WJEC Eduqas GCE A LEVEL in
FILM STUDIES
ACCREDITED BY OFQUAL
DESIGNATED BY QUALIFICATIONS WALES

GUIDANCE FOR TEACHING
Teaching from 2017
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Introduction

The **WJEC Eduqas A 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 2019, using grades A*–E.

This A 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 A 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 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, film movements 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 A 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:

<table>
<thead>
<tr>
<th>Component 1 – Varieties of film and filmmaking</th>
<th>35% (120 marks)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section A: Hollywood 1930 – 1990 (comparative study)</td>
<td>40 marks</td>
</tr>
<tr>
<td>Section B: American film since 2005 (two film study)</td>
<td>40 marks</td>
</tr>
<tr>
<td>Section C: British film since 1995 (two film study)</td>
<td>40 marks</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Component 2 – Global filmmaking perspectives</th>
<th>35% (100 marks)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section A: Global Film (two film study)</td>
<td>40 marks</td>
</tr>
<tr>
<td>Section B: Documentary Film</td>
<td>20 marks</td>
</tr>
<tr>
<td>Section C: Film Movements – Silent Cinema</td>
<td>20 marks</td>
</tr>
<tr>
<td>Section D: Film Movements – Experimental Film (1960 – 2000)</td>
<td>20 marks</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Component 3 – Production</th>
<th>30% (60 marks)</th>
</tr>
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<tbody>
<tr>
<td>Non-exam assessment</td>
<td></td>
</tr>
<tr>
<td>Option 1: Short Film OR</td>
<td>40 marks</td>
</tr>
<tr>
<td>Option 2: Screenplay (&amp; 20 frame digital storyboard)</td>
<td>20 marks</td>
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<tr>
<td>Evaluative Analysis (1600-1800 words)</td>
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Explanation of Assessment Objectives

The A 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 11 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 ideology (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 A01. 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 (A02 1)
- evaluate the significance of critical approaches (A02 2)
- analyse and evaluate own work in relation to other professionally produced work  (A02 3)

**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 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, whilst also comparing the significance of the auteur within each film.

**A02 2** is assessed in either Component 1 Section B: American film since 2005 or Component 1 Section C: British Film since 1995. Within one of those sections learners will be required to analyse and evaluate the significance of a critical approach (A02 2) in terms of narrative (British Film only) or ideology (British Film or American Film). Learners are required to debate ideas and evaluate the significance of a particular critical approach, such as a Feminist approach (Ideology), constructing and developing a sustained line of reasoning which is coherent, relevant, substantiated and gives illustrative examples from the film text in question.

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

**AO3**

*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 short film or screenplay and digital storyboard for a short film.

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 **11 films**.

For each of these films, learners will study three **core study areas** (outlined in detail on pp. 10-13 of the Specification). There are six **specialist study areas** which learners are required to study in relation to **specific films only**.

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)
3. Ideology
4. Auteur
5. Critical Debates
6. Filmmakers' theories
A recommended course plan should include the following features:

- **AL content is taught in AS year**
  
  It is strongly recommended that centres offering an AS and an AL course concurrently, with some students leaving at the end of the AS year, teach content up to A Level from the outset. For example, when teaching the Hollywood Comparative Study, also include a study of Auteur to AS students. This means that some AS students will have more knowledge than they need for the exam. It is thought that this would be a better approach than revisiting specialist content in the AL Year.

- **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 areas of spectatorship and ideology.

- **Starting with Global Film (Component 2, Section A)**
  
  The study of the two global films looks at the core study areas only, which may make for a good introductory study. Starting with the two global films 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. Indeed, the Global film study could be part of the Induction period itself. There is also a rationale for studying these films right at the end of the course as revision texts as students will have a rounded knowledge of film by that point, so will be in a position to tackle a 'core elements' screening and analysis with relative ease.

- **Component 1, Section A is taught towards the end of the course.**
  
  It may be 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. The specialist subject area of Auteur is also more geared towards second year students. Some centres however, may use a course structure that charts the film choices historically, in which case these films would come much earlier in the course.

- **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 and one designated to Film Movements.

- **Opportunities to redraft coursework**

Where possible, students should be given the chance to revisit coursework, both the production and the written evaluation. For centres offering both AS & AL courses, please ensure AS learners complete an extract as opposed to a short film. For learners who are unsure whether they will continue at AL, centres could offer ALL learners the screenplay option in the AS year with the opportunity to adapt this into a short film in Year 2.

- **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**

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

The terms are interchangeable as long as you allow for Production re-drafting at some point in Year 2.

<table>
<thead>
<tr>
<th>YEAR ONE (AS)</th>
<th>YEAR TWO (AL)</th>
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<tbody>
<tr>
<td>Term 1 (Year 1) – Intro to Film Studies</td>
<td>Term 4 (AL Year) – Refresher Term</td>
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<tr>
<td>1</td>
<td>Induction Week Introductory Film Screening Key Elements of Film Form – Technical: Cinematography, Editing &amp; Sound</td>
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<td></td>
<td>Film 7: American Mainstream Film Screening and Core Analysis</td>
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<tr>
<td>2</td>
<td>Induction Week Sequence Analysis Key Elements of Film Form – Visual: Mise en Scene, Aesthetics, Performance</td>
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<td></td>
<td>Key Sequence Analysis – Representations &amp; Ideology</td>
</tr>
<tr>
<td>3</td>
<td>Film 1: European Film Screening &amp; Contexts</td>
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<td></td>
<td>Approaches to Spectatorship</td>
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<td>4</td>
<td>European Film Key Sequence Analysis – CORE Aesthetics and Meaning &amp; Response</td>
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<td></td>
<td>Key Sequence Analysis – Core &amp; Spectatorship</td>
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<tr>
<td>5</td>
<td>European Film Key Sequence Analysis – CORE Representations and Meaning &amp; Response</td>
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<td></td>
<td>EXAM WEEK – Component 1 Revision &amp; MOCK</td>
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<td>European Film: Conclusion</td>
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<td>7</td>
<td>Pre-Production Week 1 – Ideas, Synopsis, Storyboard (if required)</td>
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<td>8</td>
<td>Pre-Production Week 2 – Ideas, Synopsis, Storyboard (if required)</td>
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<td>9</td>
<td>Production*</td>
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<td>10</td>
<td>Production – Watch Shorts</td>
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<td>11</td>
<td>Production</td>
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<tr>
<td>12</td>
<td>Production/Post Production(including re-shoot, redrafts)</td>
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<td>13</td>
<td>Production/Post Production/Evaluation</td>
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<td>14</td>
<td>Evaluation (Xmas Work)</td>
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**Term 2 (Year 1) – British Film**

