations of cinematography, mise-en-scène, editing, and sound within particular sequences. In addition, knowledge of film contexts outlined in the core study areas (pp. 10 of the Specification) should be demonstrated if required by the question. Assessment of context will be foregrounded in Component 1, Section A – the US comparative study. Knowledge and understanding of the relevant specialist study area(s) will also be assessed by A01.

Learners will be assessed on their ability to **demonstrate knowledge** (e.g. by giving key facts, details from sequences) and **understanding** (e.g. by explaining, giving examples from the film) of elements of film.

A02

Apply knowledge and understanding of elements of film to:

- (A02 1) - *analyse and compare films*
- (A02 2) - *analyse and evaluate own work in relation to other professionally-produced work*

Analysis requires the critical study of the ways in which films **construct and communicate meanings** and generate responses using illustrative examples from the film texts under investigation. The analysis of film (A02 1) is assessed across both examined components.

Learners are required to additionally analyse film in the following ways:

A02 1 is assessed in Component 1 Section A: US Comparative study. Learners will be required to analyse and *compare* two Hollywood films from different production contexts in terms of the core study areas, foregrounding **genre, narrative** and **context**.

A02 2 is assessed in Component 3: The Evaluation. Learners will be required to draw upon their cinematic influences in an evaluative analysis of their own production.

A03

Apply knowledge and understanding of elements of film to the production of a film or screenplay.

A03 is assessed solely by Component 3: Production. Learners are required to produce a **film production** in the form of either a video extract or screenplay extract in response to a set brief.

Learners will be assessed on their ability to create a production that **applies knowledge and understanding** of elements of film to the production of a film or screenplay. These are:

Structural elements – Genre & Narrative (25 marks):

- Construction of narrative
- Appropriateness to the chosen brief
- Relevance of mise-en-scène to genre

Key elements (15 marks):

- Cinematography, editing and sound

Subject Content at a glance

Learners will study **6 films**.

For each of these films, learners will study two **core areas** (outlined in detail on pp. 8-9 of the Specification). There are four **additional study areas** which learners are required to study in relation to specific films.

The **core study areas** are:

1. The key elements of film form (cinematography, mise-en-scène, editing, and sound)
2. The contexts of film (social, historical, political & institutional)

The **additional study areas** are:

1. Narrative, including genre (Component 1, Section A)
2. Representation (Component 2, Section B)
3. Aesthetics & Film Style (Component 2, Section C)
4. Specialist Writing (Component 1, Section C)

The US Comparative Study is a synoptic study which incorporates a study of both the core study areas (1&2) and additional study areas 1-3.

Alongside the study of 6 film texts, learners are required to study a timeline of key historical moments in film (Appendix B, pp. 31-32 of the Specification) to be assessed in Component 1, Section B.

Course Models

A recommended course plan should include the following features:

- An Induction Period

This will include teaching the Key Elements of Film Form, either through extracts of films that will be studied on the course, clips from a range of films (on or outside of the specification), or the complete study of a film (on or outside the specification). Further induction tasks can be found on the Eduqas Website.

- Component 2 is taught in Year 1 and Component 1 is taught in Year 2.

It is recommended that centres start with the teaching of Component 2 as Component 1 features the synoptic US comparison which requires an understanding of the additional study areas introduced in Component 2 and is therefore designed to be taught at the end. Component 1 expects learners to engage with Specialist Writing, which may also be seen as an advanced skill that would benefit from being taught later on in the course.

- Starting with the British Film (Component 2, Section C)

Starting with a British Film would allow learners the chance to build upon what they have learnt about the key elements of film form and develop this knowledge into an understanding of film style/aesthetics. This would provide a smooth transition from the induction period. It also allows learners to settle into the course with a film that is close to their own experience.

- Themed Terms

Terms may be themed to allow learners to compartmentalise their knowledge. For instance, on the sample, there is a term dedicated to the study of Global film. This allows centres to create thematic links between their film choices if they so wish, e.g. 'Teenage Rebellion' option that would incorporate the study of *Rebel*, *Ferris*, *Juno* and *Wadjda*, amongst many other combinations.

- Opportunities to redraft coursework

Where possible, students should be given the chance to revisit coursework, both the production and the written evaluation.

- Exam Focus Weeks

The course model includes the regular feature of 'exam weeks' at which points learners can consolidate learning and update their revision notes/undertake mocks and create a comprehensive revision file that they can return to at the end of the course.

Sample - 2 Year Course Model:

Term 1 (Year 1) – British Film	
1	Induction Week 1 Introductory Film Screening Key Elements of Film Form – TECHNICAL: Cinematography, Editing & Sound
2	Induction Week 2: Key Elements of Film Form – VISUAL: Mise-en-scène, Aesthetics
3	Introduction to Component 2: Global Film What is British Cinema? (intro with clips)
4	Film 1: British Film (Component 2, Section C) Film Screening & Discussion/Initial Analysis
5	British Film Key Sequence Analysis – Key Elements
6	British Film Key Sequence Analysis – Aesthetic/Film Style
7	British Film Contexts
8	EXAM FOCUS WEEK: Component 2, Section C – British Film
9	Practical – Pre production Phase 1: Research
10	Practical – Pre production Phase 1: Research
11	Practical – Pre production Phase 1: Ideas
12	Practical – Pre production Phase 1: Storyboards/Drafting Script
13	Practical – Pre production Phase 1: Storyboards/Drafting Script
14	Practical – Pre production Phase 1: Shot List/Drafting Script/Digital Driving Test

Term 2 (Year 1) – Global Eng-Lang Film	
1	Production: Rough Cut/Draft 1
2	Production: Rough Cut/Draft 1
3	Production: Rough Cut/Draft 1
4	Production: Rough Cut/Draft 1
5	Production: Rough Cut/Draft 1
6	Production: Rough Cut/Draft 1
7	Production: Rough Cut/Draft 1
8	Global English Language Film: Introduction to Narrative
9	Film 2: Global English Language Film (Component 2, Section A) Film Screening
10	Global English Language Film Key Sequence Analysis – Key Elements
11	Global English Language Film Key Sequence Analysis – Narrative
12	Global English Language Film Contexts
13	EXAM FOCUS WEEK: Component 2, Section A – Global English Lang Film
14	Revision

Term 3 (Year 1) – Global Non-Eng Lang Film	
1	Global Non-English Language Film: Introduction to Representation
2	Film 3: Global Non-English Language Film (Component 2, Section B) Film Screening
3	Global Non-English Language Film Key Sequence Analysis – Key Elements
4	Global Non-English Language Film Key Sequence Analysis - Representation
5	Global Non-English Language Film Contexts
6	EXAM FOCUS WEEK: Component 2, Section B - Global non-English Language Film
7	Production – Final Tweaks
8	Production - Final Tweaks
9	Production – Final Tweaks
10	Evaluation
11	Evaluation
12	Evaluation
13	Evaluation
14	Component 2 – Final Recap and Revision

Term 4 (Year 2) – Hollywood History	
1	Introduction to 'Hollywood' Component 1, Section B – Film Technology quizzes, timeline, and fun
2	Component 1, Section A: Hollywood Comparative Study Introduction to Genre (depending on genre of comparative study)
3	Research into Contexts of chosen films
4	Film 4: Hollywood 1 (Component 1, Section A) Film Screening & Discussion/Initial Analysis
5	Hollywood Film 1 Key Sequence Analysis – Genre
6	Hollywood Film 1 Key Sequence Analysis – Narrative

7	Hollywood Film 1 Sequences & Contexts
8	Film 5: Hollywood 2 (Component 1, Section B) Film Screening & Discussion/Initial Analysis
9	Hollywood Film 2 Key Sequence Analysis – Genre
10	Hollywood Film 2 Key Sequence Analysis – Narrative
11	Hollywood Film 2 Sequences & Contexts
12	Comparative Analysis
13	Comparative Analysis
14	EXAM FOCUS WEEK: Component 1, Section A – Hollywood Comparative Study & Section B – Film Technology

	Term 5 (Year 2) – American Indie
1	Component 1: Section C Introduction Intro to American Indie
2	Film 6: US Indie (Component 1, Section C) Film Screening and Discussion
3	Key Sequences Analysis – Key Elements of Film Form
4	Specialist Writing Work – Source Material 1
5	Specialist Writing Work – Source Material 2
6	Key Sequence Analysis – Specialist Writing Focus
7	US Independent Film – Conclusion
8	EXAM FOCUS WEEK: Component 1, Section C – US Indie
9	Component 2 Revision
10	Component 2 Revision
11	Component 2 Revision
12	Component 2 Revision

	Term 6 (Year 2) - Revision
1	Revision/Exam Technique
2	Revision/Exam Technique
3	Revision/Exam Technique
4	Revision/Exam Technique
5	Revision/Exam Technique
6	Revision/Exam Technique
7	Revision/Exam Technique
8	Component 1 MOCK
9	Component 2 MOCK
10	Revision/Revisit Problematic Areas
11	Revision/Revisit Problematic Areas
12	Revision/Revisit Problematic Areas
13	Revision/Revisit Problematic Areas
14	Revision/Revisit Problematic Areas

Teaching the Core Study Areas: Key Elements of Film Form

The key elements of film form are defined in detail on pp. 8-9 of the Specification. There are four elements of film language to be studied:

- Cinematography (camera and lighting)
- Mise-en-scène
- Editing
- Sound

It is recommended that centres study key sequences within their chosen films, paying close attention to the key elements of film form at work and allowing learners to develop an understanding of how key elements create meaning and response. It is expected that by studying the key elements of film form, learners will develop the appropriate vocabulary that will allow them to use subject-specific terminology when analysing films.

Some tasks and techniques for teaching key elements include:

- Stills analysis (using stills from the films to analyse before progressing to sequences)
- Shot by Shot Breakdown (Appendix 1)
- Screening sheets for students to complete during the film screening (Appendix 2 - Submarine examples to be adapted depending on the film you are studying)
- Sequence Analysis (Appendix 3 – Juno Example)
- Revising Film Language Sheets (Appendix 4 – Juno Example)
- Analysing one single key element in isolation (Appendix 5 – Sound Example)
- Screengrab sequence analysis sheets (Appendix 6 – Grease Example)

Teaching the Core Study Areas: Contexts

The contexts that learners are required to study are identified in detail on pp. 10 of the Specification. They are:

- Social
- Cultural
- Political
- Technological
- Institutional

Learners should look at how their film was shaped by the context in which it was produced (thus also studying its historical context). Learners are encouraged to study some aspects of all of the contexts listed above in relation to their films, though it will be predominantly assessed in Component 1: Section A: US film comparative study.

[Full range of Comparative Study resources can be found here](#)

FILM TITLE	CONTEXT
<i>Dracula</i> (Browning, USA, 1931)	<ul style="list-style-type: none"> • A 'pre-code' film produced before enforcement of the Motion Picture Production Code, known as the Hays Code. • Universal was a small studio, therefore the film was produced on a low budget. • The first sound feature horror film made by a Hollywood studio.
<i>The Lost Boys</i> (Schumacher, USA, 1987)	<ul style="list-style-type: none"> • Combines the teen movie and horror film, both popular genres in the 1980s. • Challenges conservative notions of the nuclear family. • Star vehicle for popular teen actors of the 1980s, including Corey Fieldman, Corey Haim and Kiefer Sutherland.
<i>Singin' In The Rain</i> (Donen & Kelly, USA, 1952)	<ul style="list-style-type: none"> • Set in Hollywood in the late 1920s after the release of the 1927 hit <i>The Jazz Singer</i>. • A self-reflexive film about the film-making process. • Explores the development of 1920s sound revolution in film and the difficulties of making the transition from silent films to 'talkies'.
<i>Grease</i> (Kleiser, USA, 1978)	<ul style="list-style-type: none"> • Made in the 1970s, but set in the 1950s. • Draws on the archetypal teenager from the original 50s teen movies & deals with issues of love, gang violence, teen pregnancy and friendship. • Appeals to our love of nostalgia & was an antidote to punk & political protest at the time of its release.
<i>Pillow Talk</i> (Gordon, USA, 1959)	<ul style="list-style-type: none"> • The first Doris Day-Rock Hudson collaboration for Universal studios. • Romantic comedies or 'sex comedies' were popular during the 1950s and 1960s. • Shot in CinemaScope, the lens used for shooting widescreen films in the 1950s and 1960s.

