

GCE AS

# WJEC Eduqas GCE AS in FILM STUDIES

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## GUIDANCE FOR TEACHING

Teaching from 2017  
For award from 2018



## Contents

<b>Introduction</b>	<b>3</b>
<b>Aims of Guidance for Teachers</b>	<b>4</b>
<b>Overview of Specification Components</b>	<b>5</b>
<b>Explanation of Assessment Objectives</b>	<b>5</b>
<b>Subject Content at a glance</b>	<b>7</b>
<b>Course Models</b>	<b>8</b>
<b>Teaching the Core Study Areas</b>	<b>16</b>
<b>Teaching the Specialist Study Areas</b>	<b>19</b>
<b>A Guide to the Hollywood Comparative Study</b>	<b>28</b>
<b>Component 3: NEA Production Guide</b>	<b>29</b>
<b>Writing the Evaluation</b>	<b>33</b>
<b>Production Checklist</b>	<b>35</b>
<b>Resources</b>	<b>36</b>

## Introduction

The **WJEC Eduqas AS level in 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 2018, using grades A\*–E.

This AS Level 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 11 film texts in relation to the *core study areas* with some film topics requiring the study of additional specialist topic areas including narrative, ideology and spectatorship. In addition, 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 AS level Film Studies programme allows learners to demonstrate their ability to draw together different areas of knowledge and understanding from across the three components, providing them with an informed filmmaker's perspective of film. The course has been designed to allow learners to progress onto the AL Film Studies programme of study.

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 every exam component
- questions which demand analysis, extended answers and comparison (Component 1)
- 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 **WJEC Eduqas AS Level in 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 A Level Film Studies qualification is made up of three components with the following weighting:

<b>Component 1 – American Film</b>  Section A: Hollywood 1930 – 1990 (comparative study) Section B: American independent film	35% (90 marks)  60 marks 30 marks
<b>Component 2 – European Film</b>  Section A: British Film (two film study) Section B: European Film	35% (90 marks)  60 marks 30 marks
<b>Component 3 – Production</b>  Non-exam assessment  Option 1: Film Extract (2.5-3.5 minutes) <b>OR</b> Option 2: Screenplay Extract (& 15 frame digital storyboard) Evaluative Analysis (1000-1250 words)	30% (60 marks)     40 marks 20 marks

## Explanation of Assessment Objectives

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

In both 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 a specialist 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 a specialist study area. For example, using an analysis of sound (core) to inform their understanding of spectatorship (specialist) or using their understanding of the social context of a film (core) to inform their understanding of narrative (specialist).

## AO1

*Demonstrate knowledge and understanding of elements of film*

AO1 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. 10-21 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, sound and performance within particular sequences. In addition, knowledge of the contexts and representations as outlined in the core study areas should be demonstrated if required by the question. Knowledge and understanding of the relevant specialist study area/s will also be assessed by AO1. This could be as specific as a question asking about one aspect of the subject content in relation to a specialist study area e.g. binary oppositions within a narrative question, with learners required to explore this in detail using the core areas to underpin their argument.

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.

## AO2

*Apply knowledge and understanding of elements of film to:*

- *analyse and compare films, including through the use of critical approaches (AO2 1)*
- *analyse and evaluate own work in relation to other professionally produced work (AO2 2)*

**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.

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

A02 1 is assessed in two places:

Component 1 Section A: Hollywood 1930 – 1990.

Learners will be required to analyse and *compare* two Hollywood films from different production contexts (Classical and New Hollywood) in terms of the core study areas, foregrounding context.

Component 2 Section A: British Film.

Learners will be required to analyse films in terms of two defined critical approaches to narrative. This means that assessment of British Film requires an understanding of story, plot and binary oppositions (formally referred to as Formalist and Structuralist approaches to narrative) as well as the core study areas.

A02 3 is assessed in Component 3: The Evaluation. Learners will be required to draw upon cinematic influences in an evaluative analysis of their own production. They will be required to reflect on their own product in the light of other professionally produced films.

### **A03**

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

Learners are required to produce a **film production** in the form of either a film extract or screenplay and digital storyboard for a film extract.

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 (25 marks):

- Construction of narrative
- Appropriateness to the chosen brief
- Mise en scene

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 three **core study areas** (outlined in detail on pp. 8-9 of the Specification). There are two **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-scene, editing and sound)
2. Meaning and response (including Representation & Aesthetics)
3. The contexts of film (social, cultural, historical, political & institutional)

The additional study areas are:

1. Spectatorship
2. Narrative (including Critical Approaches and genre)

## 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. It may be beneficial to study the American Independent film for the Induction period (in terms of the core study areas) as this will be close to the students' experience and would save time later. Learners could then revisit the film much later in the course in terms of the specialist area of spectatorship.

- Starting with the European Film (Component 2, Section B)

The study of the European film is a single film study of the core study areas only, which may make for a good introductory film (i.e. Starting with the European Film would allow learners the chance to build upon what they have learnt about the key elements of film form in the Induction period and develop this knowledge into a deeper understanding of the core areas of study. 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. There is also a rationale for studying this film right at the end of the course as a revision text as students will have a rounded knowledge of film by that point, so will be in a position to tackle a 'core elements' screening with relative ease.

- Component 1, Section A is taught at the end of the course.

It is recommended that centres start with the teaching of the Hollywood Comparative study at the end of the course due to the historical and contextual nature of this component. Learners will also be required to develop comparative skills as part of this study so it could be seen as the most difficult part of the specification, to be tackled when learners have prior knowledge of film studies.

- 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 British film.

- 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.