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<th>Term 5 (AL Year) – Film Movements</th>
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<tr>
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<td>Evaluation Completion</td>
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<td>2</td>
<td>Evaluation Completion</td>
</tr>
<tr>
<td>3</td>
<td>Film 2: British Film 1 Introduction to British Cinema Film Screening</td>
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<tr>
<td>4</td>
<td>British Film 1 Key Sequence Analysis – Core Elements</td>
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<tr>
<td>5</td>
<td>British Film 1 Key Sequence Analysis – Ideology</td>
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<tr>
<td>6</td>
<td>British Film Narratives (with clips) Critical Approaches to narrative</td>
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<td>7</td>
<td>Film 3: British Film 2</td>
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<td>8</td>
<td>British Film 2 Key Sequence Analysis – Core Elements</td>
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<td>9</td>
<td>British Film 2 Key Sequence Analysis - Ideology</td>
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<tr>
<td>10</td>
<td>British Film Narratives – British film 1 &amp; 2</td>
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<tr>
<td>11</td>
<td>British Film – Closing Sequences</td>
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<tr>
<td>12</td>
<td>Critical Approaches to Narrative RECAP</td>
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<tr>
<td>13</td>
<td>EXAM WEEK – Looking at Exam Questions: Component 2</td>
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<td>14</td>
<td>Component 2 Revision &amp; MOCK</td>
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</table>

### Term 3 (Year 1) – American Film

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<thead>
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<th>Hollywood Film The Contexts of Hollywood – Classical, New</th>
<th>Introduction to Theories &amp; Debates about Documentary (with clips)</th>
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<tbody>
<tr>
<td>2</td>
<td>Film 4: Classical Hollywood (1930-1960) Film Screening, Intro &amp; Contexts</td>
<td>Film 11: Documentary Film Film Screening Key Sequence Analysis – Core Study Areas</td>
</tr>
<tr>
<td>3</td>
<td>Classical Hollywood &amp; Auteur Key Sequence Analysis – Core Study Areas &amp; Auteur</td>
<td>Documentary Sequence Analysis – application of theories &amp; debates</td>
</tr>
<tr>
<td>4</td>
<td>Film 5: New Hollywood (1961 – 1990) Film Screening, Intro &amp; Contexts</td>
<td>Documentary Sequence Analysis - Conclusion</td>
</tr>
<tr>
<td>5</td>
<td>New Hollywood &amp; Auteur Key Sequence Analysis – Core Study Areas &amp; Auteur</td>
<td>Component 1 Section A Revision</td>
</tr>
<tr>
<td>6</td>
<td>Comparative Sequence Analysis – Contexts</td>
<td>Component 1 Section B Revision</td>
</tr>
<tr>
<td>7</td>
<td>Comparative Sequence Analysis – Core/Auteur</td>
<td>Component 1 Section C Revision</td>
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</tbody>
</table>

### Term 6 (AL Year) - Documentary

<table>
<thead>
<tr>
<th>1</th>
<th>Hollywood Film The Contexts of Hollywood – Classical, New</th>
<th>Introduction to Theories &amp; Debates about Documentary (with clips)</th>
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</thead>
<tbody>
<tr>
<td>2</td>
<td>Film 4: Classical Hollywood (1930-1960) Film Screening, Intro &amp; Contexts</td>
<td>Film 11: Documentary Film Film Screening Key Sequence Analysis – Core Study Areas</td>
</tr>
<tr>
<td>3</td>
<td>Classical Hollywood &amp; Auteur Key Sequence Analysis – Core Study Areas &amp; Auteur</td>
<td>Documentary Sequence Analysis – application of theories &amp; debates</td>
</tr>
<tr>
<td>4</td>
<td>Film 5: New Hollywood (1961 – 1990) Film Screening, Intro &amp; Contexts</td>
<td>Documentary Sequence Analysis - Conclusion</td>
</tr>
<tr>
<td>5</td>
<td>New Hollywood &amp; Auteur Key Sequence Analysis – Core Study Areas &amp; Auteur</td>
<td>Component 1 Section A Revision</td>
</tr>
<tr>
<td>6</td>
<td>Comparative Sequence Analysis – Contexts</td>
<td>Component 1 Section B Revision</td>
</tr>
<tr>
<td>7</td>
<td>Comparative Sequence Analysis – Core/Auteur</td>
<td>Component 1 Section C Revision</td>
</tr>
<tr>
<td></td>
<td>Hollywood Comparison Conclusion</td>
<td>Component 2 Section A Revision</td>
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</tbody>
</table>
| 9 | **Film 6: Contemporary Indie Film**  
**Film Screening and Core Analysis**  | Component 2 Section B Revision |
| 10 | Introduction to Spectatorship | Component 2 Section C Revision |
| 11 | Key Sequence Analysis –  
Representations & Ideology | Component 2 Section D Revision |
| 12 | Key Sequence Analysis –  
Core & Spectatorship | Revision & MOCK |
| 13 | EXAM WEEK – Looking at Exam Questions: Component 1 | Revision/Revisit Problematic Areas |
| 14 | Component 1 Revision & MOCK | Revision/Revisit Problematic Areas |
**Model 2**

For centres delivering a two year AL course with no AS year.

<table>
<thead>
<tr>
<th>Term 1 (Autumn) – An Introduction to Film Studies: Global Film</th>
</tr>
</thead>
</table>
| **1** | Induction Week  
| | Introductory Film Screening  
| | Key Elements of Film Form – Technical: Cinematography, Editing & Sound |
| **2** | Induction Week  
| | 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 – Representations and Meaning & Response |
| **5** | European Film  
| | Key Sequence Analysis – Aesthetics and Meaning & Response |
| **6** | Film 2: 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** | Introduction to Theories & Debates about Documentary (with clips) |
| **11** | Film 3: Documentary Film  
| | Film Screening/ Core Study Areas Refresher |
| **12** | Documentary Sequence Analysis – application of theories & debates |
| **13** | EXAM WEEK – Looking at Exam Questions (Component 2, Section B) |
| **14** | Revision Week |

**Term 2 (Spring) – Hollywood Cinema**

| **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 |
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 | Film 6: American Mainstream Film  
Film Screening and Core Analysis |
| 9 | Key Sequence Analysis – Representations & Ideology |
| 10 | Key Sequence Analysis – Core & Spectatorship |
| 11 | Film 7: Contemporary Indie Film  
Film Screening and Core Analysis |
| 12 | Key Sequence Analysis – Representations & Ideology |
| 13 | Key Sequence Analysis – Core & Spectatorship |
| 14 | EXAM WEEK – Looking at Exam Questions (Component 1, Sections A & B) |