<p><i>When Harry Met Sally</i> (Reiner, USA, 1989)</p>	<ul style="list-style-type: none"> • Written by Nora Ephron, known for her romantic comedy screenplays starring Meg Ryan, including <i>Sleepless in Seattle</i> and <i>You've Got Mail</i>. • Iconic scenes shot on location in New York City, offering a nostalgic, romantic view of the city. • Explores heteronormative relationships and posits that men and women can never be 'just friends.'
<p><i>Rebel Without A Cause</i> (Ray USA, 1955)</p>	<ul style="list-style-type: none"> • Set in Los Angeles, post WW2. • Explores the teenager as a new social construct during a marked rise in juvenile delinquency. • Uses the conventions of melodrama to explore generational conflict
<p><i>Ferris Bueller's Day Off</i> (Hughes, USA, 1986)</p>	<ul style="list-style-type: none"> • Like all John Hughes films, set in Chicago. • Gently mocks the materialistic values of white, middle class teenagers. • Questions how we define education. • Depicts education as a boring ritual. • Explores the disparity between intelligent teenagers and ignorant adults.
<p><i>Invasion of the Body Snatchers</i> (Siegel, USA, 1956)</p>	<ul style="list-style-type: none"> • Set in post WW2 • Comments on the dangers of McCarthyism in an era of Communist paranoia. • Can also be read as a critique of 1950s conformity.
<p><i>E.T.</i> (Spielberg, USA, 1982)</p>	<ul style="list-style-type: none"> • Set in suburban California, 1982. • The alien & children are at risk of the government & Spielberg drew on the idea from Reagan's inaugural speech in 1980 that; "Government is not the solution to our problem. Government is the problem." • Childhood innocence is depicted (mostly shot from a child's POV). • Explores family separation, friendship, & tolerance of others by accepting differences.
<p><i>Slumdog Millionaire</i> (Boyle, UK, 2008)</p>	<ul style="list-style-type: none"> • Set in Mumbai, 2006. • Explores the dichotomy of India where poor street children are exploited whilst others enjoy the latest developments in technology due to rapid globalization & a booming economy.
<p><i>District 9</i> (Blomkamp, South Africa, 2009)</p>	<ul style="list-style-type: none"> • Set in 1982 in Johannesburg, South Africa. • Draws parallels with the system of apartheid. • Alludes to the real District Six (a white only area in Cape Town after black South Africans were forced out in the 1970s). • Explores themes of xenophobia & social segregation
<p><i>The Babadook</i> (Kent, AUS, 2014)</p>	<ul style="list-style-type: none"> • Female director and writer Jennifer Kent offers a female perspective on the horror genre and the role of women in horror films. • Uses horror to explore real-life issues, such as anxieties around motherhood in Western culture and grief.
<p><i>The Breadwinner</i> (Twomey Eire, Canada, 2017)</p>	<ul style="list-style-type: none"> • An animated film exploring life for an eleven-year-old girl under Taliban rule in Afghanistan. • Part of a revival of animated films that explore conflict and gender (e.g. <i>Persepolis</i>, <i>Waltz with Bashir</i>)

	<ul style="list-style-type: none"> • Director Twomey Eire worked closely with executive producer Angelina Jolie to depict the realities of the Afghan conflict.
<i>Jojo Rabbit</i> (Waititi, NZ, 2020)	<ul style="list-style-type: none"> • An anti-fascist film set in Nazi Germany, combining absurd comedy and drama. • Director Taika Waititi's comedy portrayal of Hitler caused mixed responses -some critics felt the portrayal undermined the significance of events, while others argued it was used to deliver a powerful message.
<i>Tsotsi</i> (Hood, South Africa, 2005)	<ul style="list-style-type: none"> • Based on Athol Fugard's 1950s novel. • Set in post-apartheid Johannesburg, South Africa. • Explores the disparity between wealth/poverty & how this links to crime. • The huge problem with the AIDS epidemic is also (briefly) explored.
<i>The Wave</i> (Gansel, Germany, 2008)	<ul style="list-style-type: none"> • Based on Ron Jones' USA experiment in the 1960s. • Set in contemporary Germany. • Captures the 'zeitgeist' – the boredom of spoilt, middle-class youths. • Echoes of the rise of the Nazi Party in 1930s Germany. • Explores the dangers of political systems & autocracy.
<i>Wadjda</i> (Al-Mansour, Saudi Arabia, 2012)	<ul style="list-style-type: none"> • Saudi Arabia's first feature film directed by a woman (mostly from inside a van!). • Asks us to make comparisons with Western values and those of the Middle East. • Explores the restrictions on women living in a traditional Islamic, patriarchal society.
<i>Girlhood</i> (Sciamma, France, 2014)	<ul style="list-style-type: none"> • Notable for its representation of black, working-class young women in Paris's suburbs. • Directed by Céline Sciamma, known for her portrayals of marginalised women. • An example of a <i>Banlieue</i> film, about people who live in the suburbs of large cities such as Paris and reflect the multi-ethnic makeup of France.
<i>The Farewell</i> (Lulu Wang, China/US, 2019)	<ul style="list-style-type: none"> • A bilingual film (English and Mandarin) based upon director Lulu Wang's difficulties in "straddling two cultures". • The family's personal issues reflect wider issues of China's rapid economic development as a 'superpower'. • Depicts Changchun as a modern metropolis.
<i>Submarine</i> (Ayoade, UK, 2010)	<ul style="list-style-type: none"> • Adapted from Joe Dunthorpe's first novel which deals with coming of age themes. • Filmed & set in South Wales in the mid-1980s. • Original songs from Arctic Monkeys' Alex Turner. • Explores teen angst, relationships, sexual experiences, peer pressure.
<i>Attack the Block</i> (Cornish, UK, 2011)	<ul style="list-style-type: none"> • Set in contemporary South London & filmed on the Heygate Estate – "one of the capital's worst sink estates, riddled by crime, poverty and dilapidated housing." (BBC) • Conflict of youth gang vs aliens (who act as a metaphor for social alienation). • The harsh world of the council tower block helps present issues such as crime, deprivation & social division.

	<ul style="list-style-type: none"> • Explores social unrest in contemporary UK cities & the conflict between black youths & the police
<i>Skyfall</i> (Mendes, UK, 2012)	<ul style="list-style-type: none"> • A celebration of Bond – 50th anniversary. • Not linked to any Fleming novel. • More gritty, realistic style than previously in the franchise. • Explores contemporary threat of cyber-terrorism.
<i>Rocks</i> (Gavron, UK, 2019)	<ul style="list-style-type: none"> • Director Sarah Gavron workshopped with unknown and non-professional female actors to “build a film with them”. • A realistic portrayal of a multi-ethnic working-class London. The cast drew from their real lives to develop realistic dialogue and cultural references, such as Snapchat videos and R’n’B music. • Celebrates female friendship and support in the face of adversity.
<i>Blinded by the Light</i> (Chadha, UK, 2019)	<ul style="list-style-type: none"> • Set in Luton, a multi-ethnic town in the South-East of England. • Explores identity and race in 1980s England through the prism of Bruce Springsteen’s music. • Makes references to real events and issues in Thatcher’s Britain, including the far-right fascist group the National Front and the news report of redundancies at the Vauxhall Plant.

Teaching the Additional Study Areas

Learners are required to study 4 additional study areas. These are identified in detail on pp. 10-12 of the Specification. The additional study areas (and where they are assessed) are:

1. Narrative including genre (Component 1, Section A)
2. Representation (Component 1, Section B)
3. Narrative (structural element of film form) (Component 2, Section A)
4. Aesthetics/Film Style (Component 1, Section C)
5. Specialist Writing (Component 2, Section C)

Teaching the Additional Study Areas: Narrative including genre

Teaching Narrative: A Definition

The concept of narrative is largely concerned with the story of a film, although several distinctions need to be made between *narrative*, *story* and *plot*. Narrative is *largely the practice or art of telling stories: a representation of a particular situation or process in such a way as to reflect or conform to an overarching set of aims or values*. Storyline is the plot of a novel, play, film, or other narrative form and plot is the main events of a play, novel, film, or similar work, devised and presented by the writer as an interrelated sequence. Therefore, selecting the order of events into a story is a narrative. The study of narrative is one way of examining the story of a film and exploring how it is structured, ordered and why this has been done. Narrative also asks the viewer to consider from whose viewpoint we are

experiencing the story and whether this has an effect on what we see, hear and experience. For example, does the way in which the narrative is presented withhold information from us or only present things from the perspective of a character? Tightly aligned to editing, narrative is a complex and highly ambiguous aspect of film studies.

Teaching Genre: A Definition

Genre can be defined as a style or category of film whereby, developed over time, socially-agreed tropes and conventions help to depict categories. Genre is eminently fluid and often a film may straddle the distinction of many genres. Over time, genres may change, become recognisable, and fall out of generally-appreciated recognition. Similarly, new genres will develop and grow and bring prominence to themselves. The study of genre in film is largely concerned with the mode of examining a film to appreciate its generic conventions, i.e. the signifiers or elements that help to denote the genre/s in which it belongs. Films may be compared or contrasted within the framework of the same genre or of differing genres, as a way to explore the textual elements that help to categorise it. Generic comparisons can be a useful tool for helping to establish, but also develop, a deeper understanding of a film.

In exploring and analysing genre, a useful starting point is to typically identify key characteristics of genres. These are more commonly referred to as the 'Repertoire of Elements'.

In exploring genre it is worth considering the coursework component of the course also. Students will need to follow a production brief and part of this involves creating film extract or screenplay from a variety of genres. It may be worth planning ahead to explore genre with a view to also planning the coursework element alongside any work on genre study. For example, one approach could be to select films and construct a curriculum that is somewhat aligned in terms of genre, creating, for example, a course largely featuring sci-fi films before making a sci-fi film extract for coursework. A different approach could be to ask students to write the opening page of a screenplay for several of the listed genres, to develop both their screenplay writing skills, but also develop their appreciation of genre and generic convention.

Narrative (structural element of film form) Starting Points for Component 2: Section A

FILM	NARRATIVE
<i>Slumdog Millionaire</i> (Boyle, UK, 2008)	<ul style="list-style-type: none"> • The narrative is told through a series of flashbacks as Jamal Malik (18 at the time) recounts how he is able to answer each of the 'Who Wants to Be a Millionaire?' quiz questions correctly. • The use of flashback (and some flash-forwards to scenes of Latika at the end of the film) and how a non-linear narrative can impact on the audience. • Narrative built around the game show – cumulative tension as final question heralds the dénouement. • Questions mark the chapters in his life – this is a good way to break down the narrative with students and consider using visual representations/timeline in classroom/students work to piece together the linear narrative.

	<ul style="list-style-type: none"> • Applying narrative theory such as Propp (Jamal or Salim as hero at the end? Latika as traditional heroine (a feminist reading?), Todorov – applying to narrative flashback sections of film and as whole. • Levi-Strauss – Jamal & Salim, poverty & wealth / happiness & status / India & West (Cultural Imperialism), Realism & Fantasy.
<p><i>District 9</i> (Blomkamp, South Africa, 2009)</p>	<ul style="list-style-type: none"> • Enigmas are narrative devices used to raise questions in the audience’s mind and compel them to continue watching the film. Many enigmas are created at the start of the film. • Firstly, there is mystery surrounding the aliens’ arrival: why did the ship stop over Johannesburg? Why did it stop at all? If these are the ‘drones’ then what happened to the leadership class? What was the module seen falling from the ship? By the end of the film some of these questions have been answered - significantly, the module is the shuttle beneath Christopher’s shack. Other questions however, have not: we still don’t know how or why the ship broke down and where the pilots are. This - from a commercial perspective - leaves the film open for a sequel. • Other enigmas are created regarding Wikus. Towards the end of this sequence, we see family talking about him as if he is dead or vanished, his mother breaking down into tears. What has happened to him? His wife also refers to all his equipment being confiscated. Who by? And why? As the narrative progresses, these questions are answered, but more are raised: is the mutation reversible? Will Christopher return to help Wikus? • Vladimir Propp tried to identify a common structure that underlies all stories. He found 31 ‘narratemes’ (narrative units) that are common in most narratives, from Russian folk tales to Hollywood blockbusters. The plot of <i>District 9</i> features many of these. For example, the start of the film features the following: <ul style="list-style-type: none"> • ‘absentation’ : something or someone goes missing - the ‘command module’ that falls of the ship; • ‘interdiction’ : hero is warned - Wikus is told to be careful during the resettlement, for both his own safety and MNU’s reputation; violation of the interdiction’ : warning is ignored - many MNU employees and aliens are killed, Wikus is infected; • ‘villain’s reconnaissance’ : the bad guys search for something - MNU’s search for alien weaponry and for something that will enable them to use it; • ‘delivery’ : the villains gain what they are looking for - they find the mutating Wikus and the canister of fluid in the hospital; • ‘complicity’ the hero is tricked or forced into helping the villain – Wikus is made to use the alien weapons and even kills an unfortunate prawn.

<p><i>The Babadook</i> (Kent, AUS, 2014)</p>	<ul style="list-style-type: none"> • The car crash at the start of the film is the inciting incident in the story that leads to Amelia's grief and inability to connect with her son. The opening of the book, <i>The Babadook</i>, is the inciting incident in the film's plot. • The film uses classic horror tropes to explore wider themes of loss, grief, depression, and the struggles of motherhood. • The Babadook can be interpreted as a manifestation of the five stages of grief. In the first act of the film, Amelia is in denial, in the second she is depressed and angry as the Babadook / grief takes a hold of her. At the end of the film she is in the final stage of acceptance. The Babadook /grief will always be a part of her life but now she can live with it. • Many supernatural scenes are shot from Amelia's point of view, leaving us to question if Amelia is imagining the Babadook due to her declining mental state. • In the film's climax, Amelia discovers she has the power to protect her son. This is a key turning point for her character. • Horror films often feature an object with supernatural qualities that can summon a demon or monster. In this film, it's the book <i>The Babadook</i>.
<p><i>The Breadwinner</i> (Twomey & Eire, 2017)</p>	<ul style="list-style-type: none"> • The film has two parallel narratives: Parvana's reality as a girl in Kabul and the magical story her father begins at the start of the film, which Parvana continues and adapts throughout the film. Two different styles of animation are used to differentiate the two stories. • The film fits the three-act structure and Todorov's narrative structure. The equilibrium is disrupted when Parvana's father is arrested. • Parvana is on a hero's quest – she must provide for her family and rescue her father from jail to restore order in the family. • Characters fit Propp's character functions, although gender roles are reversed. It is the father who must be rescued and the girl who rescues him. Razak is a helper and a dispatcher – he provides Parvana with key information to rescue her father. • The film is set in 2001, towards the end of Taliban rule in Afghanistan. The filmmakers were careful to ensure that period details in the animation were accurate to create a realistic world. • The power of stories is a key theme of the film. Parvana tells stories to her small brother and to herself. She must also tell 'stories' to others to survive.
<p><i>Jojo Rabbit</i> (Waititi, NZ, 2019)</p>	<ul style="list-style-type: none"> • The film fits the three-act and five-act structure. The disruption to the equilibrium could be either the accident or Jojo's discovery of Elsa in the attic. These key events lead Jojo on his journey to finding out about the evils of fascism. • The narrative takes place towards the end of World War Two, over the space of a few months.