## Model 1 – AS One Year Programme of Study

For centres wishing to teach a standalone AS Year

<b>Term 1 – Introduction to Film Studies</b>	
1	Induction Week - Introductory Film Screening Key Elements of Film Form – Technical: Cinematography, Editing & Sound
2	Induction Week - Sequence Analysis Key Elements of Film Form – Visual : Mise en Scene, Aesthetics, Performance
3	<b>Film 1: European Film Film Screening &amp; Contexts</b>
4	European Film Key Sequence Analysis – CORE Aesthetics and Meaning & Response
5	European Film Key Sequence Analysis – CORE Representations and Meaning & Response
6	European Film: Conclusion
7	Pre-Production Week 1 – Ideas, Synopsis, Storyboard (if required)
8	Pre-Production Week 2 – Ideas, Synopsis, Storyboard (if required)
9	Production*
10	Production – Watch Shorts
11	Production
12	Production/Post Production(including re-shoot, redrafts)
13	Production/Post Production/Evaluation
14	Evaluation (Xmas Work)
<b>Term 2 – British Film</b>	
1	Evaluation Completion
2	Evaluation Completion
3	<b>Film 2: British Film 1</b>

	<b>Introduction to British Cinema Film Screening</b>
4	British Film 1 Key Sequence Analysis – Core Elements
5	British Film 1 Key Sequence Analysis – Narrative & Ideology
6	British Film Narratives (with clips) Critical Approaches to narrative – What do we mean?
7	<b>Film 3: British Film 2 Film Screening and Narrative Analysis</b>
8	British Film 2 Key Sequence Analysis – Core Elements
9	British Film 2 Key Sequence Analysis – Revisit Critical Approaches to Narrative
10	British Film Narratives – British film 1 & 2
11	British Film – Closing Sequences
12	Critical Approaches to Narrative RECAP
13	EXAM WEEK – Looking at Exam Questions: Component 2
14	Component 2 Revision & MOCK
<b>Term 3 – American Film</b>	
1	Hollywood Film The Contexts of Hollywood – Classical, New
2	<b>Film 4: Classical Hollywood (1930-1960) Film Screening, Intro &amp; Contexts</b>
3	Classical Hollywood & Auteur Key Sequence Analysis – Core Study Areas & Auteur
4	<b>Film 5: New Hollywood (1961 – 1990) Film Screening, Intro &amp; Contexts</b>
5	New Hollywood & Auteur Key Sequence Analysis – Core Study Areas & Auteur
6	Comparative Sequence Analysis – Contexts
7	Comparative Sequence Analysis – Core/Auteur
8	Hollywood Comparison Conclusion
9	<b>Film 6: Contemporary Indie Film Film Screening and Core Analysis</b>

10	Introduction to Spectatorship
11	Key Sequence Analysis – Representations & Ideology
12	Key Sequence Analysis – Core & Spectatorship
13	EXAM WEEK – Looking at Exam Questions: Component 1
14	Component 1 Revision & MOCK

## Model 2 – AS to AL Programme of Study

For centres wishing to teach an AS and AL group concurrently, teaching AS content in Year One and AL content in Year Two.

<b>Term 1 (Year 1) – Intro to Film Studies</b>	
1	Induction Week Introductory Film Screening Key Elements of Film Form – Technical: Cinematography, Editing & Sound
2	Induction Week Sequence Analysis Key Elements of Film Form – Visual : Mise en Scene, Aesthetics, Performance
3	Film 1: European Film Film Screening & Contexts
4	European Film Key Sequence Analysis – CORE: Aesthetics and Meaning & Response
5	European Film Key Sequence Analysis – CORE: Representations and Meaning & Response
6	European Film: Conclusion
7	Pre-Production Week 1 – Ideas, Synopsis, Storyboard (if required)
8	Pre-Production Week 2 – Ideas, Synopsis, Storyboard (if required)
9	Production*
10	Production – Watch Shorts
11	Production
12	Production/Post Production(including re-shoot, redrafts)
13	Production/Post Production/Evaluation
14	Evaluation (Xmas Work)

<b>Term 2 (Year 1) – British Film</b>	
1	Evaluation Completion
2	Evaluation Completion
3	Film 2: British Film 1 Introduction to British Cinema Film Screening
4	British Film 1 Key Sequence Analysis – Core Elements
5	British Film 1 Key Sequence Analysis – Ideology
6	British Film Narratives (with clips) Critical Approaches to narrative
7	Film 3: British Film 2 Film Screening and Narrative Analysis
8	British Film 2 Key Sequence Analysis – Core Elements
9	British Film 2 Key Sequence Analysis - Ideology
10	British Film Narratives – British film 1 & 2
11	British Film – Closing Sequences
12	Critical Approaches to Narrative RECAP
13	EXAM WEEK – Looking at Exam Questions: Component 2
14	Component 2 Revision & MOCK
<b>Term 3 (Year 1) – American Film</b>	
1	Hollywood Film The Contexts of Hollywood – Classical, New
2	Film 4: Classical Hollywood (1930-1960) Film Screening, Intro & Contexts
3	Classical Hollywood & Auteur Key Sequence Analysis – Core Study Areas & Auteur
4	Film 5: New Hollywood (1961 – 1990) Film Screening, Intro & Contexts
5	New Hollywood & Auteur Key Sequence Analysis – Core Study Areas & Auteur
6	Comparative Sequence Analysis – Contexts

7	Comparative Sequence Analysis – Core/Auteur
8	Hollywood Comparison Conclusion
9	Film 6: Contemporary Indie Film Film Screening and Core Analysis
10	Introduction to Spectatorship
11	Key Sequence Analysis – Representations & Ideology
12	Key Sequence Analysis – Core & Spectatorship
13	EXAM WEEK – Looking at Exam Questions: Component 1
14	Component 1 Revision & MOCK
<b>Term 4 (AL Year) – Refresher Term</b>	
1	Film 7: American Mainstream Film Film Screening and Core Analysis
2	Key Sequence Analysis – Representations & Ideology
3	Approaches to Spectatorship
4	Key Sequence Analysis – Core & Spectatorship
5	EXAM WEEK – Component 1 Revision & MOCK
6	Film 8: Global Film Film Screening & Contexts
7	Global Film Key Sequence Analysis – Representations and Meaning & Response
8	Global Film Key Sequence Analysis – Aesthetics and Meaning & Response
9	EXAM WEEK – Looking at Exam Questions: Component 2, Section A
10	Revisit Production*
11	Revisit Production – Watch Shorts
12	Revisit Production
13	Revisit Production
14	Evaluation (Xmas Work)