**Term 3 (Summer) - Getting Creative: Production**

<p>| 1 | Watching Shorts/ Reading Screenplays |
| 2 | Evaluation Draft Part 1 – Influences |
| 3 | Pre-Production Week 1 – Ideas, Synopsis, Storyboard (if required) |
| 4 | Pre-Production Week 2 – Ideas, Synopsis, Storyboard (if required) |
| 5 | Production |
| 6 | Production |
| 7 | Production/Post Production |
| 8 | Production/Post Production(including re-shoot, redrafts) |
| 9 | Production/Post Production(including re-shoot, redrafts) |
| 10 | Production/Post Production(including re-shoot, redrafts) |
| 11 | Complete Evaluation |
| 12 | Complete Evaluation |
| 13 | Revision |
| 14 | MOCK (Components 1 &amp; 2, Sections A &amp; B) |</p>
<table>
<thead>
<tr>
<th>Term 4 (Autumn) – British Cinema</th>
</tr>
</thead>
</table>
| **1** | Film 8: British Film 1  
Introduction to British Cinema  
Film Screening |
| **2** | British Film 1  
Key Sequence Analysis – Core Elements |
| **3** | British Film 1  
Key Sequence Analysis – Ideology |
| **4** | British Film Narratives (with clips) |
| **5** | Film 9: British Film 2  
Film Screening and Narrative Analysis |
| **6** | British Film 2  
Key Sequence Analysis – Core Elements |
| **7** | British Film 2  
Key Sequence Analysis - Ideology |
| **8** | British Film Narratives – British film 1 & 2 |
| **9** | EXAM WEEK – Looking at Exam Questions (Component 1, Section C) |
| **10** | Revisiting Production - Redrafts |
| **11** | Production – Redrafts |
| **12** | Production – Redrafts |
| **13** | Production – Redrafts |
| **14** | Production – Final Submission |

**Term 5 (Spring) – Film Movements**

| **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 10: 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 11: Experimental Film Screening  
Analysis – Core Elements |
<table>
<thead>
<tr>
<th>8</th>
<th>Experimental Film Narratives - Intro (with clips)</th>
</tr>
</thead>
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**Term 6 (Summer) Exam Preparation**

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Teaching the Core Study Areas

The core study areas are defined in detail on pp. 10-13 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
- Performance

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.

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?
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 (Component 1, Section A). 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 films content?
- What technologies were available at the time of the film’s production and what impact does this have on the finished film?
There are six additional specialist subject areas to be studied at AS. These areas are outlined in detail on pp. 10-11 of the Specification. These are Spectatorship, Narrative, Spectatorship, Ideology, Auteur, Critical Debates (1 & 2) and Filmmakers' Theories. They will be assessed across the following exam components:

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

All components still require a study of the core study areas.

**Component 1: Section A**

**Hollywood 1930-1990 (Comparative study)**

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

Assessment within Section A focuses on **Context** and the specialist study area of **Auteur**.

Assessment for this Section is out of 40 marks.

There is no stipulation that learners should write about both films equally but should make substantial reference to two films, quantified as at least one paragraph on two films.

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. A contextual comparison will be the basis for the auteur study too as the auteur will be limited/enabled by the context in which they produced their film.
Auteur for this section is defined as any contributor who has had an impact on the film. This could be director, star, composer, cinematographer or institution for example. Comparison is likely to draw out difference rather than similarity whichever selection approach is followed.

Here are some possible pairings that will generate productive comparison of both specialist and core areas of study:

Director as auteur comparison

- *Vertigo* and *Apocalypse Now* or *Bladerunner*
  - Both comparisons allow the learners to explore the concept of ‘director as auteur’ in two different Hollywood contexts - Hitchcock and either Francis Ford Coppola or Ridley Scott providing the most clear choices for this type of comparison. Interesting gender/social context comparisons in each instance.

- *Lady from Shanghai* and *Do the Right Thing*
  - Both have director/star auteurs, (Welles/Lee) and were deeply controversial within the context in which they were produced.

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

- *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 the concept of auteur as it could be argued that it is Nicholson, the star, as opposed to Forman, who is the auteur within One Flew, providing an interesting comparison to Hitchcock, the original director auteur. The films also 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. Both films offer a comparison of ‘star as auteur’, allowing learners to debate wether Monroe and Nicholson have a more authorial imprint than Wilder and Forman. 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 auteur stars. Offers learners an
interesting comparison in terms of institutions within Hollywood as both films are Warner Brothers pictures.

Additional notes on Auteur

Common Definitions:

- French term meaning ‘author’
- A film-maker, performer or studio with a visible and distinctive ‘signature’
- The principal creator of a film
- The principal source of meaning in a film
- A film-maker who makes films of artistic merit as opposed to those or commercial value
- A film-maker who makes films with an individual style
- A film-maker who makes films with similar themes
- A film-maker who adopts a ‘jack of all trades’ approach to film-making

Statements to debate:

‘An auteur (French for author) is usually a director whose work is characterised by distinctive THEMES and STYLISTIC TRAITS visible across a number of films.’

‘True auteurs stamp each work with their personality.’

‘An auteur director is one who brings to film, signs of their own individuality - perhaps in the way narrative is constructed, the way certain themes are explored or within their visual style.’

‘The auteur functions as the main creative force and controlling presence’.

‘Other key personnel such as a films' star, a cinematographer or composer can also be described as auteurs if they bring a distinct contribution to a body of films’.

Additional Guidance - Ideology

Component 1, Sections B & C (American film since 2005, British film since 1995)

For both Component 1, Section B (American Film since 2005) and Component 1, Section C (British film since 1995) the specialist area of Ideology, including critical approaches to ideology should be studied.

Section B requires the additional study of Spectatorship. Section C requires the additional study of Narrative. Both concepts should be studied hand in hand with Ideology.

Assessment for both Sections is out of 40 marks.

Both Sections B and C are two film studies. There is no stipulation that learners should write about both films equally but should make substantial reference to two films, quantified as at least one paragraph on each of the two films.
Additional Notes on Ideology

Films are believed to reflect the fundamental beliefs of a society – ideologies (Phillips, 2005). Ideology can be thought of as the main messages and values conveyed by a film as well as those which inform it. Commonly mainstream cinema presents dominant ideologies, whereas alternative or independent film may seek to question the ruling ideologies that exist within society.

It is thought that the teaching of Ideology will overlap with the other specialist area, rather than be taught as two distinctly separate concepts. For example if teaching the film Carol, one might explore how it rejects a populist, conservative ideology in its presentation of an unconventional lesbian couple before exploring spectator response to such a rejection.

Starter Questions

• What are the main messages and values of the film?
• How are these messages conveyed through the use of the key elements of film form?
• Does the film reinforce, challenge or reject dominant attitudes within the society it is made in?
• Which character(s) are the spectators encouraged to align themselves with and what is their dominant belief system?