	<ul style="list-style-type: none"> • We experience the imaginary version of Hitler and the world from Jojo’s point of view. His conversations with imaginary Hitler offer us an insight into Jojo’s thoughts and feelings. • Archival and documentary footage reminds the spectator of real historical events and roots in the narrative in a real time and place, despite the film’s fantastical elements. • Dramatic tensions and oppositions are resolved at the end of the film: Jojo rejects Hitler by kicking him out of the window. Elsa knows Jojo lied about Germany winning the war – they dance together, providing the spectator with a happy resolution. • Elsa is a catalyst for Jojo’s character development as though his love for her, he questions his beliefs and becomes aware of the inhumanity of Nazism. • Rosie’s shoes are a recurrent visual motif, used three times in the film. The final time they are used is a key emotional moment in the film: when Jojo finds his mother’s body hanging in the courtyard.

[Full resources on Genre and Narrative can be found here](#)

Teaching the Additional Study Areas: Representation

In cinema, representation concerns the portrayal of someone or some people in a particular way. When a film is made, the production team take creative decisions that ultimately produce characters that act, look, sound, and perform in a certain manner. In placing a character on screen, they do so without showing *all* of the people who are like that character. As a result, this character represents *all* people of this character type. Therefore, representation can be seen as either positive or negative depending on how the character depicts people, and the more examples of types of people and characters we see, the better the *accuracy* that the representation will be. This makes cinema very powerful in terms of influencing ideas and attitudes within society because it has the power to shape an audience's knowledge and understanding about representation.

Within the films studied, the identification of representation should be informed by a sense of context, whether from a production point of view, generic convention or cultural perspective. One approach could be to identify who the main characters are representing and to then find other examples of these in other films. Comparisons can then be explored through the key elements of film form, for example, what a character looks like (a study of *mise-en-scène*) and how a character behaves/their goals within the confines of the story (a study of narrative).

Learners must study examples of age, ethnicity and gender from their chosen film.

Representations of gender

Gender has, typically, been a fairly binary way to categorise people. As a result, it has been fairly easy to identify a representation as masculine or feminine. Large sections of the film industry have begun to produce films which are more nuanced and flexible as they reflect a modern, liberal, and tolerant society, although the representation of gender is still dominated by 'traditional' ideas and portrayals. Gender representation largely focuses on the idea of how a character of a certain genre defines their own, and therefore others' gender. This has been seen in its most traditional sense of colours, styles of clothing, body language and style of speech. Limited and underdeveloped representations of women have often been defined by how men see women (termed the '**male gaze**'), or by how society expects women to look and behave. Representations of women have also generally focused on sexuality and emotions. Other 'classic' representations of women tend to focus on their relationships with their children or romantic partners.

For men, the main focus of representation is still on the traditional idea of masculinity which is strong, heroic, and with a focus on physicality. Classic examples of this representation can be seen in James Bond and Indiana Jones.

Wadjda is represented as somewhat of a tomboy. Using Film Language, students can be tasked with exploring how her gender is represented – do her clothes denote any gender? Do her actions? Does the editing in any way help in constructing identifiable representation? As with other films and forms of representation, a useful exercise is to ask students to identify a character of similar characteristics, such as age, and compare their representation to that of *Wadjda*. For example, does she compare in a particularly gendered manner? Indeed, does her gender have much of an influence on the narrative or her actions?

Do characters treat her differently because of who she is and what do we, as an audience, feel about her treatment? We could engage students in discussions about our worry for her being linked to being a young girl and how this is constructed on a technical level, but ultimately the representation should be considered as a broadly positive or negative representation through example sequences.

Representations of ethnicity

There is a clear and important distinction between ethnicity and race. Ethnicity is defined by culture, national customs, language or beliefs. Race is defined by biology which can mean physical characteristics such as skin colour and/or other physiological factors. The representation of ethnicity can be very powerful as with some audiences it could be their only experience of other cultures. If the representation of ethnicities was balanced in terms of film productions this would not be an issue, however Western film productions often depict a very narrow band of ethnicities and many depictions of minorities fall into unhelpful stereotypes. As a result, negative stereotypes may adversely affect the way others then perceive a particular ethnic culture.

Wadjda holds a uniquely interesting position here, simply in being directed by a female Director in a country which is notoriously patriarchal. One way of approaching this therefore, would be to consider providing students with key context about Saudi Arabia and the way that the country allows/denies women certain rights/freedoms. This in turn can then be used to help analyse the representation of ethnicity in the film with a broader appreciation of the country, for example, is the representation more positive than the news stories/general expectation of the country? How did the representation of ethnicity compare with expectation (these could be drawn up before viewing and based on research)? Again, graphic organisers can be used to help to consider the positive and negative aspects of representation in this film and comparisons with how ethnicity is presented in other films can be a worthwhile exercise.

Representations of age

As with all forms of representation, the categorisation of people can be a lazy and tired way of falling into stereotypes or caricatures. Teenagers, for example, have typically been represented in a negative manner even if films only show one example of a teenager in their film. This unfair representation can be attributed to the fact that *today it can be difficult to pigeon-hole people into age groups, as the boundaries are becoming more blurred – for example, video games are just as likely to be played by middle-aged adults as teenagers.*

Many people are underrepresented in terms of their age; with some notable exceptions, films tend to stay away from much older characters and when they do their representation often portrays these people as crotchety and reclusive or authoritative.

All of the film choices for this Component are associated with young central characters. A starting point here is to select a film and a protagonist and ask students to examine their age through screenshots; images of the characters at a party in the case of *The Wave*, for example, allow students to make judgement calls on age based purely on mise-en-scène. Students can then form ideas on how the representation has been created via film language. Students may consider whether they feel that these representations are accurate, after all they are of a broadly similar age and students could be asked to produce images of a scene from their own life that represents their age more 'realistically'.

Representation Starting Points for Component 2: Section B

FILM	REPRESENTATION
<i>Tsotsi</i> (Hood, South Africa, 2005)	<ul style="list-style-type: none"> • Use of 'black gangster' stereotypes but ultimately about inner emotional conflict rather than external physical conflict, despite violent moments
<i>The Wave</i> (Gansel, Germany, 2008)	<ul style="list-style-type: none"> • Unconventionally, the older authority figure Mr Wenger subverts common stereotypes as he is rebellious, good looking and a figure that his students respect. • The representation of young people in this film is quite conventional. For the most part the film presents the 'youth gone wild' stereotype. Many of them are disenfranchised and don't fit in. This links to Stanley Cohen's book on representations of youth Folk Devils and Moral Panics.
<i>Wadjda</i> (Al-Mansour, Saudi Arabia, 2012)	<ul style="list-style-type: none"> • The three main female characters: Wadjda, her mother and her teacher are defined by the ways in which they conform to or resist the expectations placed on them as Saudi females. None of these representations is simple. • Wadjda's mother, Reema, facing problems as a working woman as well, finds looking attractive is her only weapon in the battle to prevent her husband from taking a second wife. She loses this battle but finds that she can make a gesture to help Wadjda gain some of the freedom denied to her. • Wadjda's teacher, Ms. Hussa is a key enforcer of the 'rules', but her admission to Wadjda that she reminds her of herself as a young girl hints at past rebelliousness repressed into a resolution that today's generation of girls are not going to get any of the freedoms that were denied her. • Wadjda engages in small acts of rebellion like her scruffy Converse trainers but 'plays the game' by entering the Qu'ran recital competition in order to attempt the biggest overt act of rebellion in buying a bicycle.
<i>Girlhood</i> (Sciamma, France, 2014)	<ul style="list-style-type: none"> • The film is a rare example of representation of Black working-class girls living in the Banlieue in France. • Sciamma avoids stereotypes – this is evident right from the opening scene where girls are playing American football, a sport we typically associate with men. • The film is critical of the institutions that are supposed to support young people. School offers no creative outlets for Marieme/Vic and teachers are uninterested in their

	<p>students. The girls rely on their own self-determination outside of the system through their girl gang.</p> <ul style="list-style-type: none"> • The 'Diamonds' sequence is the most critically lauded moment in the film, as it represents female solidarity and the value of friendship. They girls dance for their own pleasure, not for the male gaze.
<p><i>The Farewell</i> (Lulu Wang, China/US, 2019)</p>	<ul style="list-style-type: none"> • The film explores what it means to be Asian-American. Billie is third generation Chinese American. She tries to reconcile cultural differences. • The grandmother is represented sympathetically and positively. Nai Nai and Billie share a bond and it is Nai Nai who is most understanding of Billie. • The family dinner sequence is useful to analyse for representations of Chinese and Chinese American identity. The different sides of the family discuss which is better, China or America. • Some Chinese reviewers were critical of the film and the film was not successful in China. Critic Yu Yaqin argued "Chinese culture and Chinese people today are really complicated, and have all sorts of differing values. This film wasn't as bad as 'Crazy Rich Asians,' but it still over-simplified things." • The representation of Changchun reflects the rapid modernisation of China. The city is built up with high rise apartments and densely populated. • Director Lulu Wang commented on always being asked about the importance of representation and identity: "I would love it if men – white men – were also asked the same questions as me. [...] No single film-maker can shoulder the responsibility of representing an entire culture. It can be dangerous if we're reductive about it, or if diversity is looked upon as a trend."

[Full resources on Representation can be found here](#)

Teaching Additional Study Areas: Aesthetics/Film Style

As a visual and audio medium, film has deep roots in the classically artistic world whereby visuals have their own style, grammar and rules. In this way, in regards to film, aesthetics refers to the set of principles underlying the film text, in this case the look, mood and visual style of the film. It can also refer to a specific set of principles which help to codify a specific movement. In film, aesthetics can be referred to as film-style, referring to the same principles of how the visual elements of film combine to create a specific and recognisable *style*, such as the use of mise-en-scène, cinematography and camera movement(s).

Aesthetics Starting Points for Component 2: Section C

FILM	Starting Points on Aesthetics
<i>Submarine</i> (Ayoade, UK, 2010)	<ul style="list-style-type: none"> • Draws influence from a contemporary American Indie movie aesthetic (i.e. Wes Anderson) • Key style elements – use of colour motifs/symbolism; coloured 'chapters'; melodrama codes • Look at director Richard Ayoade in IT Crowd/his awkward star persona and how this may have impacted on his 'signature'. Look at the trailer of (or sequences from) Ayoade's other film <i>The Double</i> (starring Jesse Eisenberg) for emerging signatures • Stylistic influences previously mentioned – French New Wave, Woody Allen, Tarantino, Almodovar, John Hughes
<i>Attack the Block</i> (Cornish, UK, 2011)	<ul style="list-style-type: none"> • The film has a predominantly sci-fi aesthetic • The interior shots of apartments wildly differ from the outside—lighting is much brighter and more even, props show a clear sense of domesticity and relevant normality. Props and overall mise-en-scène is recognisably domestic. From outside the building and even in the corridors, it carries a style that appears to 'other-worldly' but inside the apartments is recognisably domestic. • Sam's home is much brighter and cleaner than Roy's: hers is well-looked after and comfortable and suggests a stable and respectable home life. Roy's is much more put together and ramshackle, suggesting a lack of care and attention – the 'weed room' however is much more tidy and clean. The lighting here is bright and the composition is very 'staged' and rigid, indicating that Roy cares about this room and looks after this much more than his home. • Tia's apartment is similar insomuch as that it is brighter and with bright props and colours. This too reflects life and love, care and attention. During the initial moments in this apartment we see the bright colours reflect a happiness and security. • When stuck in the bin, Dennis is lit only by his mobile phone. He is essentially in a small, metal 'coffin'. This visual metaphor is used in many action and science fiction films.
<i>Skyfall</i> (Mendes, UK, 2012)	<ul style="list-style-type: none"> • 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, fisticuffs and gunfights.

	<ul style="list-style-type: none"> • 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 <i>The Dark Knight</i>, they are two sides of the same coin. • The consistent framing of shots that place 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.
<p><i>Rocks</i> (Gavron, UK, 2019)</p>	<ul style="list-style-type: none"> • The visual style has elements of British social realism, with on-location shooting, evenly lit lighting in outdoor scenes and authentic costume and props. • When characters are together and happy, they are shot in the frame together and there is use of two or three-shots throughout, solidifying the message of female friendship and solidarity. When they are in conflict, there is often one person in the shot, emphasising their isolation. • The quick pace of editing reflects the busy and chaotic nature of Rock’s life. • Most of the music is diegetic and the girls dance and sing – music is an important part of their lives. • The dialogue often overlaps, reflecting real-life conversation. • The hazy light at the start of the film reflects the time of year (September) and warmth between the characters. • The cinematography has a documentary-style, adding to the realism and gives the impression we are observing these characters’ lives.
<p><i>Blinded by the Light</i> (Chadha, UK, 2019)</p>	<ul style="list-style-type: none"> • The film’s style combines social realism and elements of the musical. • The film gives a sense of time and place through on-location shooting and costume and set design that evokes the 1980s. • It depicts a working-class Luton and the racism Javid encounters, including racist graffiti and an encounter with a racist skinhead. • However the film is more ‘feel good’ than traditional social realist films. Pop music, natural sunlight, fluid editing and upbeat musical sequences gives the film a more upbeat feel. The film’s style compares with other successful British films, including <i>The Full Monty</i>, <i>Pride</i>, and <i>Billy Elliot</i>. • Archival news footage is used in the opening montage and on the television to root the film in the 1980s and the political events and society that shapes Javid’s world. • Low key lighting and pathetic fallacy are used when Javid discovers his father will lose his job. This becomes

	<p>expressionistic when Javid plays Springsteen’s music on his Walkman. The lyrics are projected on the wall along with images of Javid’s life and world. On-screen graphics depicting Springsteen’s lyrics show how they resonate with Javid.</p> <ul style="list-style-type: none"> • The Born to Run sequence uses a musical aesthetic, with lip synching, choreographed dancing, slow motion and rapid editing.
--	--

[Full resources on Aesthetics can be found here](#)

Teaching Additional Study Areas: Specialist Writing

- **Please note a separate Specialist Writing pack is available on the EDUQAS website here:** [GCSE Film Studies | Eduqas](#)

How to use the Specialist Writing - Component 1, Section C.