<b>Term 5 (AL Year) – Film Movements</b>	
1	Introduction to Film Movements - What is a Film Movement? Focus on Silent & Experimental Cinema
2	Introduction to Silent Cinema – Contexts and Clips
3	Film 9: Silent Cinema Film Screening Analysis: Core Elements
4	Introduction to Critical Debates in Silent Cinema
5	Applying Critical Debates - Silent Cinema Sequences
6	What is Experimental Cinema? (with clips)
7	Film 10: Experimental Film Screening Analysis: Core Elements
8	Experimental Film Narratives - Intro (with clips)
9	Film Sequence Analysis – Narrative
10	Experimental Film & Auteur
11	Key Sequence Analysis (Narrative & Auteur)
12	Film Movements Revision
13	EXAM WEEK – Looking at Exam Questions: Component 2, Sections C & D
14	Final Coursework Submission
<b>Term 6 (Summer) Exam Preparation</b>	
1	Component 1 Section A Revision
2	Component 1 Section A Revision
3	Component 1 Section B Revision
4	Component 1 Section B Revision
5	Component 1 Section C Revision
6	Component 1 Section C Revision
7	Component 2 Section A Revision
8	Component 2 Section A Revision
9	Component 2 Section B Revision
10	Component 2 Section B Revision

11	Component 2 Section C Revision
12	Component 2 Section D Revision
13	MOCKS
14	MOCKS

## Teaching the Core Study Areas

The core study areas are defined in detail on pp. 8-9 of the Specification.

### 1. The key elements of film form

There are four elements of film language to be studied:

- Cinematography (camera and lighting)
- Mise-en-scene
- 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.

### 2. Meaning and Response

Learners must develop their study of the key elements of film form to analyse how these elements create meaning and generate audience response. For the purposes of the specification, this includes:

- Representations (gender, ethnicity and age) – These must be considered for all 6 films studied. It is always important to remember that representation includes what is left out of a film, as well as what it contains.
- Aesthetics – How the key elements of film form work together to create the overall look and mood of the film.

**Please note that in Component 2, Section B – European film will only be assessed in terms of these core areas of study.**

## Additional Notes on Representation

Representations are the ways in which films portrays particular people, communities, experiences or ideas from a particular ideological perspective. Fundamentally, how do the films present the world to the spectator?

Within the films studied, the identification of representation should be informed by a sense of context. Learners must study key relevant examples of age, ethnicity and gender from their chosen film. It is important to remember that representation includes what is left out of a film, as well as what it contains.

## Representation Starter Questions

- How does the film challenge or reinforce stereotypes?
- What is emphasised by the representation?
- What does the representation neglect to tell us?
- Is a particular group being under-represented or omitted entirely? Why?
- What are the dominant messages of the film and how are these reinforced by representations?
- What dominant ideologies are being presented or criticised by the representation on screen?
- What are the film's social and political contexts?
- How are the elements of film form used to construct the representation?

## Additional Notes on Aesthetics

Aesthetics is a new term on the Specification and at its most basic is a study of the look, mood and feel of the film as styled by the film's key elements - how is the look of the film being created? A film offers two principle pleasures: one is the pleasure of 'story'; the other is the pleasure of **sensory spectacle**, otherwise known as the aesthetic. To study film aesthetics is to ask questions about all those things in the film (for example, lighting, music, camera movement, set design, editing rhythm) that are there primarily to offer texture to the film. Stylistic choices can be described as 'artistic' and point to a focus on film as a medium that invites appreciation of elements which are, strictly speaking, not essential for the telling of the film's story.

A slight variation on this explanation is the following: often we forget the story of a film over time but hold on to particular moments. This is a recollection of the aesthetic – the memorable moments of 'cinema' which are brilliantly achieved, deeply affecting and often much referred to.

In practice the distinction between these two pleasures should not be pushed too far, like some sort of crude distinction between content and form. Aesthetics is a particularly good way into a consideration of the auteur and an excellent way into the students' own production work. Learners may take the study of mise en scene further by looking at the film as a piece of art, commenting on visual elements such as contrast, colour, lines, framing, grain, tone, lighting, negative space, focus, pattern, balance/imbalance.

At the heart of a study of film aesthetics are the "elements of film": Cinematography, mise-en-scène, sound, performance and editing. The shot-by-shot choices made by the filmmakers provide the basis for a study of the aesthetic character of the film in question. As these choices are made by individuals or by individuals working in collaboration, then a focus on auteurism is likely to be helpful, even in sections of the Specification where auteur study is not required. It may also be interesting to look at the stylistic influences on a film. Cultural and Institutional contexts may also be points of focus, where the style of the film reflects these contexts, for example Classical Hollywood or Soviet filmmaking in the 1920s.

## Aesthetics Starter Questions:

- How are the elements of film form used to create aesthetic effect in this sequence?
- Does the beauty of this moment in the film also propel the narrative forward?
- Does the narrative pause to allow the spectator to appreciate the aesthetic qualities of the film?
- Does the decision to create a strong aesthetic effect suggest something about the film's key message?
- Is the aesthetic effect in this sequence typical of this filmmaker?
- How is the pace of the film being managed?
- How is the look of the film being created?
- How is sound design contributing to effect and audience response?
- How is choreography of actors within space being exploited?
- How is set design contributing to the film at any given moment?

### 3. The contexts of film: Social, cultural, political (either current or historical), institutional, including production.

Films are depictions of people, places, and events. A study of context looks at when, where, how, why the film is set. The time, place and circumstances. Films, like all works of art, reflect the values and culture of the society that produces them. All the circumstances that a film was produced in and that shape its reception are a film's **context**. The study of context should focus on the appropriate context when the films were *made* as opposed to *set*.

Contextual studies should be a particular focus for Hollywood 1930-60 and for Hollywood 1960-90. Beyond this, learners should study the most appropriate or applicable context in relation to the films studied elsewhere in the Specification.

## Additional Notes on Context

**Social:** A look at the relevant society's dominant attitudes and beliefs including debates about ethnicity and gender where relevant.

**Cultural:** There are two kinds of cultural context. One is general and includes a sense of what fashions were significant at the time of the film's production (the 1960s for example). This general cultural context is less important than any particular cultural context that has directly influenced the film's look and style. The latter might include a studio style or an art movement, like expressionism or surrealism.

**Political:** An exploration of the impact of the contemporary political climate on the themes of the films, their representations and the production process itself.

**Institutional Contexts (including production):** Who made the films, what institutional frameworks they were working within, what funding was available to them and how all of this impacted upon the restrictions placed on the filmmakers.