Critical Approaches to Ideology

For the purposes of the specification, learners should also study their chosen films for these two sections in relation to critical approaches to ideology.

The specification recommends centres study either political or feminist critical approach in relation to these films, though centres may wish to choose their own.

From its particular content and context, the film will raise specific issues; these issues make clear how it needs to be interrogated. The film being studied will often do its own recommending in terms of which critical approach to choose. For example, the themes within This is England suggest that it lends itself to a political approach whereas Sightseers may lend itself to a feminist approach given it was written by female filmmaker Alice Lowe and the fact that the narrative resolution empowers its female character.

It is worth remembering that an ideological critical approach can consider what is absent from the film, as well as what it contains. But care is sometimes needed: if a film only includes heterosexual relationships, it may be pushing things to argue that it implicitly rejects homosexuality.

A Political Approach

All films are rooted in some kind of political reality and posit some kind of political position, either explicitly or implicitly. For example, a film may focus on poverty and the lives of people living on the margins of society. A starting point would be to ask whether these lives are represented sympathetically. If they are, then the film is likely to be taking a politically ideological position. Another film may focus on the lives of powerful and privileged people and represent their lives as glamorous. This film too is taking a politically ideological position.
In the first example, this is probably explicit and deliberate. In the second example it may well be implicit, the ideology 'taken-for-granted'.

A Feminist Approach

This could be taught in numerous ways:

A. By looking at an avowedly feminist filmmaker who attempts to make a film that embodies/presents/uses any of the central tenets of feminist thought. Usually these will be avant-garde works or genuine 'independent films' since to make something within mainstream cinema is to be confined by the patriarchal studio system. So these films will have female protagonists and female themes and will challenge representations and critique conventional attitudes.

B. The approach adopted by feminist scholars in 'recovering' or 're-validating' the women's picture, the family melodrama or the musical as films enjoyed by female audiences which also reveal important ideas about women's lives and their struggles within patriarchy (see the work of Christine Gledhill or Jeanine Basinger)

C. The approach by feminist scholars in studying genres and films by male directors which have been assumed to be targeting men and to expose the contradictions in their underlying ideologies. (See Ann E. Kaplan (Crime/Noir) Yvonne Tasker (Action), Barbara Creed (Horror) or Annette Kuhn (Science Fiction)

D. The approach by some feminist scholars which focused on theory itself and produced specific theoretical insights such as Laura Mulvey's in relation to the 'male gaze'.

E. Something as simple as the ideas or subversions that contemporary female filmmakers bring to their films.

In some assessments of these sections, learners will be required to analyse the usefulness of applying a critical approach. The implication is that the film was viewed somewhat innocently before being critically interrogated. As a result of this interrogation the student is able to claim greater understanding and insight into the film’s complexities.

Additional Guidance – Spectatorship

Component 1 – Section B: American Film since 2005

Assessment within Section B focuses on the specialist study areas of Spectatorship and Ideology. Centres select one film from Group 1 and one film from Group 2. There is no expectation that candidates will compare the two films in this section.

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 15 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
• Preferred, negotiated, oppositional and aberrant (unintentional/not typical) readings of films

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 – Group 1: Mainstream film

<table>
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<th>No Country for Old Men (Coen Brothers, 2007)</th>
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<td>• The film encourages the audience to be engaged and active in interpreting the narrative. The absence of non-diegetic soundtrack makes us far more sensitive to the sound design of each scene and upsets our expectations. The Coen brothers said they wanted to remove the ‘safety net’ of incidental music that tells us when to feel scared, relieved etc. Without a score to guide our emotion, the spectator becomes more attuned to the subtleties of the cinematography and performances in order to interpret the action. Even in narrative terms, the film is full of ellipses that require the spectator to ‘fill in the gaps’, the most notable being death of Moss, which would have traditionally been the climax of the story. (The use of ellipsis is also referenced by Wells when he says “...in the elevator, I counted the floors. There’s one missing.”)</td>
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<td>• Genre can often provide a frame of interpretation for the spectator, but in <em>No Country</em>… the conventions of the Western are consistently challenged, surprising the audience. The landscape, mise-en-scene and character types are immediately familiar. But Chigurh is different, seeming to belong to entirely different genre (perhaps horror?). Instead of the typical revolver or rifle that Bell and Moss carry, the assassin uses a ‘captive bolt pistol’ (reducing his victims to ‘cattle’) and even his gun looks odd.</td>
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<td>• Westerns conventionally reach their narrative and moral climax in the duel: a direct confrontation between the forces of good and evil, where good usually triumphs and closure is achieved. In <em>No Country</em>… the duel between Moss and Chigurh happens halfway through the film - and is inconclusive. This upsets the expectations of the audience - what will happen now? To further avoid the satisfying closure of the duel, our hero (Moss) confronts the Mexican villains off-screen, and is killed. Who is now the</td>
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hero? Our attentions switch to Bell and we expect him to confront Chigurh when he returns to the hotel room. But there is no confrontation - instead Bell sits, confused and defeated, unaware that his prey stands just feet away. The silhouetted figure in his stetson is in mourning, perhaps for the stable moral paradigm the Western once offered.

- Not only does the film challenge the spectator to make meaning, but the ways we interpret the world is a core theme in itself. The characters and audience are given visual and sonic clues to decipher exactly what is happening. These function on three levels: denotation, connotation and 'occult' symbolism. As hunter and hunted swap roles, there are numerous POV shots of tracks left behind. These denote what we haven't seen explicitly - blood trails of a wounded dog, of Moss/Chigurh after their gunfight, or scrapes in a crawlspace where the money bag has been moved. Then there are connotations: the unstated threat of the coin toss, Chigurh cleaning chicken feathers from the back of the truck, and checking the soles of his boots after visiting Carla Jean - all building on our knowledge of this character's evil to infer violence.

- The final level of symbolism is ambiguous, opaque and 'occult'. There are patterns and symbols throughout that seem to have some meaning, but which are left to the spectator to interpret. The scuff marks on the floor as Chigurh strangles the cop are lingered on by the camera as if there is some significance to their pattern. There are numerous examples of 'twinning' throughout: the numerous shots of characters removing or putting on boots; the buying of a shirt from a random passerby; the way both Chigurh and Bell sit in Moss' trailer, both sipping milk, both reflected in the television in a repeated shot.

- The film also ends on a monologue of 'occult' symbolism, as Bell describes a dream about he and his father. The imagery is resonant with what we've just seen and with the Western genre: a man and boy, on horseback, venturing into darkness. Is this symbolic of Bell's journey towards his own death (echoing what Ellis says earlier: “You can’t stop what’s coming?”)? Or of Bell's despair at the darkness of modern crime, where the memory of his father is all he can cling to? The film ends mysteriously, provoking the audience to debate their own interpretations.