In Component 1, Section C, learners are required to engage with a piece of Specialist Writing alongside the study of **one** US independent film. Eduqas will provide a choice of written **extracts**. Learners are required to study **one of these extracts**.

It is important to note that centres **must** use one of the set pieces of writing released by Eduqas. Centres must not use their own sourced film reviews or other pieces of specialist writing outside of the specialist writing extracts provided Eduqas.

The extracts are available on the Eduqas website or in Appendix 7 -13 of this booklet.

The specialist writing extracts will **not** be provided inside the examination; therefore learners are encouraged to work closely with their chosen extract alongside the study of their chosen US Independent film. There is no requirement for learners to remember or quote verbatim from the writing as long as they are aware of one or two key ideas from the extract. Learners may wish to use small quotes to illustrate their points, but this is not compulsory. A box will be provided on the exam booklet in which learners can indicate whether they have studied Option A, B or C, so they will not need to remember and lengthy titles or author names.

Assessment Tips

- This section is worth 15 marks.
- There is one set question for this section.
- Understanding of the specialist writing will always be assessed in this section.
- The question may ask learners to refer to a **key sequence**. The sequence will not be stipulated (i.e. opening/closing).
- The question may ask learners to refer to **key ideas** gleaned from the specialist writing.

- Centres are therefore encouraged to support the learning of the specialist writing with the study of **key sequences** from the film.

Centres may choose from the following Specialist Writing Extracts:

- Option A: Finding the Frame
This resource focuses on the visual elements of film language.
- Option B: What Makes a Film Independent?
This resource focuses on the genre and narrative conventions of independent cinema.
- Option C: Film Criticism
One piece of writing has been selected for each film. These resources concentrate on a key piece of critical writing about each film.

Each piece of specialist writing has been chosen to enable students to engage with other people's ideas. The key ideas generated by the specialist writing are highlighted in **bold** within each extract. These are not exhaustive. You may wish to pick out further ideas to debate with your students. The ideas outlined below are presented within the Specialist Writing passage and are starter points for you to further develop in class. They are up for debate and can be argued against, for example in Specialist Writing Option C, for the film *Juno*, the critic argues that the film is only feminist on the surface. It would be perfectly acceptable for students to argue against this idea.

Specialist Writing Option A: Finding the Frame – Starter Ideas

The Filmmakers Eye (Mercado, 2010)

- Learners could use this piece of writing to underpin their understanding of how a particular sequence of shots or sequence creates meaning in their film
- How shot composition communicates meaning to the audience
- How a film's themes and ideas are emphasised by what is included in a frame or shot

Specialist Writing Option B: What Makes a Film Independent? – Starter Ideas

Studying American Cinema (Murray, 2011)

- Independent cinema does not adhere to generic patterns and is more fluid in terms of genre codes – is this true of your film? To what extent is your film a 'genre film'?
- Independent cinema looks to create something individual – how is this applicable to your chosen film?
- Independent film is different in terms of aesthetics and/or ideological viewpoint. Does your film challenge dominant ideologies? Does your film 'look' different to mainstream Hollywood products?

Specialist Writing Option C: Film Criticism – Starter Ideas

Juno – Get Real (DeRogatis, 2008)

- Criticisms of the film - irritating dialogue; unrealistic plot points such as idealistic reaction from parents; a world where nobody is judgemental
- Simplistic representation of pregnancy, caricatures of anti-abortion protesters – film glosses over these more complex issues
DeRogatis says the film has a post-feminist 'surface' – what does he mean? Do you agree that this is only a surface consideration?
Representation of Jason Loring (Jason Bateman) is the most authentic character in the film

The Hurt Locker as Propaganda (McKelvey, 2009)

- The film presents itself as an 'anti-war' film but aspects of the film, such as the 'beautiful cinematography' and the 'compelling music', instead, glorify war
- The film uses techniques which put the viewer into the soldiers shoes, therefore the audience has empathy for the US soldiers above anyone else
- The film purposefully contrasts boring suburban life with the excitement of being a soldier at war. This is controversial given the films' supposed anti-war stance.

Whiplash, Men and Masculinity (Beasley, 2015)

- Women are under-represented in film as seen in the Oscars of 2015
- Whiplash is a study of masculinity – Fletcher, represented as the 'alpha male' and sensitive loner Andrew who sees Fletcher as his masculine ideal
- Poor representations of women in the film – Nicole (Melissa Benoist) who is 'underwritten' and serves only to aid Andrew on his path to manhood 35
- The final scene is a battle of the alpha males and a happy ending for Andrew who surpasses his masculine goals by earning the respect of Fletcher

Ladybird: Greta Gerwig's White Feminism (Kaul, 2021)

- The film only focuses on white-middle class women. It lacks diversity. The few diverse characters are only there to serve the development of the white protagonist.
- The film does have themes of female empowerment but only from a white perspective.
- Kaul argues that *Ladybird* is typical of films hailed as progressive or feminist, as they are often by white filmmakers and are 'white-centric'. Do you agree or you think representations of female empowerment are becoming more diverse?

The Hate U Give is not a Black Lives Matter Movie (Abdullah, 2018)

- The screenplay was written by a white woman who adapted an urban Black novel.
- The film reinforces old racial stereotypes that Black people are promiscuous, violent and responsible for their own oppression.

- Its message is that we should trust the police force to bring the Black community 'in line'. This is in opposition to the message of Black Lives Matter about police oppression and brutality.

Component 3: NEA Production Guide

Overview of Component 3: Production (Non-exam Assessment, 30%)

Component 3 requires learners to create a film production which will take the format of either a film extract (video) or screenplay extract (with accompanying shooting script).

Learners must complete one of the **briefs set by EDUQAS**, which will be changed every three years. The briefs will stipulate a range of **genre** choices for the production and also the **narrative position** of the film extract (i.e. opening). The current production brief can be found on page 22 of the Specification.

Learners are advised to complete pre-production work such as storyboards and research although this will not be assessed in a separate piece of work.

The production work will be supported by an evaluative analysis which incorporates a discussion of the aims and target audience, the cinematic influences of three genre films (on or off the Specification), researched, and reflections on intended meaning and response within the film.

Individual work

All production work must be completed individually. Group work is not permitted in Component 3. Each learner must develop their own response to the chosen set brief and all aspects of the research. Planning and production must be completed individually by the assessed learner. As detailed on pp. 24 of the specification, the learner may use unassessed students and others:

*'...to act in or appear in the film ... to operate lighting and/or sound equipment **under the direction of the assessed learner.**'*

The Shooting Script

The screenplay must be accompanied by a shooting script of a key section from the screenplay (approximately 1 minute of screen time, corresponding to approximately one page of screenplay).

An electronic template for the shooting script is available online. Alternatively, students may annotate a page of their script with shot numbers, and camera and editing directions.

Resources and equipment

Due to the individual nature of coursework, centres need to give careful consideration to the availability of resources and the availability of time. The preparation and planning of delivering a coursework component should always consider the *time* this will take. As well as planning for when the students will be able to produce their coursework, teachers also need to consider editing time, re-shoots/re-writes, how work will be submitted, how work will be marked/improved upon as well as internally moderated and prepared for external moderation.

Filming

Students can, and in many cases should be encouraged to, work in groups in order to plan and film their work so it may not be the case that centres will need to provide one camera per student. To that end, it may be the case that small groups of students work together to help film their individual projects (indeed this will help with the logistics of time) to help reduce the resources needed. Of course, any work produced whilst students are in a group situation must clearly be of their own creation. In terms of editing their work, students will need to do this on an individual basis and therefore this should be a consideration in terms of resources; not every student may need to edit at the same time for example.

Perhaps the key consideration here is tied closely to resources. If you will not have access to cameras on a 1:1 basis for students and they will instead be working in groups and sharing resources, ensure that there is enough time 'blocked out' for all members of the group to produce the footage they need. One approach could be to do so as an 'extra-curricular' activity such as a trip to a local site of interest—previous submissions have seen castles and wildlife parks being used as locales. The easier approach to this is to use school as a location (although the manipulation of *mise-en-scène* is important here; a sci-fi film for example should *not* look like a regular school) and to use time after school to ensure a slightly more 'pliable' environment. Of course, students creating a "teenage film" or a "musical" (as per the production brief) may wish to choose a busy school full of natural and recognisable *mise-en-scène*. Where possible, encourage students to avoid using school uniforms and props and provide students with problem-solving opportunities. For example, instead of filming an extract from a sci-fi film in a school that could not hope to stand in for the cockpit of a spaceship, instead use and modify a classroom so that it might stand-in for a 'flight school' where young space cadets receive instruction on how to be a spaceship pilot. Other approaches include using the time using school productions to help with the 'musical' production brief, filming during winter to create cold breath for a 'horror' film, or other more 'relaxed' school trips such as visits to amusement parks or residential in other countries to gain varied and interesting footage.

Other logistical issues will involve how students are able to take to the footage from their camera and add to the editing software (establish early who is responsible for memory cards for example), planning for additional time for re-shoots if the footage is less than impressive, and how you will give feedback to students, whether written, verbal, or typed given that the film will invariably be located on a students' computer/network account.

When filming, there are many things to consider. Many of the resources selected below, especially the videos, will explore and explain specific aspects of filmmaking in a detailed and precise manner. The videos selected include a very wide range of film-making hints and tips, but many of these may depend entirely on the budget/time schedule/resources that you're working with. Some key ideas and aspects to consider however:

- Using a high-end mobile phone from the last couple of years is entirely suitable; many phones will produce crisp HD footage and can be manipulated using apps to create a truly cinematic aesthetic. It is important to always film horizontally however and to ensure that students are not simply following action and having the phone in hand all of the time. The section of resources will cover some of these aspects, but providing tripods or 'Gorillapod' flexible tripods, or even 'selfie sticks' will prevent footage looking amateur or lacking control.

- Whilst mobile phones/tablets/iPod touches can be suitable alternatives to using a dedicated camera it should be noted that they do generally perform less well in low-light situations, controlling the zoom is often very difficult, and taking the footage off of them can also be difficult. With this in mind, ensure that students are aware of the limitations before filming and make suitable arrangements beforehand. For example, trying to film a horror film using a mobile phone can be somewhat tricky unless the student will be aiming to replicate a 'found footage' aesthetic using harsh artificial light and somewhat shaky, yet deliberate filming style.
- One major advantage however is in the 'app ecosystem' for smartphones and tablets; apple's iOS for example comes with iMovie built into iPhones/iPod touches and iPads and is class-leading software that can be picked up very quickly. In fact, many students may already be familiar with it. There are many tutorials online, especially on YouTube, that explore how to use iMovie and Apple publish their own guides as PDFs and iBooks on how to use iMovie. As well as Apple's own software, there are dozens of other filmmaking apps available for iOS, ranging from green-screen effect apps, stop motion apps and others created by hardware manufacturers such as GoPro. Other OS's such as android also benefit from a wide, varied and interesting range of apps to help produce a film extract.
- 'Point and shoot' cameras have many benefits, though the cheapest models will generally perform worse than a recent smartphone or tablet. For a couple of hundred pounds however, a reliable and effective camera can be purchased that will shoot images in HD, perform with some relative success in low-light situations and often a generally better microphone than smartphones or tablets. Canon Powershot or IXUS models, Nikon Coolpix or Samsung's range of compact point and shoots with large zooms and built in Wi-Fi all come recommended from amateur filmmakers. Some models come with a 'flip-out' viewfinder which may be of consideration if students are likely to be filming by themselves. A link below offers a range of suggestions to consider.
- DSLR cameras are the universal standard for an amateur filmmaker these days. Whilst still generally expensive (even an entry model will cost £300+) the low end models can produce a fantastic image and through fairly simple manipulation will offer a control over very precise and detailed controls that help to create a cinematic appearance. If you have the budget, consider investing in a lens beyond the standard '18-55mm' that generally comes with most DSLR bodies. For example, a 50mm f/1.8 will yield some wonderful imagery, offering bokeh effects and shallow depth of focus to produce a genuinely cinematic image. DSLRs can be quite bulky, can be very expensive and can be tricky in terms of producing a precise image if not using automatic controls, so don't naturally assume that giving one to a student will guarantee a quality piece of work. As with other aspects of this guidance, there are links below that will help and inform you of what to look out when buying a DSLR and how to use them effectively.
- Finally, video cameras. This is an area which has seen a dramatic 'drop-off' in the industry in recent years as the quality of DSLRs and smartphones have left the camcorder looking positively limited in their range of features. However, there are some bargains to still be had in this area and for around £200 upwards. It's easy to purchase a camcorder which films in HD, has a built in stereo microphone, and works relatively well in low-light. A website link below will provide with some suggestions of what to consider purchasing.