## Context Starter Questions:

- What does the film suggest about attitudes to gender or ethnicity within that society at that time?
- Is the film challenging or reinforcing hegemonic attitudes to particular social groups or concepts?
- Were the filmmakers restricted by any contextual factors?
- What major political movements were taking place at the time of production and how have these shaped the film text?
- Does the film engage with politics directly or is it in the subtext?
- Is the film typical of films from its country of origin in that time?
- What creative or artistic trends were occurring at the time of the film's production? Have these influenced the film in any way?
- How was the film funded and what impact has that had on how it was made?
- What studio produced and made the film and how has this shaped the film's content?
- What technologies were available at the time of the film's production and what impact does this have on the finished film?

## Teaching the Specialist Study Areas

There are two additional specialist subject areas to be studied at AS. These are Spectatorship and Narrative. These areas are outlined in detail on pp. 10-11 of the Specification.

Spectatorship should be studied in relation to American Independent Film (Component 1, Section B). Narrative should be studied in relation to British Film (Component 2, Section A). Both of these components still require a study of the core study areas. Please note that due to the emphasis on narrative in Component 2, Section A, this is the only place across the examinations where questions ask for reference to the 'opening' or 'closing' of a film, or a film's resolution/equilibrium/re-equilibrium etc.

## Additional Notes on Spectatorship

Spectatorship is a complex subject but the Specification requires only an introductory level of knowledge of a few key concepts, as outlined on page 10 of the Specification. In summary –

- The concept of passive and active spectatorship
- How spectators interact with narrative
- How spectators respond to the key elements of film form
- How and why spectators respond differently to the same film

It could be argued that all spectatorship is active, as the spectator is a co-creator of meaning and the person who produces response, both intellectual and emotional. The attempted manipulation of the spectator by filmmakers through the use of well-known film techniques is a potential key area of focus for the study of spectatorship. Alongside this, learners should study both their position within the narrative and the structure of the narrative as a further manipulation technique. It is recommended that learners study the elements of film form

closely through key sequences to analyse spectator response as well as studying the films' narrative.

The best introductory book is *Spectatorship* is by Michele Aaron (Wallflower / Columbia, 2007) See also the chapter on Spectatorship in Jill Nelmes (ed.) *Introduction to Film Studies*.

## Starting points

<p><i>Winter's Bone</i> (Granik, 2010)</p>	<ul style="list-style-type: none"> <li>• Strong female protagonist (spectator positioning)</li> <li>• Jennifer Lawrence star persona – our expectations of her as an action heroine (if viewing the film post Hunger Games)</li> <li>• WB challenges the melodramatic escapism of contemporary Hollywood with its resistance to high-octane special effects and ironic hyperbolic violence.</li> <li>• A hybrid of genres: building on our understanding of Noir and western genres, but offering up a quest/odyssey narrative imbued with mythology and dark fairy-tale.</li> <li>• Full of mystery and suspense and a successful example of a coming-of-age movie.</li> <li>• Granik takes the traditional masculine depiction of rural life and subverts it by framing everything that unfolds through Ree's piercing gaze. Granik noted that '(WB) is a feminist film about an anti-feminist world'</li> <li>• The viewer is positioned as an outsider in this film, out of place and feeling like an intruder.</li> <li>• The film is a meditation on alienated relationships whether they are communal, familial or our own detachment from this part of America.</li> </ul>
<p><i>Frances Ha!</i> (Baumbach, 2012)</p>	<ul style="list-style-type: none"> <li>• 'Everywoman' female protagonist</li> <li>• Fandom ad Greta Gerwig</li> <li>• Gerwig's performance aligns you with Frances and she often seems genuine when other characters are false, also she never despairs and is always cheerful and optimistic.</li> <li>• However she can be irritating and some spectators may not want to give their allegiance to her, also the ironic and self-conscious tone of the film can create a critical distance between film and spectator which may cause a problem with alignment.</li> <li>• The intertextual references to the French New Wave, Manhattan, Girls may increase spectator pleasure or feel too artificial and deliberate.</li> <li>• Consideration of gendered responses – where is the pleasure for a male spectator here?</li> </ul>
<p><i>Beasts of the Southern Wild</i> (Zeitlin, 2012)</p>	<ul style="list-style-type: none"> <li>• Prevalence of shots from Hushpuppy's perspective plus her voiceover and the fact that she is in every scene encourage the spectator to align themselves with her.</li> <li>• Contemporary events may impact upon a spectator's reading of the film i.e. recent demonisation of the outsider and suggestions that walls be built to keep 'them' out. As Hushpuppy says, 'They built the wall that cuts us off.'</li> <li>• The sense of realism created by handheld camera, use of non-actors, authentic locations and sets may intensify the emotional response for the spectator.</li> <li>• Conversely, the use of magic realism e.g. the aurochs may shatter this illusion of reality and therefore lessen the spectator's sense of immersion.</li> </ul>

<p><i>Boyhood</i> (Linklater, 2015)</p>	<ul style="list-style-type: none"> <li>• From the start the spectator is directly aligned with Mason Junior and it is point of view that we follow throughout the narrative. His character journey is given the most prominence, despite the clear changes in other protagonist's development – namely Olivia.</li> <li>• While Mason Junior's young life passes before the spectator's eyes, there is active engagement with where we as spectators are in terms of the subtle temporal shifts. There is then a clear sense of engaging with the way that editing and mise-en-scene show these changes.</li> <li>• There might also be an interesting way of assessing how different spectators might respond to this film in different ways which may have a direct connection with their age or gender or even their position as a parent. Certainly the scene when Mason Junior is about to leave home to go to college might be read very differently by a young person in that position and also by a parent. The spectator response here is likely to show a great deal of diversity.</li> <li>• Debate about female spectator's response – are they 'frozen out' since the film itself is about 'Boyhood'? What is it in for them?</li> </ul>
<p><i>Captain Fantastic</i> (Ross, 2016)</p>	<ul style="list-style-type: none"> <li>• Although the film does not completely encourage identification with Ben it does at key moments of grief e.g. his 'hallucinations' of his deceased wife are shot using close up point of view shots encouraging identification.</li> <li>• The film represents two very different approaches to life, Ben's and Jack's, and invites the spectator to consider the pros and cons of each. Therefore the spectator's own experiences and ideologies will have a profound impact on the view they leave the film with.</li> <li>• Matt Ross, "I didn't want to vilify anyone. No one in this film is the villain. When I met Frank Langella, I told him [his character] is antagonistic towards Viggo's character but that he is not the antagonist. That would have been boring. [His attitude to the kids' upbringing] comes from love. His love is different but just as legitimate."</li> <li>• Audience expectations play a significant role in creating a spectator's response and this film being an art-house film and festival success may have created an expectation that its politics will be clearly liberal and left-leaning. The more balanced approach to ideology within the storytelling may therefore provide an interesting challenge to some audience expectations.</li> <li>• Absence of female identification</li> <li>• Star persona of Viggo – usually an object of 'female gaze'. Not here.</li> </ul>

### Additional Notes on Narrative

For Component 2, Section A, learners are required to have an understanding of two critical approaches to narrative. These are:

- Formalism (the distinction between story and plot)
- Structuralism (the conception of binary opposites)

Learners should show an understanding of both approaches when applied to their British two film study.