### Inception (Nolan, 2010)

- Right from the beginning of the film we are positioned as active spectators attempting to make meaning from the cues offered to us by the narrative.

- With the use of non-linear techniques, meaning slowly dawns on the spectator as to what the main conflict of the film is – Cobb’s guilt over Mal's inception. This is supported by a number of visual and aural cues throughout the narrative.

- Hans Zimmer's immersive score may be the most important element of film form here.

- The film is a piece of completely immersive escapism for spectators and offers audiences a very different viewing experience to that of a lower budget or independent US film.

- Possibly the most affecting element around spectatorship is the way that the audience are positioned at the end of the film with
the spinning top. The lack of clear resolution offered here and the potential for different conclusions and readings is probably what the film is best remembered for.

| Selma (Haynes, 2015) | • DuVernay’s film offers a reconstruction of historical events around the Civil Rights Movement, representing the ideologies - attitudes, views and behaviours of individuals and groups opposing the movement’s goals; these racist and white supremacists included authorities figures such as and people with power, the head of the Federal Bureau of Investigation FBI, Edgar Hoover  
• Selma shows individuals and groups opposing these racist ideologies, the clergy from various religious denominations, white liberals, journalists and the media  
• MLK’s ideology was to protest peacefully, a philosophy which was adopted by the Indian independence leader, Mohandas Ghandi- he advocated non-violent means of demonstration and protest as a means of achieving rights  
• MLK’s ideology was also influenced by his Christian outlook, he was a doctor of religion, and this approach contrasted distinctly with Malcolm X and his followers who advocated ‘by any means necessary’, in other words a belief in using violence for the purpose of their protest for civil rights  
• MLK’s and Malcolm Xs ideologies offer differing views of the place of Afro-Americans in US society and become a source of tension and conflict  
• Framing and shot composition contribute to ways in which spectators may align themselves with civil rights protestors, for example as they march peacefully and unarmed; we sympathise with their predicament in the face of the hostility and violence carried out against them by armed troopers with masks and tear gas- they are vulnerable and defenceless  
• Close-ups and camera angles during Edmund Pettus Bridge sequence- draws spectators in and engages their reactions and emotions, inevitably situating them on the side of the civil rights marchers as they are brutally attacked (diegetic sound enhances our point of view and again aligns us with the protestors)  
• We align ourselves with MLK’s point of view, for example when he decides not to cross the bridge and endanger his followers, whilst during his negotiations with LBJ as president, we can put ourselves in the latter’s shoes/ see events from his perspective  
• Consider how active we are as spectators- do we challenge the representation of events or are we passive, accepting the director’s point of view? How easy/ difficult is it resist?  
• To what extent can a film like Selma encourage diverse responses to the complex and emotional issues at play, such as the deaths of innocent protestors, the murder of young girls, the injustices experienced by all those who attempted to sign their name of the voting register? |

| Carol (Haynes, 2015) | • Carol is notable for its portrayal of a lesbian relationship - and sex - that avoids the ‘Male Gaze’. The popularity of lesbian pornography amongst male viewers shows that even when men are excluded from the sexual act itself, it is still presented in a |
way that would please the heterosexual male viewer.

- The lovers in *Carol* are the centre of the narrative and shot only from each other's perspectives. The male characters are in supporting roles, and even when they disapprove of Carol and Therese (and Abby), we see the men from the female character's POV. Though Todd Haynes, the director, is male, he is openly gay and he worked closely with screenwriter Phyllis Nagy to create a portrayal of women that avoids the 'Male Gaze'.
- In interviews, Haynes has said that - though he is pleased society in the West has become more tolerant of gay relationships - he feels that the transgressive element of homosexuality has been lost. He has criticised the 'sexless queer' characters featured in many US dramas and sitcoms. Though the move of gay culture into the mainstream has meant it is easier for young people to 'come out', with more positive role models, Haynes has said that he misses the erotic thrill of transgression. The excitement of this taboo element in non-heterosexuality can be detected in his early film *Poison* (1991) and explains why he often explores gay lifestyles in earlier, less tolerant, historical periods such as the 1970s in *The Velvet Goldmine* (1998) and 1950s in *Far From Heaven*.
- Carol is also ideologically subversive in its portrayal of motherhood. Carol initially sacrifices her relationship with Therese in the hope she can win custody of Rindy, and is even willing to undergo psychotherapy to 'cure' her of her sexuality. However, in the scene at the lawyer's office she refuses to pathologise or apologise for her desire for Therese. Carol finishes the film willing to give up her rights as a mother to both save emotional pain to her daughter - and, more significantly, so she can be true to herself.

<table>
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<th>La La Land (Chazelle)</th>
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<td>- For a film that seems self-consciously apolitical, there have been many critics who have suggested that it's precisely the lack of political engagement and obsession with nostalgia that makes it worthy of political dissection.</td>
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<td>- Representations of gender and race, as well as a complete absence of any LGBTQ character, have been problematised in a range of critical articles that have taken issue with the idea that <em>La La Land</em> is just 'escapist fun'. Geoff Nelson at pastemagazine.com suggests that those arguing 'it's just nostalgic entertainment' are not acknowledging what a 'return to the past' is perhaps only beneficial for white middle class people: &quot;The past represents liberation for one group, a horror show for another.&quot; The 'Fred and Ginger' films of the 1930s may be from a world of more traditional glamour and romance, but they also hide and distract from the racial discrimination, gender inequality and homophobia of this period of time.</td>
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<td>- Other critics have identified the kind of jazz Seb is obsessed with 'saving' as a symbol of this dangerously apolitical nostalgia: Seb's 'pure jazz' is embodied by Charlie Parker, who died in 1955. His successors were artists like Mingus and Coltrane, who did use electronic instruments and experimented with fusing funk or rock (or later hip-hop) with more traditional jazz. They were also far</td>
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</table>
more politically engaged and supporters of Civil Rights. The world Seb wants to return to is a world before jazz became political, a time when LA was riven by racism and during the 1940s black and latino jazz fans were beaten and killed by mobs because of the clothes they wore.

- However, in its portrayal of Seb and Mia, the treatment of nostalgia could be seen to be more intelligent and questioning. Both characters do achieve their dreams at the end but - whilst this means living in a frozen past for Seb - for Mia it means embracing the new: the film that makes her a star is an unconventional indie movie with no stars and no scripts, which will be improvised through rehearsal. There's an element of melancholy to the final scenes and a proposal that 'living in the past' is not as easy or safe as the nostalgia of the film's surface style suggests.