- Other accessories or considerations include action cameras such as GoPros (which can produce a terrific image but often need a smartphone or tablet to make most of it and to get the best image possible, such as not using a 'wide-angle' fish-eye style feature. Some GoPro models also require a significant investment. Drones can be wonderful and highly inventive, but should be generally avoided; anything below the £500 will be generally difficult to fly and/or won't produce an image that is stable enough or of a high enough quality. Memory cards, such as SD cards, MUST have a high 'class' or UHS (ultra-high speed) class, especially if filming in HD quality. A low class will result in the memory card not being able to store the high quality image you are filming in and will often result in recordings stopping at any given moment. Microphones are generally built into cameras and are generally poor. If purchasing a camcorder aim to buy one with a stereo microphone built in and, if using a DSLR, consider purchasing an external microphone and windshield if suitable for the camera. If using a tablet or smartphone, aim to not need to record sound and instead consider the use of Foley work and/or avoiding dialogue. Finally, artificial lighting can be purchased relatively cheaply; LED 'light panels' can produce very bright (if somewhat limited in their throw and ability to diffuse light beyond a limited radius) results that will help produce much clearer images in the correct situations.

Post-production/editing:

There are dozens of options when it comes to selecting editing software. The best, as with all aspects of the coursework, is whatever suites your students best. Instead of exploring all of the options, a variety of examples are provided in the resources column that should all be considered. A brief overview can be found below in the form of positive and negatives.

Adobe Premiere: POSITIVE: The industry standard. Incredibly powerful. Highly adaptable. High amounts of control and flexibility. Capable of producing genuinely brilliant work. Thousands of tutorials online. NEGATIVE: Very expensive. Requires a significantly powerful computer. Steep learning curve. Most of the features will not be needed for use at GCSE level.

Final Cut Pro: POSITIVE: A firm favourite amongst amateur film makers. Very powerful. Highly adaptable and flexible. Clear interface. Lots of support online from Apple and other filmmakers. Cost can be lowered via student and education schemes run by Apple. NEGATIVE: Some features somewhat 'hidden' and difficult to find. Can only be purchased and used on OSX hardware. Relatively steep learning curve. Expensive.

iMovie: POSITIVE: Available for free on Apple's OSX and iOS operating systems. Easy to learn. Lots of online support and resources. Quite powerful as a basic editor. Allows for functions over speed, green screen, titles and transitions. Includes some templates (although these should be largely avoided, they are useful in helping to learn how to use the software). Easy to export footage. Some students may already have experience of using it.

NEGATIVES: Only compatible for Apple hardware. Limited in functionality in terms of on-screen graphics and titles. Lacks 'pro features' of some of the more expensive packages, especially in colour grading and manipulation. Does require a degree of experience to get the most out of it.

Sony Vegas: POSITIVES: Widely used; a lot of online support and resources available. Offers DVD authoring to allow you to produce a professional DVD disc from within the

package. Includes many filters, plug-ins and styles as standard and doesn't require further purchases or installations. Audio control and editing options better than some other options.

NEGATIVES: Generally around £200. More complex than is likely needed (offers 3D and 4K editing for example). Not as popular as Final Cut or Adobe Premiere, so lacks the level of support.

Lightworks: **POSITIVES:** Free. Professional grade software. Used in Hollywood and beyond on films such as *LA Confidential*, *Pulp Fiction*, *Heat*, *Road to Perdition*, *Hugo*, and *The King's Speech*. Includes some built-in effects but also benefits from wide community of fans who share plug-ins and tools for it. Has a relatively simple User Interface. **NEGATIVES:** Is professional-grade editing software so learning curve is very steep. Has been known to be somewhat unstable, especially if running several effects and filters. Limited audio editing.

Shotcut: Free and available for all major operating systems. Includes a range of filters and effects. Includes good audio editing. Can handle almost any format or footage and convert most formats too. Simple user interface. Lots of advice and resources online, including tutorials on the Shotcut website.

NEGATIVES: Very steep learning curve; looks like no other editor. Not widely used so support from the filmmaking community is lacking compared to other software packages.

DaVinci Resolve: **POSITIVES:** Free. Professional grade editing options. Specialises in colour grading and image editing. Supports a wide variety of movie and still formats. Plenty of resources and tutorials online. Can produce spectacular results in terms of editing colour and overall aesthetics. Can be used to grade colours and light before exporting footage to be used in other editing packages.

NEGATIVES: Very complex. Too detailed? Offers such a powerful package that many will struggle in using. The editing aspect of the package is not as impressive as the colour grading element. Requires quite a powerful PC to run some of the more intensive tasks such as batch editing.

Screenwriting

In many aspects, the screenplay writing is the much more straight-forward option in terms of required resources. Essentially, all that is required is a word processor, whether that is used on a laptop, desktop or tablet. Similarly, this can be produced using free software without even installing on a machine, such as Google Docs (more on this later). Therefore, this is significantly less challenging to prepare for and many schools will have computer rooms/learning centres where screenplays can be produced. A key aid however, will be in the use of example screenplays (see Resources section).

Preparing to produce a screenplay with a cohort is relatively straight forward. For some centres this may involve book facilities in school beforehand (considering the time needed to include issues such as re-writes) but not much beyond this. It is always advised that such things are tested, however. For example, can students print work, can they email it, can staff access the students' work, and can examples of screenplays be provided electronically? Other logistical considerations include the time allocated for the shooting script component

and whether this is produced after the screenplay has been produced or alongside the screenplay.

As mentioned above, the hardware needed for the creation of a screenplay is very flexible; screenplays can be created using laptops or desktop computers with specific software or a word processor with a template, a Chromebook using Google Docs (which also has screenplays template) or a tablet using one of many apps.

During the writing process, you may have provided several aids for students, such as planned storyboards so that students know what they'll be writing about at any given moment, excerpts from other screenplays or other forms of written support. It is worth considering how frequently you will be checking the work produced, using 'Track Changes', (if an option in your selected software), will allow you and the students to easily see what they've improved and where.

Ensure that students can easily print work. Screenplays will usually run to at least 10 pages and students may wish to print off several versions in order to achieve the best work they can.

Centres can use free formatting software packages such as Celtx to format screenplays. Please note that further guidance in the form of a Guide to Screenwriting is available to view and download on the Eduqas website.

Planning for students:

A key element in producing successful coursework, especially for the film extract, is in producing detailed plans beforehand. It is often the case that film extracts which are not well-planned and prepared can lack discipline and a sense of control. A storyboard and/or a script are not required for external assessment but are encouraged, especially for those centres where time and/or resources may be an issue. Allocating students an allotted period of time with a camera can be problematic if the student is 'making it up as they go along'. Instead, encourage storyboards, shot lists, mood-boards, screenplays and other forms of planning and preparation to ensure that when students have the opportunity to film, they can do so with the confidence that they know what they need to achieve. This also applies to students undertaking the screenplay option. They should have an idea or plan of what their overall narrative could/should be, perhaps via work during the Narrative aspect of the course, to ensure that they are not sitting in front of a screen with no idea what to type. Similarly, it may be useful to produce mood boards or profiles for the characters in the screenplay, as well as locations—a successful screenplay will be vivid and rich in detail and description. This can be developed through the planning and preparation of characters, locations and key plot points beforehand, so that students are then able to apply their ideas in a structured and equally vivid manner.

It may be also worth spending a small amount of time planning the timetable for writing, feedback and re-drafting; some of the screenplays produced may be quite long and may take a while to read through and offer feedback to. Of course students should then act upon this feedback to improve their work, so build this time in to any curriculum planning also. Finally, consider the role of implementing any software you will be using. If you've decided to use a bespoke screenplay package, ensure that you try it out and have ensured that it works with your centre's network and that students will be able to use it in the way that you've

intended. If you've opted to use a plugin, template, or macro for a word processor, ensure that it can be easily exported as a PDF for printing.

Pre-production Tasks

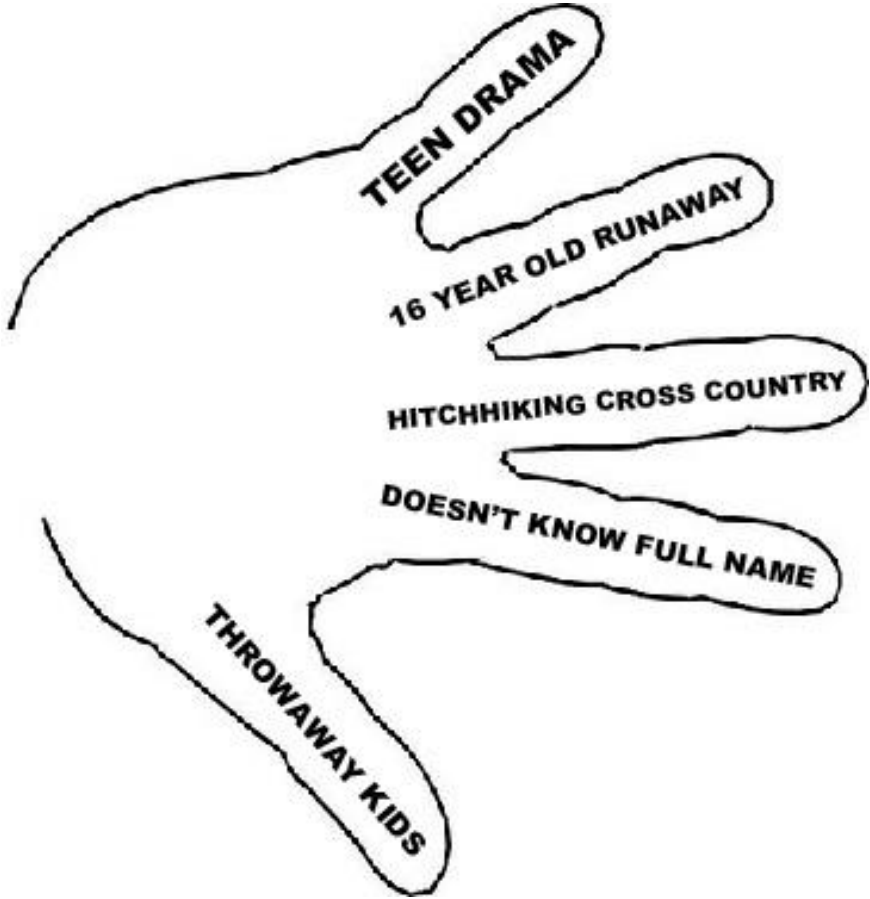
Learners will benefit from undertaking pre-production tasks prior to commencing the production. Though pre-production is vital to planning a film production, please note that any pre-production work undertaken will not be assessed.

The following pre-production tasks may be used as suggestions. Centres are encouraged to use their own tried and tested training tasks to develop skills in the relevant areas for the NEA.

It may be useful to link practical training to theory work rather than undertaking it in isolation. The tasks will be more meaningful if they are linked to the film texts studied. This will allow learners to apply codes and conventions of film language within their production. While the NEA work must be individual, these practice tasks may, of course, be completed in small groups.

Pre-Production Task Ideas

<p>Pinterest Digital Mood Board https://uk.pinterest.com</p>	<p>To be created from the beginning of the course and added to throughout by uploading still images from the films studied. Learners may choose one or two interesting stills from each film text studies with a view to potentially recreating these shots in their film. They may then refer to these in the 'cinematic influences' part of their evaluation. The stills may also be used to underpin the study of aesthetics in Components 1 and 2. Learners working in art disciplines may alternatively wish to use a sketchbook to collate these ideas.</p>
<p>Generating Ideas</p>	<p>Learners should be encouraged to gather a range of story ideas in preparation for their short film production. There are many simple methods to help learners to formulate simple ideas including the 'What if? Method' where learners finish the sentence 'What if?' i.e. 'What if it never stopped raining?' or 'What if plants could talk?' Learners should be able to summarise and express their initial ideas in a concise few sentences, incorporating what or who the story is about. 'This is a teen drama about...'</p>

<p>Five Finger Pitch</p>	<p>Learners could create a Five Finger Pitch which incorporates the genre, protagonist, goal, obstacle, and why is the story important. They may wish to pitch a few story ideas to the class and get feedback on which one sounds best.</p> 
<p>Synopsis Writing</p>	<p>Learners should take their concise idea and write up a more fleshed out Synopsis.</p> <p>THIS IS A TEEN DRAMA ABOUT A SIXTEEN YOUR OLD RUNAWAY WHO FLEES HER GROUP HOME IN BRIGHTON TO HITCHHIKE TO ABERDEEN TO FIND THE FATHER SHE'S NEVER MET.</p> <p>SHE'S CONVINCED SHE'LL FIND HIM BUT ALL SHE HAS TO GO ON IS AN OLD PICTURE, SHE DOESN'T EVEN KNOW HIS NAME.</p> <p>GIVES A VOICE TO KIDS THAT NO ONE SEEMS TO CARE ABOUT.</p> <p>AFTER ALL THE YEARS OF GROUP HOMES AND FOSTERING SHE JUST WANTS TO FIND SOMEONE, SOMEWHERE. ANYONE WHO MIGHT GROUND HER AND GIVE HER A HOME FOR THE VERY FIRST TIME.</p>

Writing Character	Learners, particularly undertaking the Screenwriting Option, need to undertake some character development work to ensure that characters are three dimensional. This may include a consideration of: gender, age, appearance, family, personal life, professional life, key relationships, goals, external desire (on the surface of the narrative i.e. to be famous – Emma Stone's character Mia in <i>La La Land</i>), internal desire (uncovered and realised by the end of the character's journey i.e. to be happy – Emma Stone's character Mia in <i>La La Land</i>).
Shooting Script (Screenwriting option only)	Learners must create a shooting script for one page of their screenplay. A template is available on our Digital Resources Page. An annotated page of script which includes shot numbers, types and editing directions is also acceptable.
Shot List (Film-making option only)	Learners may find it useful to create a Shot List to accompany their storyboard which enables learners to at a glance look at mise-en-scène requirements for each shot.
Digital Driving Test (Film-making option only)	Centres may permit learners to use their own equipment. Whether this is the case or not, centres may wish to conduct a Digital Driving Test to ensure the equipment is suitable and that the learner is able to use it. A template for the Digital Driving Test can be found on our Digital Resources Page.
Screenplay Drafts	Learners are encouraged to practise formatting of the screenplay in preparation for their screenplay production. This may include exercises such as writing an alternative ending for a film on the Specification in order to get to grips with the screenplay format.
Rough Cut (Film-making option only)	Learners should create a rough cut of their film as their first draft and be prepared to arrange a re-shoot of certain shots that did not work first time, or to get extra footage.