## Notes on Formalism

Formalism looks at a film's structure and recognises the differences between the story and how it is told through the plot. The story is WHAT is depicted, the plot is HOW.

Story: The events of the narrative.  
Plot: How the story is presented to us.

Speidel (Introduction to Film Studies, Nelmes, 2007) uses the example of '*Bambi*', in which the story and the plot are the same, charting a character's (Bambi) life story from birth to death. The narrative follows the same order, chronologically. '*We Need to Talk About Kevin*' is, similarly, the story of Kevin from birth to adulthood. However the non-linear narrative structure of events, seen from Kevin's mother Eva (Swinton)'s point of view provides a very different experience for audiences. As an exercise, take a simple story and consider how many ways it can be plotted – for example with flashbacks and flash forwards, with the calculated withholding and releasing of story information.

## Notes on Structuralism

Structuralism assumes that narratives are structured in a binary way. 'Binary oppositions' are concepts that appear opposite but actually need each other to define their meaning. Binary oppositions are often used in film and other narratives to achieve a narrative (or aesthetic) tension. To analyse a narrative by drawing up binaries can help 'map' the key ideas and themes of the film, and indeed reveal its ideological work. However, there is a word of warning about binary analysis – the most interesting films often have a 'space between', a kind of grey zone in which the film seems to negotiate between left and right binary. These 'spaces between' can sometimes reveal contradictions at the heart of the film. For example in '*Under the Skin*', there are many binary oppositions at work, the most obvious being Alien V Human. However, there is no clearly delineated Good V Evil trajectory, which one may commonly associate with a Sci-Fi film about humans and an alien serial killer (Scarlett Johansson). This leads to an interesting audience response as we are often left in the position of feeling more empathy towards the alien than her victims.

## Starting Points

<p><i>Secrets &amp; Lies</i> (Leigh, 1996)</p>	<ul style="list-style-type: none"> <li>• There are numerous use of binary oppositions throughout <i>Secrets and Lies</i>. Some are embodied by characters: 'catalyst' (Cynthia/Hortense) vs 'conciliator' (Maurice); 'aspirational' (Hortense) vs 'defeated' (Cynthia); black vs white culture. Some are aesthetic: cramped and cluttered space, full of family 'junk' (Cynthia's house) vs pristine and spacious, but emotionally devoid (Monica's). Some are thematic, the most obvious being secrets vs revelations, lies vs truth. The tension between these creates dramatic conflict and power the narrative towards a point of closure.</li> <li>• Whilst much of <i>Secrets and Lies</i> is a family drama, it is presented almost like a mystery thriller, with hints dropped about past grievances and painful events that have been hidden. One form these enigmas can take are as 'snares, where the truth is deliberately avoided e.g. when Maurice and Monica talk in their kitchen: "I wonder if she knows about us?", "What about us?", "You know...". Another form is an 'equivocation' where the truth is hinted at but also obscured e.g. in the start of Sequence 1 where the language of the social worker is ambiguous: "Why now?", "What do you know?". The final form is a 'jamming', where characters acknowledge there is no answer to the question e.g. when Hortense asks if her father was a "nice man" and Cynthia answers "Don't break my heart."</li> <li>• Leigh also uses what Barthes called the 'action' code. This is where the reader is encouraged to guess the consequences of actions or events. This builds tension in the narrative. The most effective use of this in <i>Secrets and Lies</i> is when Cynthia invites Hortense to the barbecue. We can guess that there will be some sort of confrontation or revelation and are eager (and a little afraid) to find out what form it will take. By establishing (or hinting) at characters' secrets earlier, Leigh builds an almost thriller-like suspense, which intensifies as we see Cynthia becoming more drunk and emotional as the party continues. The series of enigma and action codes are answered in a chain reaction of revelations and confrontations that leads to a 'denouement', a drawing together of all the narrative threads.</li> </ul>
<p><i>Trainspotting</i> (Boyle, 1996)</p>	<ul style="list-style-type: none"> <li>• The flawed hero 'Renton'. Audience roots for Renton to succeed by the end of the film</li> <li>• The film has a traditional 'happy ending', not synonymous with such as independent film about drugs. Renton 'chooses life'.</li> <li>• Throughout the film Renton narrates (his VO bookends the film) and his acerbic, cynical, foul mouthed and resigned delivery perfectly captures the 'exhaustion' of Generation X.</li> <li>• The film uses of post-modern editing techniques to tell the story. E.g. Title sequence freeze frames focus on character's identity and character traits: Renton (00:40 – a gremlin); Sick Boy (00:57 – cool and argumentative); Begbie (01:02 – violent and sadistic); Spud (01:07 - foolish); Tommy (01:20 – embattled).</li> <li>• <i>Trainspotting</i> can be seen as part of a cycle of films about drugs which have come out of Hollywood and the UK. They are usually films which also reflect on problems of generational conflict and youth alienation. A USA film that shares <i>Trainspotting's</i> critique of culture and heroin addiction would be <i>Requiem for a Dream</i> (Aronofsky, 2000)</li> </ul>