- Some have the criticised the gender politics in the film, accusing it of being a male fantasy about artistic integrity (Seb's struggle with the lure of the commerce) that Mia just facilitates and applauds (there are a lot of scenes of her watching Seb perform, very few of him watching her). However, another view is proposed by Anna Leszkiewitz, in a New Statesmen article: that actually the film is shot mostly from Mia's perspective. Initially, Seb seems the 'creative' one - unable to play Christmas carols without drifting into his own virtuoso compositions, whilst Mia recites dumb movie dialogue whilst trying to put her soul into 2-dimensional roles. She seems more audience than creator. Yet that, Leszkiewitz says, is to unfairly dismiss being an audience member as a passive role. La La Land, she suggests, is a film that celebrates the audience experience: Mia may a spectator for Seb, but she revels in the experience of consuming art: jazz, cinema, cheesy 80s pop, theatre. Cutaways to her dancing or cheering (even her dance to Seb's 80s covers band) show her joy in being an audience member. But Mia then takes these as inspiration to create something new: the film that makes her a star has no script, a little like her life. She is a lover of cinema, and this prompts her to be a participant (e.g. when their date movie breaks down they go to the genuine location Rebel Without a Cause was filmed at, continuing the scene with their own story). The final 'dream ballet' medley is her fantasy of how she could have her success and Seb, but in this version he has virtually no agency outside of Mia's narrative; he is the one who becomes pretty 'window-dressing' to Mia's narrative. In the process she moves the joy of spectatorship to power into becoming a star. Part of the exhilaration of the film experience for the actual audience is that we can make the same leap - the way the camera moves around the dancers in musical numbers does make us feel like we've become part of the scene. The mural Mia walks past seems to symbolise this: all of cinema's greatest idols, sat in a cinema watching her, and us.
### Starting points – Group 2: Contemporary Independent Film

<table>
<thead>
<tr>
<th><strong>Winter's Bone</strong></th>
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<tbody>
<tr>
<td><strong>Granik, 2010</strong></td>
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<tr>
<td>• Strong female protagonist (spectator positioning)</td>
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<tr>
<td>• Jennifer Lawrence star persona – our expectations of her as an action heroine (if viewing the film post Hunger Games)</td>
</tr>
<tr>
<td>• WB challenges the melodramatic escapism of contemporary Hollywood with its resistance to high-octane special effects and ironic hyperbolic violence.</td>
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<tr>
<td>• 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.</td>
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<tr>
<td>• Full of mystery and suspense and a successful example of a coming-of-age movie.</td>
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<tr>
<td>• 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'</td>
</tr>
<tr>
<td>• The viewer is positioned as an outsider in this film, out of place and feeling like an intruder.</td>
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<tr>
<td>• The film is a meditation on alienated relationships whether they are communal, familial or our own detachment from this part of America.</td>
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<tr>
<th><strong>Frances Ha!</strong></th>
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<tr>
<td><strong>Baumbach, 2012</strong></td>
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<tr>
<td>• 'Everywoman' female protagonist</td>
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<tr>
<td>• Fandom ad Greta Gerwig</td>
</tr>
<tr>
<td>• Gerwig's performance aligns you with Frances and she often seems genuine when other characters are false, also she never despair and is always cheerful and optimistic.</td>
</tr>
<tr>
<td>• 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.</td>
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<tr>
<td>• The intertextual references to the French New Wave, Manhattan, Girls may increase spectator pleasure or feel too artificial and deliberate.</td>
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<tr>
<td>• Consideration of gendered responses – where is the pleasure for a male spectator here?</td>
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<tr>
<th><strong>Beasts of the Southern Wild</strong></th>
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<tr>
<td><strong>Zeitlin, 2012</strong></td>
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<tr>
<td>• 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.</td>
</tr>
<tr>
<td>• 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.'</td>
</tr>
<tr>
<td>• The sense of realism created by handheld camera, use of non-actors, authentic locations and sets may intensify the emotional response for the spectator.</td>
</tr>
<tr>
<td>• 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.</td>
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**Boyhood**  
*(Linklater, 2015)*

- 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.
- 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.
- 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.
- Debate about female spectator’s response – are they ‘frozen out’ since the film itself is about ‘Boyhood’? What is it in for them?

**Captain Fantastic**  
*(Ross, 2016)*

- 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.
- The film represents two very different approached 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.
- 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.”
- 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.
- Absence of female identification
- Star persona of Viggo – usually an object of ‘female gaze’. Not here.
Additional Guidance – Narrative

Component 1 - Section B: British film since 1995

Additional Notes on Narrative

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.

The specification refers to the new term film poetics under the sub-heading of narrative. Poetics is a simple enough concept – the study of how things are made. In film studies this has traditionally translated into a consideration of the process of selection and construction. Elements of film are selected and then combined in ways that construct a shot, a sequence. Why make this choice (of film elements) at this moment in order to produce this particular effect?

The study of narrative also incorporates genre

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. 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’ (see genre theorist Steve Neale).

It is advised that students look at the films’ screenplays as part of their study of narrative, particularly in their study of character and dialogue.

A study of narrative looks at, for example:

- Representation of time
- Use of narration/voiceover
- How dialogue propels the narrative
- Creation of drama or action
- Character development – heroes and villains, ambiguity
- Character alignment and identification
- How narratives present an ideological viewpoint
- Enigma codes
- Generic narratives and formulas
- Binary oppositions
Starter Questions

- How is time manipulated in the film?
- How is the story told through narrative techniques (flashbacks/forwards, pov, chronology, enigma, voiceover)
- What character types are created?
- Who are the audience encouraged to identify with/dislike? What are the ideological implications of this?
- Is the film linear or non-linear/chronological/multi strand?
- Does the text follow a conventional equilibrium/disruption or re-equilibrium structure or does it do something more unconventional?
- How are drama and tension created?
- Does the film’s genre shape its narrative?
- Film poetics: What is the shot by shot relationship? How have the shots been edited together and what is the impact of this?

Critical Approaches to Narrative

For Component 1, Section C, 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

| Secrets & Lies (Leigh, 1996) | • There are numerous use of binary oppositions throughout Secrets and Lies. 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.
  • Whilst much of Secrets and Lies 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.”
  • 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 Secrets and Lies 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. |

| Trainspotting (Boyle, 1996) | • The flawed hero 'Renton'. Audience roots for Renton to succeed by the end of the film
  • The film has a traditional 'happy ending', not synonymous with such as independent film about drugs. Renton ‘chooses life’.
  • 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.

- 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).