Writing the Evaluative Analysis (750-850 words)

A Student's Guide

(A sample structure for the Evaluative Analysis is outlined below. This can be reproduced and given to students. A copy in handout form is available on the Digital Resources section of the Eduqas website.)

Short Introduction:

Include a brief synopsis/outline of your film idea and main target audience.

What did you want to create in terms of visual style and genre?

PART 1: Genre

This section should focus on the **genre** of your production.

Introduce 2-3 films of the same or similar genre that have influenced your product (these may or may not be on the specification) and state how they have been influential to the final sequence.

How does your sequence compare in terms of style, genre and narrative? You may wish to use stills and screengrabs to illustrate your points.

What generic codes and conventions from your chosen genre have you used within your sequence? Use the following as starting points:

- Iconography
- Character Types
- Style (Camera Framing, Angles, Lighting)
- Mise en Scene (Settings & Locations, Costume Hair & Make Up, Facial Expressions and Body Language)
- Themes

EXAMPLE: The film Ladybird inspired my production greatly. Ladybird is an unconventional heroine due to her bright red hair and quirky personality. This Influenced the creation of my character Alice as I wanted to create an outspoken, alternative female representation. It is my intention that Alice will grow in power as the narrative progresses.

FILMMAKING EXAMPLE: I filmed Alice from high angles to show her initial weakness and changed these to low angles as she becomes angrier with her school bullies. This is a common stylistic convention of the thriller genre. It was my intention to show Alice's uneasy state of mind through the different camera angles used.

SCREENWRITING EXAMPLE: My character description of Alice when she is first introduced was 'ALICE, 16, dressed in all black, shuffles nervously into view'. This immediately gets empathy from the audience who are left wondering why Alice is so nervous. Introducing a meek and ordinary looking protagonist who then goes on to defy audience expectation is a common convention in the thriller genre, as it keeps the audience on their toes.

PART 2: Meaning and Response

Now comment on the techniques used within the sequence, picking out (approx.) 2-3 key creative decisions to talk about.

If you have done the film-making option, you should talk about key camera shots or editing techniques. You may wish to use stills from your film to illustrate your points.

If you have done the screen-writing option, you should talk about how you created a sense of character (characterisation), what and how you encouraged the audience to feel about a character, the dialogue, structure and pace of the script.

You should state what you did, the intended audience response and the actual outcome.

EXAMPLE (FILMMAKING): "I chose a diegetic low sinister buzzing alongside the image of a sunny landscape using high-key natural lighting. This suggests a façade of happiness exists, but intrigues the viewer into thinking that something much darker may be about to happen."

The same formula of drawing upon influences to analyse creative decisions should be applied to screenwriting:

EXAMPLE (SCREENWRITING): "The way I introduced Jill to the narrative created a sympathetic connection with the target audience as I used the codes of a typical 'everywoman', such as by describing her as a 'busy single mother of two who, in her spare time, lived on a diet of Netflix and Nutella sandwiches.'"

You may want to consider what devices have been used, have worked well, and why? Think in terms of the key elements of film form you have used for the sequence, e.g. Close Up/Dissolve Technique/a certain costume choice). What devices did not work well? Suggest improvements.

EXAMPLE (FILMMAKING): "I feel the 'Wash Out' editing technique used during the chase sequence worked well to give the audience a sense of relief after the initial fast jump cuts which were used to put them on edge, conforming to audience expectations of narrative for the thriller genre."

EXAMPLE (SCREENWRITING): "I feel the conclusion of my script was weak as Joel betrays Ali which goes against the expectations of this character based on his actions in the first half of the script. It would have been better to have somehow built up the audience's resentment towards Joel by including some actions or dialogue that would indicate he is not to be trusted."

Production Checklist

Task	Yes
Pre-Production	
Pre-production tasks undertaken (not assessed)	
Production	
Production is complete	
Production fulfils the stipulation of the brief in terms of genre context	
Production is 2 – 2.5 minutes long (video) OR Production is 800 – 1000 words long (screenplay)	
Accompanying shooting script is complete — SCREENPLAY OPTION ONLY (1-2 pages of screenplay)	
Evaluation	
Evaluation is complete	
Evaluation references other cinematic influences	
Evaluations reflects on how the production creates meaning and response	

Glossary

Aesthetics	The specific 'look' of the film. The film's style. Consider the 'sci-fi' look created by a blue/green colour palette & low-key lighting in Joe Cornish's <i>Attack The Block</i> , for example.
Auteur	From the French 'author'. A director who has control over the style of the film. Consider Richard Ayoade's authorial stamp on <i>Submarine</i> and his homage to the French New Wave through nostalgic, handheld footage and a faded colour scheme.
Cinematography	Aspects of camera angles, distance and movement. Also a consideration of colour, lighting and texture of the footage. Consider the use of wide, sweeping landscape shots of Saudi Arabi in <i>Wadjda</i> , for example.
Context	When, where, how, and why the film is set. The time, place and circumstances. Consider that <i>Slumdog Millionaire</i> was made in Mumbai, India in 2008 and shows a dichotomy of life in India – poor, begging children living alongside others in wealth and safety, enjoying the latest technologies due to rapid globalization.
Generic conventions	Methods, ingredients, things necessary for the style/category of film. Consider the use of spaceships, alien forms and communication devices in Spielberg's <i>E.T.</i>
Diegetic	Sound that is part of the film world (car horns beeping, birds singing, telephones ringing). Consider Justin Hurwitz's score that is played by the musicians in <i>Whiplash</i> .
Non-diegetic sound	Sound added in post-production to create a certain atmosphere (sound FX to increase fear, music to underscore emotion). Consider the action music which helps us understand the peril and danger of events in <i>Attack the Block</i> , for example.
Genre	The style or category of the film. Consider <i>Invasion of the Body Snatchers</i> as sci-fi, <i>Grease</i> as a musical and <i>Dracula</i> as a horror.
Iconography	The images or symbols associated with a certain subject. Consider Gansel's use of the wave action & how it mimics that of the Nazi party salute in <i>The Wave</i> .
Indie/independent	Film that is independent of the constraints of mainstream Hollywood. These films are often characterised by low budgets, location settings (rather than studio), (often) inexperienced directors and fairly unknown casts. Consider that <i>Juno</i> cost \$7 million and was only Jason Reitman's second feature film.

Key lighting (high and low)	Lighting design to create different light/dark ratios. High-key lighting is bright and produces little shadow, whereas low-key lighting is used to specifically create shadow and contrast. <i>Consider the low-key lighting of Cornish to create mystery in Attack the Block</i>
Mainstream	Popular, conventional, and/or part of a major film studio system. <i>Consider Spielberg's hugely successful work for Hollywood studio Universal Pictures' production and distribution companies.</i>
Mise-en-scène	Literally, 'what is in the frame': setting, costume & props, colour, lighting, body language, positioning within the frame all come together to create meaning.
Motif	A dominant theme or recurring idea. <i>Consider the recurring colour motifs of red and blue in Submarine</i>
Plot	Different to story, plot is the narrative order that the story is told in.
Representation	The way that people, places and events are constructed.
Screenplay	Written by the screen writer, this document tells the story and will contain no camera direction.
Story	The ideas & events of the narrative whole.
Shooting script	Written by the director & cinematographer (not the screen writer), this script focuses on planning the camera shots & other practical elements that will bring the screenplay to life.
Spectator	An individual member of the audience. Although we may view a film in the cinema together, the experience will be individual according to a range of factors.

Resources

General Resources

Great overview of representation of gender:

<http://www.bbc.co.uk/education/guides/za6qsg8/revision>

An interesting starting point for discussion; if gender roles in films were swapped:

<https://www.youtube.com/watch?v=Z6UUAE2CXXM>

Canadian centre for digital literacy on representation:

<http://mediasmarts.ca/digital-media-literacy/media-issues/gender-representation>

Some of the links above are related directly to gender.

Graphic organisers:

<https://www.teachervision.com/lesson-planning/graphic-organizer>

<http://www.enchantedlearning.com/graphicorganizers/>

(Provides ideas-full page printable versions requires subscription)

Great overview of representation of ethnicity:

<http://www.bbc.co.uk/education/guides/zwpx39q/revision>

Interview with the Director of Wadjda which includes some interesting discussions related to representation:

<http://www.nytimes.com/2013/09/15/movies/wadjda-by-haifaa-al-mansour-made-in-saudi-arabia.html>

Great overview of representation of age:

<http://www.bbc.co.uk/education/guides/zx6qsg8/revision>

Good overview of representation of age:

http://www.mediaknowall.com/as_alevel/alevkeyconcepts/alevelkeycon.php?pageID=age

Very useful article from The Guardian including clips:

<https://www.theguardian.com/film/filmblog/2012/jul/04/what-films-best-portray-old-age>

Film Education resources on Kidulthood (not a film on the specification), that includes a great range of points and questions that can be applied to myriad teen films:

<http://www.filmeducation.org/pdf/film/Kidulthood.pdf>

Excellent overview of narrative theory:

<http://www.bbc.co.uk/education/guides/zqdhrrdm/revision/3>

There are *many* videos on YouTube which apply a film to a specific narrative theory.

Video of genres with examples:

https://www.youtube.com/watch?v=FiUIPK4V_40

An overview of genre including some approaches and text books to consider:

http://www.mediaknowall.com/as_alevel/alevel.php?pageID=filmgenre

A detailed introduction to genre theory:

http://visual-memory.co.uk/daniel/Documents/intgenre/chandler_genre_theory.pdf

Some examples of shots that have distinct visual styles:

https://www.youtube.com/watch?v=xBasQG_6p40

<https://www.youtube.com/watch?v=0uC7-RRdr4U>

<https://www.youtube.com/watch?v=RPB2U2dCFI4>

Use of colour in storytelling:

<https://www.youtube.com/watch?v=aXgFcNUWqX0>

An excellent list with some great screenshots but also provides some ideas regarding possible films to use:

<http://www.tasteofcinema.com/2014/15-great-films-with-distinctive-visual-style/>

Dracula (Browning, USA, 1930)

Dissertation on the evolution of Dracula. Whilst long and not always focused on the 1930 version, offers interesting insight that helps to provide context, especially given the role of Dracula as part of the two film study.

https://digitalcommons.lasalle.edu/cgi/viewcontent.cgi?article=1031&context=honors_projects

Peirse, AL (2017) *Dracula on Film, 1931 - 1959*. In: Lockhurst, R, (ed.) *The Cambridge Companion to 'Dracula'*. Cambridge Companions to Literature, Cambridge University Press. ISBN 9781107153172

<https://eprints.whiterose.ac.uk/127535/3/Dracula%20on%20Film%20Draft%20Two%20310316.pdf>

A long and detailed look at the film, with plenty of analysis and alternative, metaphorical and symbolic readings of the film that uses context to help explore ideas and develop theories and analysis

<https://bookerhorror.com/dracula-1931-director-tod-browning/>

A 'listicle' which offers a condensed version of one of the DVD commentaries of the film, with 41 genuinely interesting and insightful facts about the film.

<https://filmschoolrejects.com/41-things-we-learned-from-the-dracula-commentary-a2ad7521e92a/>

The Lost Boys (Schumacher, USA, 1987)

Audio version of the DVD commentary for *The Lost Boys* by Director Joel Schumacher.

<https://archive.org/details/the-lost-boys-1987-commentary-by-joel-schumacher>

An interesting rereading of the film through contextual lenses that help to produce some interesting interpretations and analysis of the film. Some excellent analysis and interpretations.

<https://www.theatlantic.com/entertainment/archive/2017/08/the-lost-boys-subtly-radical-vision-of-family/535266/>

An examination of *The Lost Boys* as a teen film but also as part of the ever-evolving 'vampire culture'.

<https://nerdist.com/article/joel-schumacher-the-lost-boys-vampires-influence/>

This feature explores the film and offers a queer reading of the film by exploring both the historical aspects of vampire fiction but also the general construction of the film over the thematic aspects that stand out.

<https://www.brightwalldarkroom.com/2017/12/01/30-years-ago-lost-boys-introduced-queer-cinema/>

An in-depth feature that includes an interview with Director Joel Schumacher offering interesting anecdotes and facts about the film and making of it.

<https://www.empireonline.com/movies/features/lost-boys-joel-schumacher-making-of-interview-feature/>

This feature explores *The Lost Boys* through the lens of genre study and how it influenced films after having borrowed ideas from other films.

<https://wickedhorror.com/features/retrospectives/why-lost-boys-got-the-credit-for-revitalizing-vampire-movies/>

An interesting examination of the plot of the film and other details about it including making of, which also explores how the film is part of a genre all by itself. Contains a range of contributors and imagery also.