<p><i>Sweet Sixteen</i> (Loach, 2002)</p>	<ul style="list-style-type: none"> <li>• The 'Coming of Age' narrative - Sweet Sixteen follows the typical narrative structure of a 'coming of age' drama, especially those set in a tough, deprived urban environment.</li> <li>• There are similarities in the narrative structure of films as diverse as City of God (2002), Fish Tank (2009) and Girlhood (2014). They usually chart the development from adolescence to adulthood. At the start, childhood has already been left behind and the heroes understand that the world is not a safe and stable place - this is usually exemplified by a single event that illustrates their lack of control (e.g. Stan and Rab beating then throwing Liam out). Next there comes an opportunity that offers the hero some kind of escape from this situation (Liam's decision to sell drugs and buy the caravan). There then follows a series of challenges or conflicts that - whether the hero is successful or not - show them that they cannot rely on friends, family or allies, and that they are individually responsible (Pinball burning the caravan, Liam's mother returning to Stan).</li> <li>• All of the above creates the hero's 'individuation'. The hero is no longer an innocent, the world is still an inhospitable place; but, because of the challenges they have faced, they now have the skills and strength to live within it. Sweet Sixteen doesn't entirely conform to this, as the final scenes feel more bleak than triumphant. Liam may have achieved the tangible goals he earlier declared, but he has failed in saving his family, and lost (perhaps killed?) his best friend in the process. As he begins his official adulthood, the audience is left unsure as to what his future may be.</li> </ul>
<p><i>Shaun of the Dead</i> (Wright, 2004)</p>	<ul style="list-style-type: none"> <li>• The film has a linear narrative arc and focusses on the maturation of Shaun, told through the metaphor of him saving the world.</li> <li>• The film is presented from Shaun's perspective and we meet his Mum, Step-Dad, Girlfriend Liz and best friend Ed. The first scene in The Winchester wittily encapsulates the dynamics at play in Shaun's life: his girlfriend wants more of commitment and quality time; Ed is just a foul-mouthed kid lurking in Shaun's shadow; David and Dianne are sanctimonious friends posing as the perfect couple – intellectual and arty.</li> <li>• Essentially a suburban action horror movie featuring grisly violence, speeding cars and fast-paced action. There is also a sweet centre to the film as evidenced by the moving death scenes of Shaun's Mum, his Dad and Ed.</li> <li>• The film features Shaun as the 'everyman' hero – a figure of identification for the viewer – nothing like a usual 'hero' in the casting of the 'average Joe' Simon Pegg</li> <li>• The film has a happy ending synonymous with our generic expectations of a comedy film. Shaun saves the world and regains the girl (Liz). Even though Ed has died and become a zombie, this is handled in a comedic way.</li> </ul>

<p><i>This is England</i> (Meadows, 2006)</p>	<ul style="list-style-type: none"> <li>• Binary Oppositions – conflict between opposing characters shapes the narrative from Shaun’s first interaction with Sandhu in the shop and the playground fight, through Woody and Combo’s gangs clashing to the dramatic assault on Milky. Levi Strauss argued that one side of the binary pair is always seen by a particular culture as more valued than the other – this could be used as a useful starting point for a discussion, particularly as the central character’s allegiances shift through the narrative.</li> <li>• Open ended – the spectator does not get a clear indication of Milky’s condition and it is unclear if Shaun will be isolated once more or re-join Woody’s gang.</li> <li>• Patterns and repetition – numerous locations and situations are repeated e.g. confrontations in Sandhu’s shop, gangs playing football. These repetitions draw the spectator’s attention to how things have changed.</li> </ul>
<p><i>Moon</i> (Jones, 2009)</p>	<ul style="list-style-type: none"> <li>• The film’s resolution is only hinted at as we do not return to earth with Sam. The use of overheard Radio/TV bulletins to inform us of the reaction to his return suggests his arrival will have repercussions for big business and government policy but no specific detail is given. Indeed one member of the general public rants about Sam as an ‘illegal immigrant’. In these post-Brexit times a wry joke that feels somewhat more prescient now.</li> </ul>
<p><i>Fish Tank</i> (Arnold, 2009)</p>	<ul style="list-style-type: none"> <li>• Dramatic tension centres around conflict: Mia’s struggle for freedom conflicts with her environment and circumstances</li> <li>• Joanne’s struggles as a single mum and her need for love and happiness conflict with her role as mother and lead to neglect</li> <li>• Narrative patterning is indicated in the cinematography when Mia and then Joanne are framed in a wide-shot, looking outside balcony</li> <li>• Connor’s own secrets and circumstances lead to the ambivalent role he plays in Mia’s life creating psychological intensity and insight</li> <li>• Binary oppositions emerge through Connor’s presence and the absence of Mia’s real dad</li> <li>• Music becomes a pivotal ‘narrative’ device in developing plot and character (Mia goes to an abandoned flat to express herself when dancing)</li> <li>• When Mia, Tyler and Joanne dance at the end, music contributes to the narrative’s attempt to bring resolution</li> </ul>

<p><i>We Need to Talk about Kevin</i> (Ramsay, 2011)</p>	<ul style="list-style-type: none"> <li>• The use of flashbacks and parallelism in the structure of the film can be usefully explored. The film begins in the aftermath of the massacre, then flashes back to the events leading up to the massacre (including flashbacks to the beginnings of Franklin and Eva's relationship). The complex inter-relationship of narrative timelines culminates in the massacre itself and then flashes forward to the meeting between Eva and Kevin one year after the killings. The effects of this complex structuring of time in the plot can be usefully explored by considering the opportunities it affords the storyteller for showing parallels between characters and events, and in raising questions about cause and effect.</li> <li>• How exposition of the narrative occurs in the film can be an interesting source of inquiry. We are presented with fractured elements of a story at the beginning that we have to piece together with little indication of how to organise these into a chronological framework of time and space. The difficulty of doing this is compounded by the fact that there is a lack of expositional dialogue and conventional establish of narrative setting. The first three scenes are the net curtains blowing in the wind, the tomato festival and Eva waking up which all occur in very different places and times (which we discover later) but how we can organise these scenes into a story is restricted from us until much later in the film.</li> <li>• Eva's and Kevin's characters provide many sources for inquiry, particularly in their position within the narrative. The questions about who is the film's protagonist and antagonist, who is the 'centre' or initiator of the drama and how we are supposed to respond to the characters is complex and ambiguous at times. This complexity of character identification and function within the narrative is further complicated by the use of mirroring. The characters are made to look like each other and often display very similar expressions and body language....frequent graphic matches force a further comparison which suggests characters that are connected in more ways than simply a mother-son relationship.</li> </ul>
<p><i>Sightseers</i> (Wheatley, 2012)</p>	<ul style="list-style-type: none"> <li>• The contrast of Tina character at the beginning of the narrative and at the end can be contrasted. We see her character arc develop dramatically from being repressed in a mother-dominated home to standing on the edge of a viaduct watching her lover kill himself. How she has developed and changed as a character, and how our relationship with her as a spectator has changed, should be explored.</li> <li>• The cause-effect chain of the narrative can be explored by considering how the murders affect the characters' relationship and create a chain of events culminating in the final scene. Although Chris' psychotic character is initially the cause of the murders it is Tina's character that intrudes on this and becomes the more dominant as the narrative progresses.</li> <li>• The 'open' ending of the film can be discussed in terms of Tina's motivations and future. We see her let Chris commit suicide alone and she remains looking at her hand as the closing credits roll. This is an enigmatic resolution as we are not entirely sure whether she planned to let Chris die or didn't have the bravery to jump herself at the last minute. Also, what do we feel will happen to her now...she has the opportunity to blame it all on Chris now and remain free to, perhaps, continue murdering people.</li> </ul>