- *Trainspotting* 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 *Trainspotting'*s critique of culture and heroin addiction would be *Requiem for a Dream* (Aronofsky, 2000)

<table>
<thead>
<tr>
<th><strong>Sweet Sixteen</strong> (Loach, 2002)</th>
<th><strong>Shaun of the Dead</strong> (Wright, 2004)</th>
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<tbody>
<tr>
<td>• 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.</td>
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<td>• 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).</td>
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<tr>
<td>• 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.</td>
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<tr>
<td>• The film has a linear narrative arc and focusses on the maturation of Shaun, told through the metaphor of him saving the world.</td>
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<td>• 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.</td>
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<tr>
<td>• Essentially a suburban action horror movie featuring grisly</td>
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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.
- 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
- 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.

| **This is England**  
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<tr>
<th>Meadows, 2006</th>
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| 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.  
- 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.  
- 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. |

| **Moon**  
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<tr>
<th>Jones, 2009</th>
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<tr>
<td>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.</td>
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| **Fish Tank**  
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<th>Arnold, 2009</th>
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| Dramatic tension centres around conflict: Mia’s struggle for freedom conflicts with her environment and circumstances  
- Joanne’s struggles as a single mum and her need for love and happiness conflict with her role as mother and lead to neglect  
- Narrative patterning is indicated in the cinematography when Mia and then Joanne are framed in a wide-shot, looking outside balcony  
- Connor’s own secrets and circumstances lead to the ambivalent role he plays in Mia’s life creating psychological intensity and insight  
- Binary oppositions emerge through Connor’s presence and the absence of Mia’s real dad  
- Music becomes a pivotal ‘narrative’ device in developing plot and character (Mia goes to an abandoned flat to express herself when dancing)  
- When Mia, Tyler and Joanne dance at the end, music contributes to the narrative’s attempt to bring resolution |
| **We Need to Talk about Kevin**  
(Ramsay, 2011) | • 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.  
  • 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 expository 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.  
  • 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. |
| **Sightseers**  
(Wheatley, 2012) | • 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.  
  • 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.  
  • 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.

Under the Skin (Glazer, 2013)

- 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.
- 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.
- 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.

Additional Guidance – Component 2: Section A

Global film

Assessment within Section C focuses on the core study areas only as outlined on p10-13 of the specification. This section is a two film study which means centres select one film from Group 1 and one film from Group 2. There is no expectation that candidates will compare the two films in this section.

Starting Points – Group 1: European Film

<table>
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<tr>
<th>Film</th>
<th>Context</th>
<th>Representation</th>
<th>Aesthetic</th>
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<tbody>
<tr>
<td>Life is Beautiful</td>
<td>The film was inspired by the story of Auschwitz survivor Rubino Salmoni and by the experiences of Benigni’s own father who was imprisoned in a Labour Camp and told humorous stories about his</td>
<td>The representation of Guido as a man and a father is interesting to explore, particularly as he transforms from a romantic clown to a tragic hero who sacrifice’s himself for love and his child.</td>
<td>The influence of Keaton and Slapstick Comic traditions are clearly evident in the performances and visual style of the first half of the film. We see archetypal characters from the history of slapstick in</td>
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</table>
experiences in order to not scare his children. Benigni has said that his aim wasn’t to create historical realism but a “poetic and beautiful truth (about humanity)”.

The representation of women in the film is problematic. Dora, the mother, is simplistically objectified into a two-dimensional figure of romantic desire and suffering motherhood. There are interesting parallels with the Princess and Madonna architypes that can be explored in this film as well as her lack of agency and power.

the shape of Guido (the Romantic Clown), Dora (the Princess) and her fiancé (the arrogant Buffoon). Figure expression and movement in clearly expressionistic and can be directly compared with the ‘prat falls’, ‘silly walks’ and exaggerated reactions of characters played by Chaplin, Laurel and, particularly, Keaton.

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<th>Film</th>
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<th>Representation</th>
<th>Aesthetic</th>
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<tbody>
<tr>
<td>Pan’s Labyrinth (del Toro, Spain, 2006)</td>
<td>The negative depiction of Franco’s fascist forces is clearly intended to be extended to the imaginative poverty of fascism in general – in contrast to the more benign and sensitive (although hardly democratic) fairy kingdom. A more realist political representation is that of the guerrillas who are presented as resourceful and determined and egalitarian. Mercedes love of children (Ofelia and her baby brother) suggest a tenderness and a celebration of all things childish – indeed, unlike Ofelia’s weak and dismissive mother, Mercedes gives advice on the handling of fauns.</td>
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<td>There is a clear binary opposite in terms of the representation of gender at work in the film. Captain Vidal is obsessed by his fathers’ military exploits and is equally determined that his own son (he refuses to believe the child can be anything other than a male) is born close to him. The health of his sick wife is of only secondary importance. Indeed he scolds her for discussing their romance in public and is equally dismissive of his step-daughter, Ofelia. The final scene where he tells the rebels who will soon execute him that his son must know who he was and (a reference to his own father - what time he died) shows the final exhaustion of</td>
<td>The film is a magical realist text – combining beautifully constructed but very dark fantasy sequences, some verging on horror, with a graphically violent rendering of factional fighting in Northern Spain in the early years of Franco’s dictatorship. Another motif, aside from the Gothic and gore discussed above is paganism. The moss-covered ruins of the Labyrinth and associated standing stones, and the tree beneath which Ofelia finds the toad and from which blooms her own resurrection (see above – endings) all suggest a sophisticated and elemental pagan past now acting as rare portals to the fairy kingdom.</td>
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the patriarchy he represents, as Mercedes tells him that his son will never know who he was.