<https://thequietus.com/articles/22905-lost-boys-article>

Singin' in the Rain (Donen & Kelly, USA, 1952)

Hess, E.J.; Dabholkar, P.A. (2009) *Singin' in the Rain: The Making of an American Masterpiece* (University Press of Kansas: Lawrence, USA)

Wollen, P. (2012) *Singin' in the Rain: BFI Film Classics, Second Edition* (Palgrave Macmillan: London)

Analysis:

Cohan, S (2000) "Case Study: Interpreting *Singin' in the Rain*" in Gledhill, C. and Williams, L. eds. *Reinventing Film Studies* (Arnold: London) pp. 53–75,

s3.amazonaws.com/academia.edu.documents/51665835/cohansinginrain.pdf?AWSAccessKeyId=AKIAIWOWYYGZ2Y53UL3A&Expires=1493392317&Signature=DD7PYufEOImcrVkK9U%2FpmD3IXkc%3D&response-content-disposition=inline%3B%20filename%3DCase_study_interpreting_Singin_in_the_Ra.pdf

Grease (Kleiser, USA, 1978)

Miller, S. (2011) "Grease" in *Sex, Drugs, Rock & Roll, and Musicals*, (Northeastern University Press: Boston/Lebanon, USA), pp.41–96,
www.newlinetheatre.com/greasechapter.html

Symmons, T. (2016) "American Graffiti (1973) and Grease (1978): The Fifties as Myth and Comment" in Symmons, T. ed., *The New Hollywood Historical Film (1967–78)* (Palgrave Macmillan: London) pp.169–194

Tropiano, S (2011) *Grease: Music on Film* (Hal Leonard Corporation: Milwaukee, USA)

Turner, K. (2014) *Mean Girls and Bad Boys: The Messy Gender Politics of "Grease" in 5 Songs*, moviemezzanine.com/mean-girls-andbad-boys-the-messy-gender-politics-of-grease-in-5-songs/

THR Staff (2015/1978) 'Grease': *THR's 1978 Review*,
www.hollywoodreporter.com/news/grease-thrs-1978-review-802851

BFI Screen Guide:

Hillier, J; Pye, D (2011) "Grease" in Hillier, J. & Pye, D. eds. *100 Film Musicals* (Palgrave Macmillan: London) pp.92–93

Jusino, T. (2016) *Four Reasons Why Grease is a Feminist Musical*,
www.themarysue.com/grease-feminism-is-the-word/

Anon. (2014) *5 Reasons Why Grease is a Horribly Sexist Movie*, whatculture.com/film/5-reasons-grease-horribly-sexist-movie

Simple psychological analysis of the characters (SLIDESHOW):

Shaffer, J. (2013) *Grease Movie Analysis*, prezi.com/sygpnmreu188/grease-movie-analysis/

Student (AS) Analysis of the opening credits:

Bulmer, S. (2012) *Chosen Film Opening —Detailed Analysis*,
bulmsblogs.blogspot.co.uk/2012/11/detailed-analysis-on-chosen-film-opening.html

Pillow Talk (Gordon, USA, 1959)

Interesting collection of facts and link to more detailed biography of Doris Day
<https://www.classichollywoodcentral.com/movies/pillow-talk-1959/>

Great blog with lots of historical detail around the context of the film and the stars.
<http://mercurie.blogspot.com/2015/06/pillow-talk-1959.html>

Detailed exploration of making of before during and after the film, especially about the talent involved.
<https://www.bestmoviesbyfarr.com/movies/pillow-talk/1959>

When Harry Met Sally (Reiner, USA, 1989)

Interesting collection of facts about the making of the film.
<https://collider.com/galleries/when-harry-met-sally-behind-the-scenes/>

Article exploring the success of the film, the making of and its role as an influential rom-com. Also includes some nice details from the “making of” feature from the DVD.
<https://www.bbc.com/culture/article/20190705-why-when-harry-met-sally-is-the-greatest-romcom-of-all-time>

A well-researched blog post covering everything from facts, to how it influenced over films and plenty of interpretation and analysis inbetween.
<http://www.everything80spodcast.com/how-when-harry-met-sally-created-the-modern-rom-com/>

A well written retrospective offering insight on its impact but also why and how it's become a cornerstone for grown-up films.

<https://www.vanityfair.com/hollywood/2019/07/when-harry-met-sally-30-anniversary-toast>

Rebel Without a Cause (Ray, USA, 1955)

Rathgeb, D.L. (2014) *The Making of Rebel Without a Cause*, (McFarland and Co. Inc.: Jefferson, USA)

Frascella, L. (2006) *Live Fast, Die Young: The Wild Ride of Making Rebel Without a Cause*, (Touchstone: New York, USA)

Slocum, J.D. (2005) *Rebel Without a Cause: Approaches to a Maverick Masterwork*, (State University of New York Press: New York, USA)

Anon. (No Date) *Rebel Without a Cause—Analysis*, dramatica.com/analysis/rebel-without-a-cause

Dodge, K. (2012) *1950s Film Analysis: Rebel Without a Cause*, prezi.com/60up9_tbwm9q/1950s-film-analysis-rebel-without-a-cause/

Eggert, B. (2013) *Rebel Without a Cause*, deepfocusreview.com/definitives/rebel-without-a-cause/

Levy, E. (2005) *Rebel Without a Cause: Critical vs. Popular Response*, emanuellevy.com/review/rebel-without-a-cause-is-50brcritical-vs-popular-response-1/

Ebert, R. (2005) *Rebel Without a Cause*, www.rogerebert.com/reviews/great-movie-rebel-without-a-cause-1955

Fox, E. (No Date) *Cinematic Analysis #3—Rebel Without a Cause*, www.scribd.com/document/264521695/Cinematic-Analysis-Rebel-Without-a-Cause

Ferris Bueller's Day Off (Hughes, USA, 1986)

A detailed analysis of the Chicago Art Institute and Sears Tower scenes
<https://usstatesman.com/how-cinematography-changed-the-meaning-of-ferris-buellers-day-off/>

Excellent breakdown of the film's the narrative structure and plot devices
<https://plotdevices.co/blogs/blog/ferris-buellers-day-off>

BFI article on why the film still resonates today
<https://www.bfi.org.uk/features/how-ferris-bueller-s-day-nails-adolescent-experience>

This article explores the artworks in the Art Institute scene and how they resonate with the characters
<https://www.smithsonianmag.com/arts-culture/how-ferris-buellers-day-perfectly-illustrates-power-art-museums-180959279/>

Invasion of the Body Snatchers (Siegel, USA, 1956)

BFI Film classics book:

Grant, B.K (2019) *BFI Film Classics: Invasion of the Body Snatchers*

Detailed review including the film's production history and interpretations of the aliens

<https://www.framerated.co.uk/invasion-body-snatchers-1956/>

BFI article outlining the legacy of the film

<https://www.bfi.org.uk/features/pod-people-legacy-invasion-body-snatchers>

Film notes outlining the film's institutional contexts and reception

<https://www.albany.edu/writers-inst/webpages4/filmnotes/fnf03n6.html>

An analysis of the film arguing that it is a satire of both liberal and conservative beliefs

<https://www.celluloidcinema.com/post/invasion-of-the-body-snatchers>

E.T. the Extra-Terrestrial (Spielberg, USA, 1982)

A short essay useful for analysing the film's contexts

<https://www.loc.gov/static/programs/national-film-preservation-board/documents/ET.pdf>

Interview with the film's cinematographer

<https://ascmag.com/articles/flashback-the-cinematography-of-e-t-1>

A review focusing on the use of music

<https://moviemusicuk.us/2018/07/30/e-t-the-extra-terrestrial-john-williams/>

Into Film PowerPoint on the film's themes (login required)

<https://www.intofilm.org/resources/112>

Juno (Reitman, USA, 2007)

Reitman, J.; Cody, D. (2007) *Juno: The Shooting Script*, (Newmarket Press: New York, USA)

Summers, K. (2016) *Juno—Analysis*, prezi.com/7dillfirbnhv/juno-analysis/

Lynley (2016) *Film Study: Juno (2007)*, www.slaphappylarry.com/storytelling-study-juno-2007/

Anon. (2014) *Media and Cultural Analysis, Spring 2014—Juno*, www.karanovic.org/courses/mca008/archives/1562

Ebert, R. (2007) *Juno*, www.rogerebert.com/reviews/juno-2007

Kolesnik, E. (2016) *Cinematic Techniques in Juno Emphasize the Importance of Responsibility*, vcvoices.org/2016/04/cinematic-techniques-in-juno-emphasize-the-importance-of-responsibility/

Bradshaw, P. (2008) *Juno*, www.theguardian.com/film/2008/feb/08/comedy.drama

Conlan, S. (2016) *Juno: A Film Study Guide*, (C&N Media Publications: Drogheda, IRE), (Extract: film-studies.net/publications/juno)

Lee, N. (2008) *Juno*, www.bethinking.org/culture/juno

Tripp, K. (2015) *Video: Film Analysis in Juno (2007)*, kristintripp.com/coursematerials/intro-film-portal/intro-to-film-m1/videos-juno-2/

Hulbert, A (2007) *Juno and the Culture Wars*, http://www.slate.com/articles/life/sandbox/2007/12/juno_and_the_culture_wars.html

Dibdin, E. (2008) *Labour Day: Behind the Scenes on Juno*, www.tcs.cam.ac.uk/film/0000872-labour-day-behind-the-scenes-on-juno.html

The Hurt Locker (Bigelow, USA, 2008)

Jeansonne, G.; Lührssen, D. (2014) "The War on Terror" in *War on the Silver Screen*, (Potomac Books, University of Nebraska Press: Lincoln, USA) pp.143–164

Kagan, J. ed. (2013) "Kathryn Bigelow, The Hurt Locker" in *Directors Close Up 2: Interviews with Directors Nominated for Best Film by the Directors Guild of America*, (Scarecrow Press Inc.: Lanham, USA) pp. 9, 13, 34–36, 65–66, 84, 176–178, 219–220, 300

Rubin, S.J. (2010) "War Films in the 21st Century" in *Combat Films: American Realism 1945–2010*, (McFarland & Co Inc.: Jefferson, USA) pp.264–278

Anon. (No Date) *The Hurt Locker (2009)—Analysis*, www.shmoop.com/hurt-locker/analysis.html

Musson, J. (2010) *The Hurt Locker*, www.bethinking.org/culture/the-hurt-locker

Philips, C. (No Date) *Explosive Beginning: The Hurt Locker Opening Scene Analysis*,
www.cinemablography.org/opening-scene.html

Anon. (No Date) *The Hurt Locker: Study Notes*,
www.filmeducation.org/pdf/film/The_Hurt_Locker.pdf

Anon. (2015) *Cinematography in The Hurt Locker*,
timeinpixels.com/2015/08/cinematography-in-the-hurt-locker/

Whiplash (Chazelle, USA, 2014)

Sims, D. (2014) *The Uncomfortable Message in Whiplash's Dazzling Finale*,
www.theatlantic.com/entertainment/archive/2014/10/the-ethics-of-whiplash/381636/

Skoczylas, J. (2017) *Film Analysis of Whiplash (2014)*, prezi.com/xidrhy8nqsee/film-analysis-of-whiplash-2014/

Anon. (2015) *Whiplash: A Film Analysis on the Key Elements of the Movie*,
themarcofeed.wordpress.com/2015/04/14/whiplash-a-film-analysis-on-the-key-elements-of-the-film/

Hardy, R. (2015) *Breaking Down the Oscar-Winning Editing of Whiplash*,
nofilmschool.com/2015/04/breaking-down-oscar-winning-editing-whiplash

Ladybird (Gerwig, USA, 2017)

Interesting and very technical look at how cinematographer Sam Levy created the look of Ladybird evoking 'memory'.

<https://www.indiewire.com/2017/12/lady-bird-greta-gerwig-color-sam-levy-1201907175/>

Nicely adjacent to the feature above, this article explores how wider filmmaking team created the look of the film as being a memory. Contains some interesting details and anecdotes from dir. Greta Gerwig.

<https://www.vanityfair.com/hollywood/2017/11/greta-gerwig-lady-bird-design>

Exploration of Greta Gerwig's personal journey in making Ladybird with lots of personal anecdotes and insights.

<https://www.rollingstone.com/movies/movie-features/how-greta-gerwig-turned-the-personal-lady-bird-into-a-perfect-movie-126300/>

An interesting exploration of the DVD commentary of the Ladybird Blu-ray/DVD.

<https://filmschoolrejects.com/greta-gerwig-lady-bird-commentary/>

The Hate U Give (Tillman Jr. USA, 2018)

Interesting essay on the contextual details of the film with exploration of how the film portrays details of social context.

<https://thegsaljournal.com/2020/05/19/the-hate-u-give-a-true-reflection-of-the-realities-of-police-violence/>

A thorough review which outlines core details of narrative, context and theme.

<https://filmthreat.com/reviews/the-hate-u-give/>

Unique insight into the creative decisions made around cinematography and mise-en-scene to reflect the themes and issues of the film, as well as the wishes of the Director.

https://www.setdecorators.org/?name=THE-HATE-UGIVE&art=film_decor_features&SHOW=SetDecor_Film_THUG

Offers an alternative perspective-criticism of the film and filmmaking decisions in relating themes and issues derived from context and the narrative.

<https://thefword.org.uk/2018/11/the-hate-u-give-a-shift-in-cinema/>

American Cinematographer is an excellent resource and this exploration of the cinematography of THUG is insightful, enlightening and enjoyable.