<p><i>Under the Skin</i> (Glazer, 2013)</p>	<ul style="list-style-type: none"><li>• Much of the narrative is communicated purely visually in the film, there is a distinct lack of any dialogue...particularly expositional dialogue. We can see this in the opening sequence when we are given no backstory to establish the characters or their relationship to each other. The relationship between the motorcyclist and the alien remains mysterious throughout and we are often left to deduct character motivation from looks alone.</li><li>• The characters in the film lack names which makes identification with them and delineation between them very difficult, and challenges mainstream narrative conventions. You could also argue that the characters lack much personality in that they seem to lack emotion or thought in their actions. It is left to the spectator to deduce what they can about the characters.</li><li>• There is a lack of explicit causality which frustrates attempts by the spectator to develop a cause-effect chain in the narrative. Some events seem unmotivated, such as why the victims are being killed, whilst other events lack a clearly explained effect, such as why she leaves the man's house towards the end of the film. This is unconventional in film narratives and can be very challenging (or rewarding?) for the spectator, who is required to work much harder in making meaning.</li></ul>
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## Additional Guidance – The Hollywood Comparative Study

This is the only section in the exam that assesses learners' ability to *compare* films.

Assessment within Component 1, Section A focuses on comparing contexts at AS and A-level. When choosing films for this section, it is not necessary to choose films with a thematic link, there is no requirement to compare the films in relation to how they deal with a common theme or subject matter.

It is suggested that the most solid starting point in choosing films for this section, is a contextual comparison. Here are some possible pairings that will generate productive comparison of both specialist and core areas of study:

### Political Comparison

- *Johnny Guitar* and *Do the Right Thing*
- Strongly political films, stylistically and thematically bold for the context in which they were produced.

### Social Comparison (Gender)

- *Vertigo* and *One Flew over the Cuckoo's Nest*
- These films offer the thematic starter comparison of 'male madness' whilst offering learners the chance to debate representations of the times the films were produced. The films reflect changing social contexts, illustrated not least by gender representations.

### Genre Comparison

- *Some Like it Hot* and *One Flew Over the Cuckoo's Nest*
- These films offer the starting point of 'comedy' within different social contexts as well as explorations of identity as a theme. A rich social context comparison in terms of gender at the times the films were made.

### Institutional Comparison

- *Casablanca* and *Bonnie and Clyde*
- Both love stories, the archetypal 'classical' and original 'new' Hollywood film. Bogart and Beatty offer an interesting comparison in terms of how the leading man and woman and their relationship are presented. Offers learners an interesting comparison in terms of institutions within Hollywood as both films are Warner Bros pictures.

## 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 for a film extract. Students completing the screenplay option must also produce a 15 frame digital storyboard (Template provided on the Eduqas website).

Learners must complete one of the **briefs set by Eduqas** that will be changed every three years. The briefs will stipulate the sequence position i.e. 'opening sequence' or plot point i.e. 'a sequence which portrays a crisis for a single character'. Four brief options will be available to choose from. Learners may create a production in any genre of their choice.

In preparation for production work, learners should research and make notes on a variety of sequences, based on the brief of their choice, so that they are able to refer to these influences in their evaluation.

The production work will be supported by an evaluative analysis which incorporates an analysis of cinematic influences 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 p.24 of the specification, the learner may use unassessed students and others:

*'to appear in their media products e.g. as actors or models or to operate equipment, e.g. lighting or sound recording equipment, **under the direction of the assessed learner.**'*

### The Digital Storyboard

The screenplay option must be accompanied by a digital storyboard of approximately 15 shots (approximately 1 ½ minutes of screen time, corresponding to a section of the screenplay).

An electronic template for the digital storyboard is available online. Alternatively, centres may use their own template.

## 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 <a href="https://uk.pinterest.com">https://uk.pinterest.com</a></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>

Five Finger Pitch



Learners could create a Five Finger Pitch which incorporates the Genre, Protagonist, Goal, Obstacle, 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.

Synopsis Writing

Learners should take their concise idea and write up a more fleshed out Synopsis.

**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.**

**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.**

**GIVES A VOICE TO KIDS THAT NO ONE SEEMS TO CARE ABOUT.**

**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</p>	<p>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>).</p>
<p>Storyboard (Film-making option only)</p>	<p>Learners should create a storyboard for their short film. A template is available on our Digital Resources Page.</p>
<p>Shot List (Film-making option only)</p>	<p>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</p>
<p>Digital Driving Test (Film-making option only)</p>	<p>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.</p>
<p>Screenplay Drafts</p>	<p>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.</p>
<p>Rough Cut (Film-making option only)</p>	<p>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.</p>

## Writing the Evaluative Analysis

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

What did you want to create in terms of intended visual style, genre, narrative?

### PART 1: Cinematic influences

This section should consider how the key elements of other films (from within or outside of the Specification) have influenced your production. You may use stills from the films to illustrate your points.

### PART 2: Creating meaning and effect

This section is an evaluative analysis and should consider how your production creates meaning and response for the spectator in relation to your cinematic influences (from within or outside of the Specification). It may be useful to include stills of other films and screenplays side by side against your own to illustrate the comparison. The questions below may help you.

- How does your product CREATE MEANING for AUDIENCES? (Pick out key creative moments i.e.