<https://ascmag.com/articles/the-hate-u-give-meticulously-crafted-authenticity>

Slumdog Millionaire (Boyle, UK, 2008)

Detailed overview of film:

<http://www.shmoop.com/slumdog-millionaire/>

Overview of cinematography:

<https://www.nyfa.edu/student-resources/best-cinematography-look-slumdog-millionaire/>

Example analysis of mise-en-scene of the opening scene:

<https://prezi.com/gaqxmik1nlea/mise-en-scene-analysis-of-slumdog-millionaire/>

Film Education online resource:

<http://www.filmeducation.org/slumdogmillionaire/>

Script:

<http://www.imsdb.com/scripts/Slumdog-Millionaire.html>

Draft script:

<http://www.dailyscript.com/scripts/slumdog-millionaire-simon-beaufoy.pdf>

District 9 (Blomkamp, South Africa, 2009)

Context and Theme overview. Contains some activities:

<https://www.slideshare.net/mrjefferypakuranga/district-9-film-study-context-theme>

Genre and Representation overview:

<https://www.slideshare.net/christimothy12/district-9-v3>

Interesting formal analysis of key scene with detailed use of film language:

<https://www.slideshare.net/christimothy12/district-9-v3>

The Babadook (Kent, AUS, 2014)

Exploration of the making of *The Babadook* with plenty of contextual details.

<https://www.rollingstone.com/movies/movie-news/boogeyman-nights-the-story-behind-this-years-horror-hit-thebabadook-49141/>

Director Jennifer Kent's short film that preceded *The Babadook*.

<https://vimeo.com/39042148>

A detailed examination of the film, the making of, contextual details and some analysis of the film including the final act.

<https://www.pastemagazine.com/movies/the-babadook/you-cant-get-rid-of-the-babadook/>

An interesting analysis of the metaphorical implications of the ending of the film and how it reflects key thematic issues.

<https://collider.com/the-babadook-ending-explained/>

Director Jennifer Kent on her career and how it led to *The Babadook*, including discussion of the influences on her and the film.

<https://www.theguardian.com/film/2014/oct/18/the-babadook-jennifer-kent>

Interview with Director Jennifer Kent on the making of the film with discussions around influences on the making of the film.

<https://www.denofgeek.com/movies/jennifer-kent-interview-directing-the-babadook/>

The Breadwinner (Twomey, Ireland, 2017)

Very detailed, in depth and insightful discussion with Nora Twomey.

<https://mysmartgirls.com/an-interview-with-nora-twomey-director-of-the-breadwinner-a-new-film-that-tells-theamazing-f1356f39df2d>

An in-depth interview and exploration of the contextual details of the film in relation to the making of it.

<https://www.themarysue.com/interview-nora-twomey/>

Interesting blend of anecdotes and insight in this feature which includes some interview elements with Nora Twomey.

<https://www.indiewire.com/2017/11/the-breadwinner-nora-twomey-angelina-jolie-animated-oscar-contender-1201897370/>

45 minute video on the making of the film from a much more technical perspective. Very insightful and offers incredible amounts of information, though often specifically on the technical aspects, plenty of context is provided alongside creative discussions re mise-en-scene and cinematography.

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

Jojo Rabbit (Waititi, NZ, 2020)

Audio interview with Taika Waititi. Transcription and audio is available on the page, offering insight into some thematic choices and decisions around the film.

<https://www.npr.org/2019/10/18/771219868/director-taika-waititi-on-jojo-rabbit>

Feature on the making of the film with detailed contributions from Waititi on the process.

<https://stack.com.au/film-tv/film-tv-interview/interview-with-taika-waititi-jojo-rabbit/>

A long, detailed review of the film offering a slightly critical viewpoint that allows readers to approach the film in a slightly more cynical manner.

<https://www.newyorker.com/culture/the-front-row/springtime-for-nazis-how-the-satire-of-jojo-rabbit-backfires>

Specifically exploring the making of the film, this feature provides insight and anecdotes on how and why the film was made the way it was.

<https://www.hollywoodreporter.com/movies/movie-features/making-jojo-rabbit-how-taika-waititi-scored-beatlesmusic-his-hitler-satire-1252528/>

An exploration of Waititi's career and how it led to and influenced Jojo Rabbit as well as the themes and issues in it. Insightful and very useful.

<https://www.theringer.com/movies/2019/10/18/20920266/jojo-rabbit-review-taika-waititi>

The Wave (Gansel, Germany, 2008)

Director interview:

<http://www.electricsheepmagazine.co.uk/features/2008/09/04/the-wave-interview-with-dennis-gansel/>

Full Study Guide

http://cfieducation.cafilm.org/wp-content/uploads/2014/04/Study_Guide_for_The_Wave.pdf

Tsotsi (Hood, South Africa, 2005)

Film Education teacher resource

<http://www.filmeducation.org/pdf/resources/secondary/Tsotsi.pdf>

An analysis of the film's narrative

<https://itpworld.online/2008/10/31/tsotsi-south-africauk-2005-a-narrative-analysis/>

American Cinematographer review and interview with the cinematographer

<https://ascmag.com/magazine/March2006/Tsotsi/page1.php>

A detailed dissertation on Tsotsi as a South African film

https://researchspace.ukzn.ac.za/xmlui/bitstream/handle/10413/16211/Hatton_Michael_John_2018.pdf?sequence=1&isAllowed=y

Wadjda (Al-Mansour, Saudi Arabia, 2012)

IntoFilm guide. Includes PDF when signing up for free:

<https://www.intofilm.org/resources/243>

Detailed case study in narrative and representation:

<http://cff.ecfaweb.org/wp-content/uploads/2015/09/WadjdaNotes.pdf>

Interesting PDF of context, some production detail, key vocabulary and activities:

http://providencechildrensfilmfestival.org/wp-content/uploads/2016/09/FilmHubGuide_Wadjda_FNL.pdf

Girlhood (Sciamma, France, 2014), 15

Feature on French cinema, Céline Sciamma's career and the film in general.

<https://www.theguardian.com/lifeandstyle/2015/may/04/girlhood-film-busts-myth-of-french-femininity>

Including an excellent exploration of the opening sequence, this feature is detailed and includes some nice discussion of themes and the overall qualities of the film.

<https://theconversation.com/girlhood-is-remarkable-a-film-brimming-with-messages-of-empowerment-40860>

Journal article from the excellent Film Quarterly-needs registration to access but worth it for the detailed examination of how and why the film plays with and displays the contrast of “scenes of hurt and rapture”, as per the title.

<https://www.jstor.org/stable/26413784>

A really insightful and precise examination of the film and filmmaking techniques through an interview with Director Celine Sciamma.

<https://seventh-row.com/2015/02/01/celine-sciamma-girlhood/>

The Farewell (Lulu Wang, China/US, 2019)

A long, detailed and hugely informative interview with Lulu Wang as a podcast, but here as a transcript.

<https://www.npr.org/2019/07/24/744805282/filmmaker-lulu-wang-based-the-farewell-on-her-family-s-real-life-lie>

Looking at cultural aspects of the film and it’s marketing, this article explores why the film wasn’t a commercial success in China.

<https://variety.com/2020/film/news/why-farewell-flopped-in-china-awkwafina-tzi-ma-maoyan-1203471209/>

An interesting exploration of the cultural aspect of the film and how it not only informed the filmmaking choices but the financing and advertising of the film as well.

<https://www.vox.com/platform/amp/2019/7/16/20687739/lulu-wang-farewell-interview-identity>

The original podcast that the film is based on. Skip to ‘Act 2’ for the story.

<https://www.thisamericanlife.org/585/in-defense-of-ignorance>

Attack the Block (Cornish, UK, 2011)

BFI resource on representation and genre:

http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/attack-the-block-citizenship-KS4_0.pdf

Film Education resource:

<http://www.filmeducation.org/pdf/resources/secondary/AttacktheBlock.pdf>

IntoFilm PDF (you need to sign up for free) includes some activities:

<https://www.intofilm.org/films/16595>

Submarine (Ayoade, UK, 2010)

Into Film resources

<https://www.intofilm.org/resources/1600>

Film Education 'study notes':

<http://www.filmeducation.org/pdf/resources/secondary/Submarine.pdf>

Comprehensive and detailed resources, including superlative PDF from Film Wales.

Highly recommended:

<https://www.learnaboutfilm.com/welsh-film-teaching-resources/submarine/>

Skyfall (Mendes, UK, 2012)

Interesting resource from OCR Film Studies.

<http://www.ocr.org.uk/Images/178325-f631-section-a-study-guide-skyfall.pdf>

Incredibly detailed and thorough analysis. Very long, very detailed. Recommended:

<http://lessonbucket.com/study-guides/skyfall/scene-by-scene/>

Superb analysis of the opening scene. Invaluable website, excellent resource:

<http://www.artofthetitle.com/title/skyfall/>

Rocks (Gavron, UK, 2019)

A thorough exploration of the making of ROCKS.

<https://www.empireonline.com/movies/features/rocks-the-making-of-the-must-see-british-film-of-2020/>

Includes a link to an interview (referred to as a 'Masterclass') around scriptwriting in general but also specifically the film ROCKS.

<https://iffir.com/en/iffir/2020/events/masterclass-screenwriting-rocks>

A lengthy and in-depth interview with Dir.Gavron and Sarah Gavron about core aspects of narrative and theme.<https://www.vogue.co.uk/arts-and-lifestyle/article/rocks-film>

Blinded by the Light (Chadha, UK, 2019)

A website from the production company which features a collection of relevant video material at the bottom of the page.

<https://www.benditnetworks.com/filmography/blindedbythelight/>

Interview with Gurinder Chadha with plenty of detail about the making of the film and discussion around theme.

<https://variety.com/2019/film/news/blinded-by-the-light-movie-bruce-springsteen-music-director-gurinder-chadhainterview-1203304893/>

Interesting facts and information about the film and the making of, including some interesting anecdotes.

<https://www.rollingstone.com/movies/movie-features/bruce-springsteen-movie-blinded-by-the-light-872714/>

A nicely written review which offers good contextual insight into the film and the production of it.

<https://www.theatlantic.com/entertainment/archive/2019/08/blinded-light-movie-review/595933/>

Appendices

Appendix 1 – Shot by Shot breakdown

Film Title:

Shot by Shot Breakdown Sequence Analysis Sheet

Shot no.	Camera Framing	Description of action	Significance/Effect/ Meaning
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			

Appendix 2: Screening Sheet (Submarine Example)

British Cinema: Screening of Submarine (2011, Richard Ayoade)

How is the character of **OLIVER** represented?

Appearance

Behaviour/Actions

Is he a stereotypical male teen or is he different? (List 3 for each)

STEREOTYPICAL MALE

DIFFERENT

How is **JORDANA** represented?

Appearance

Behaviour/Actions

Is she a stereotypical female teen or is she different? (List 3 for each)

STEREOTYPICAL FEMALE

DIFFERENT

Have you seen characters like Oliver & Jordana in any other teen films?

How are Oliver's mum and dad represented?

Lloyd Tate

Jill Tate

Note down the colours used in two scenes and what meaning they generate:

Scene 1

Scene 2

What other films, books and TV shows does this film remind you of?

Write a list of words describing the mood of the film

Appendix 3: Sequence Analysis Sample (Juno Example)

Juno (Directed by Jason Reitman) 2007: Analysing Sequences

1. OPENING SEQUENCE	
How are we introduced to the two main characters? Think in terms of mise-en-scène .	
JUNO	BLEEKER
Are the characters represented as typical teenagers? (Clue in brackets)	
JUNO (The Outsider/Misfit)	BLEEKER (The Jock)
2. INTRODUCTION TO THE LORINGS	
What images are used to introduce the Lorings? What do the images signify to the audience?	

What devices are used make the audience think there may be problems in the relationship between the Lorings?	
CAMERA	
SETTING, LIGHTING & COLOUR	
COSTUME, HAIR & MAKE UP	
3. THE END	
Is the ending positive or negative for the female & male characters and why:	
FEMALE (Juno, Vanessa)	MALE (Paulie, Mark)
In what ways is this film conventional for an indie film? How does it differ from Hollywood teen films?	

Appendix 4: Revising Film Language (Juno Example)

Juno – Revising the Key Elements

1a. Mise-en-scène: Describe the appearance/mood/feel of the following locations:	
Juno's home	
The Lorings home	
1b. Mise-en-scène: Costume, Hair & Make Up	
How are these characters represented:	
Juno	
Bleeker	
2. Camera: Collect and insert screengrabs of the following shot-types, commenting on their meaning/significance	
POV	
LS	
MS	

CU
HA
LA
3. Editing: Note down 3 different editing styles used in <i>Juno</i> and what they mean (Montage/Straight Cut/Dissolve/Fade/Wash/Montage/Fast/Slow Motion/Parallel Editing)
1
2
3
4. Sound: Note instances of the following techniques:
Diegetic Sound:
Non-Diegetic Sound:
Does the film have a score or soundtrack?:

Appendix 5: Analysing Key Elements

ANALYSING SOUND

An analysis of sound should attempt to answer some of the following questions:

- What is the relation of the sounds to the images on screen?
- Identify the diegetic & non-diegetic sounds (on & off screen). What effects do these have?
- Identify the sound bridges. How do these work?
- How is sound used to create mood and atmosphere?
- Does sound ever become more important than the image? If so, what is the reason?
- What songs are used in the sequence? What does the song say about the film at this point/the characters in the film?
- Dialogue: What does the dialogue tell us about the characters & the story?
- What role does silence play in the sequence?
- Are there sound motifs that identify the characters or actions?
- What is the function of parallel or contrapuntal sound within the sequence?

TIP

When preparing your analysis, it may help to:

1. List all the sounds in the extract
2. Identify the correct term for each of the sounds (i.e. On-Screen Diegetic)
3. Think how the sounds **ADD MEANING** to the sequence

Appendix 6: Screenshot Analysis (Grease Example)

Stills Analysis Sheet

Use the stills provided to comment on the following:

- Shot types
- Mise-en-scène (Costume, hair and makeup, setting and props)
- Representation of masculinity



© Paramount Pictures.

These images are used for critical analysis under the fair dealings policy.

Every effort is currently being made to trace the copyright holders of materials and appropriate acknowledgements will be added shortly. In the meantime, if you have any queries regarding copyright please contact resources@wjec.co.uk