*EXAMPLE: "I chose to use contrapuntal sound, a diegetic low sinister buzzing juxtaposed against the image of a sun saturated 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. This technique has been used in films that have influenced me such as American Beauty and Kill Bill, where all is not what it seems, through the depiction of 'white picket fence America' as a contrapuntal setting to disturbing actions.*

- What devices used, have worked well and why (Think in terms of the key elements of film form you have used for the sequence i.e. Close Up/Dissolve Technique/A certain costume choice).

*EXAMPLE: "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 genre"*

- What devices did not work well? Suggest improvements.

*EXAMPLE: "The long shot which I decided to use for the opening sequence did not have as much visual impact as I intended. An extreme close up may have been a better choice as I would have been able to create a greater sense of tension and claustrophobia"*

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

*EXAMPLE: "It was my intention that the way I introduced Jill to the narrative would create a sympathetic connection with the audience as I used the codes of a typical 'everywoman' by describing her as a 'hen-pecked single mother of two who, in her spare time, lived on a diet of boxsets and loosely based Bridget Jones fantasies'. This takes influence from the screenplay of La La Land in which Damien Chazelle's introduction to Mia garners instant audience empathy in his description: ' Mia, 27. Six years of 'no' in L.A. have toughened her, but she's still a dreamer. Fast, fiery, full of energy.'*

(You may wish to integrate parts 1 & 2 and write as one cohesive analysis)

## Production Checklist

Task	Yes/Date/Sign
<b>Pre-Production</b>	
Pre –Production tasks undertaken (not assessed)	
<b>Production</b>	
First drafts of production (and storyboard) are complete and submitted for feedback	
Accompanying digital storyboard is complete – SCREENPLAY OPTION ONLY (20 frames/2 pages of screenplay)	
Production (Final Draft) is complete:	
Production fulfils the stipulation of the brief	
Production is 2.5 – 3 minutes long (video) Production is 1200-1400 words long (screenplay)	
<b>Evaluation</b>	
First draft of evaluation is complete and submitted for feedback	
Evaluation is complete	
Evaluation references other cinematic influences	
Evaluation reflects on how the production creates meaning and response	

## Resourcing Component 3: Production

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. Where possible, encourage students to avoid using school uniforms and props and provide students with problem-solving opportunities.

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.

Similarly, 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 ([www.celtx.com](http://www.celtx.com)) 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.

## General

What is Context?

<http://www.davidbordwell.net/essays/doing.php>

Political Context

<http://documents.routledge-interactive.s3.amazonaws.com/9780765635976/01%20A%20Guide%20for%20the%20Political%20Analysis%20of%20Movies.pdf>

Technological context

<https://memeburn.com/2013/02/9-tech-innovations-that-changed-the-film-industry-through-the-ages/>

<http://www.mpa.org/technology-and-innovation>

## Resources

Great overview of representation:

<http://www.bbc.co.uk/education/guides/z9fx39q/revision>

Detailed explanation of representation:

<http://www.mediaknowall.com/gcse/keyconcepts/gcse/keycon.php?pageID=represent>

Some interesting approaches to representation:

<http://lessonbucket.com/vce-media/unit-1/representation/representations-in-film/>

On the issues of lack of diversity in Hollywood:

<https://www.theguardian.com/film/2016/jan/18/hollywoods-race-problem-film-industry-actors-of-colour>

How the representation of women is improving. An article in the NY times:

[https://www.nytimes.com/2014/09/07/movies/fall-arts-preview-representation-of-female-characters-in-movies-is-improving.html?\\_r=0](https://www.nytimes.com/2014/09/07/movies/fall-arts-preview-representation-of-female-characters-in-movies-is-improving.html?_r=0)

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

Great overview of representation of ethnicity:

<http://www.bbc.co.uk/education/guides/zwpq39q/revision>

Overviews of representation of age:

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

[http://www.mediaknowall.com/as\\_alevel/alevkeyconcepts/alevelkeycon.php?pageID=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>

A useful PDF:

[The Shot and Mise-en-Scene](#)

Use of colour in storytelling:

<https://www.youtube.com/watch?v=aXqFcNUWqX0>

Aesthetics/Colour Palettes

<http://mymodernmet.com/cinema-palettes/>

## COMPONENT 1: AMERICAN FILM

### **Group 1: Classical Hollywood (1930-1960)**

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Schatz, Thomas *The genius of the system. Hollywood filmmaking in the studio era* Henry Holt, 1988.

Wharton, David and Grant, Jeremy *Teaching Auteur Study* British Film Institute, 2005.

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Neale, S. ed. (2012) *The Classical Hollywood Reader* (Routledge: London)

Kalinak, K. (1992) *Settling the Score: Music and the Classical Hollywood Film* (University of Wisconsin Press: Madison, USA)

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### **Casablanca (Curtiz, 1942)**

Harmetz, Aljean *The Making of Casablanca: Bogart, Bergman, and World War II*

Sennett, Alan *Play It Again, Uncle Sam* Journal of Popular Film & Television. Spring 2009, Vol. 37 Issue 1

Osborne, R.E. (1997) *The Casablanca Companion: The Movie Classic and its Place in History* (Riebel-Roque Publishing Company: s.l.)

Reid, M. (2000) *York Film Notes: "Casablanca"* (Longman: Harlow)

Isenberg, N. (2017) *We'll Always Have Casablanca: The Life, Legend, and Afterlife of Hollywood's Most Beloved Movie*, (W.W. Norton and Co. Inc.: London)

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Anon. (No Date) *Casablanca*, [www.sparknotes.com/film/casablanca/](http://www.sparknotes.com/film/casablanca/)

### ***The Lady from Shanghai (Welles, 1947)***

Heylin, Clinton *Despite the system: Orson Welles versus the Hollywood studios* Canongate, 2005.

<http://www.tcm.com/tcmdb/title/80637/The-Lady-from-Shanghai/articles.html>

<http://www.filmsite.org/ladyf.html>

Mereghetti, P. (2011) *Orson Welles (Masters of Cinema Series)*, (Phaidon Press: London)

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Pippin, R.B. (2012) "'A Deliberate, Intentional Fool" in Orson Welles's *The Lady from Shanghai*" in *Fatalism in American Film Noir: Some Cinematic Philosophy* (University of Virginia Press: Charlottesville, USA)

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### ***Johnny Guitar (Ray, 1954)***

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