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<th>Film</th>
<th>Context</th>
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<th>Aesthetic</th>
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<tbody>
<tr>
<td><em>The Diving Bell &amp; the Butterfly</em> (Schnabel, France, 2007)</td>
<td>In terms of social context, the representations of Bauby’s wife and mistress and their function within the film’s narrative can be explored from a feminist critical approach. Both women, and the nurses, in the film are objectified by Bauby and the spectator is clearly positioned with a patriarchal and, at times, blatantly sexist character yet we are clearly encouraged to form an allegiance with him because of his situation. In a political context of gender equality this can be explored as a problematic aspect of the film.</td>
<td>The wife of Jean-Do (Celine) is portrayed as devoted and tolerant particularly in the scene in which she holds the phone for Jean-Do and translates a loving message from him to Ines. The use of dialogue, performance and cinematography reinforces the painful but devoted actions of Celine, later we see Celine sobbing and freezing on an empty train track. In the same scene we see Ines represented as an archetypal selfish and uncaring ‘mistress’ through her use of dialogue especially when we are told that she cannot bear the sight of him in his paralysed state. The representations of the wife and mistress reflect the expectations of the social context.</td>
<td>Schnabel is a painter as well as a film maker and candidates may refer to the aesthetic use of colour, image and cinematography in some of the non-diegetic sequences, particularly those involving the shots of the Diver where colour filters of blue and green are used to express the sea and the idea of submersion. A montage of archive footage using different coloured filters and saturation levels in addition to the use of slower motion creates a fluid and visually attractive aesthetic to suggest the emergence of Jean-Do’s sense of hope as he talks about ‘emerging from his Diving Bell’.</td>
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<tr>
<td><strong>Mustang</strong> (Ergüven, France/Turkey, 2015)</td>
<td>Marriage is portrayed as an important social tradition and ritual which defines women’s role. Consider, within the film’s portrayal of male-dominated</td>
<td>Consider how <em>Mustang</em> represents gender roles in contemporary Turkey. How does the film portray the role of young women like the five orphaned sisters</td>
<td>Denize Gamze Ergüven comments on the extent to which the film <em>Escape from Alcatraz</em> influenced her thinking around the film’s theme of the girls’ entrapment.</td>
</tr>
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</table>
values how the sisters’ virginity plays a key part in their marriage value (discuss the sequence of the ‘virginity test’ and the incident after Selma’s wedding night: ‘when I say I am a virgin, no-one believes me’)
What do rituals, traditions, arranged marriage and preparations for being a wife say about the expected roles and identity of women in contemporary Turkey?
Current debates in Turkish society are polarised regarding the position of women, with governments adopting a reactionary stance within their family and immediate community?
Consider the role of the uncle in the sisters’ life and the extent to which his views and actions represent prevailing patriarchal values and norms in contemporary Turkish society.
Why do the grandmother, the aunty and the older females enforce these male-dominated values and attitudes?
and longing for escape. How effectively do the bars on the house windows convey the image of the girls' entrapment?
Film critics have commented on the similarities between Mustang and Sofia Coppola’s The Virgin Suicides (2000)

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<tr>
<td><em>Ida</em></td>
<td>Pawlikowski has talked about how he was attempting “to recapture the Poland of my childhood” in the film. Candidates may use contextual knowledge of Pawlikowski’s early life in Poland, in the 1960s, to show how exciting and surprisingly (considering the context of Communist rule) anarchic its subcultural communities were. The use of music, Ida’s costume/ make-</td>
<td>In Ida we see the world of the convent contrasted with 1960s Poland, both ‘worlds’ are represented as restrictive and liberating at different points in the film, which invites an active response. Ida chooses to go back to the convent which creates a complex resolution and invites spectators to actively debate her possible motivations. Later we see Ida getting ready to go out and at a Jazz concert where the</td>
<td>There is great tension between expressive and realist aspects of the film in the scene in the woods when the bodies are exhumed which create a haunting and emotionally powerful response. The use of static framing and stark graphic matching in the establishing shots of the scene that show the characters going to the grave create a cold and grim aesthetic. The sense of dread and suspense are</td>
</tr>
</tbody>
</table>
up and her performance when dancing with Lis all show this more bohemian representation of Poland during the resolution. The State freedoms afforded to music, theatre and some forms of art in 1960s Poland are clearly shown during Lis’ gig, how he teaches her to dance and when they make love which contrasts to austere representations of Poland at other points in the film. Such contextual information may also be used to show a greater understanding of the character of Lis and his ‘beatnik’ persona.

cinematography uses longer takes and more a naturalist performance is evident which shows a more emotional and individual side to Ida’s character. That she chooses to go back to the convent at the end creates a complex resolution to the contrasts in her character.

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<th>Film</th>
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<tbody>
<tr>
<td>Victoria (Schipper, Germany, 2015)</td>
<td>The way that Victoria is represented is very interesting here. Although she is attractive, she is never really sexualised. She becomes part of the gang largely on her own terms and through Sonne’s growing fascination with her. Her growing resourcefulness and her subsequent position as the ‘last person standing’ underline her undoubted strengths as a strong female lead. The fact that the camera is able to</td>
<td>Victoria herself offers a fascinating representation of a young modern woman. Her face is largely impassive during the first part of the film. She is presented at the outset as someone who is alone and looking for some connection with others. The way that she trusts the group of young men, does suggest a certain amount of naivety and innocence. However as the film progresses she becomes more and more resourceful and</td>
<td>Certainly the lack of conventional editing techniques has a powerful aesthetic effect on how the film might be received and this goes far beyond the act of not cutting as a mere cinematic trick. The way that the film pulls the spectator into the events of the night is completely based on this approach. As a result the film can be seen to have a similar exhausting effect to that experienced by the main characters through the main events of the narrative.</td>
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move in this way and capture a high quality resolution in its images, shows how far modern technology can enable continuing innovation in filmmaking. reveals an inner steeliness which is difficult to reconcile with the opening of the film.

Starting Points – Group 2: Outside Europe

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<tr>
<th>Film</th>
<th>Context</th>
<th>Representation</th>
<th>Aesthetic</th>
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<tbody>
<tr>
<td><em>Dil Se</em> (Ratnam, India, 19998)</td>
<td>The world is in a phase of globalisation, but terrorism is about localisation, group identities based on religious, ethnic or regional separatism. The idea of a country having a National Cinemas is based on identifiable characteristics. Bollywood films, like other “national” cinemas, represent Indians as a group. <em>Dil Se</em> stresses not just diversity but suppression.</td>
<td>The treatment of terrorism in <em>Dil Se</em> forms a contrast with the way it is portrayed in Hollywood films. In <em>Dil Se</em> the “terrorists” are revolutionaries, positioned as “freedom fighters”. The spectator is invited to judge their actions as having their basis in a just cause. In <em>Dil Se</em> Amar represents the dominant group, not just a man but also a Hindu who falls in love with a woman from a repressed minority. Meghna is a complex portrayal of a woman whose actions are motivated by rape and murder. She is a mysterious and lonely figure, contrasting with the open and vivacious Preeti.</td>
<td>Choreography by Farah Khan uses influences of Indian classical dance from different parts of the Indian subcontinent. Melodrama as a genre is about emotion, spectacle “melodramatic excess”, which presents us with an unreal world, experienced only through the medium of film as entertainment cinema with a clear line drawn between reality and fantasy. <em>Dil Se</em> crosses that line. Mani Ratnam has said “If I’m dealing with a serious issue I must do it in a language that is understood by the people around me”</td>
</tr>
<tr>
<td><em>House of Flying Daggers</em> (Zhang, China, 2004)</td>
<td>After the Cultural Revolution foreign films were imported to supply cinemas. Discussions were held concerning</td>
<td>In Peking Opera all roles originally played by men. Strong female characters central to the tradition of <em>wuxia</em>. They fight</td>
<td>Mandarin title of the film translates as ‘Ambushed from Ten Directions’ Motif of multiple deceptions, false identities,</td>
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</table>
artistic freedom. Zhang’s earlier films were often criticised by the government for their treatment of the realities of social life in China. Since then he has enjoyed huge success with his wuxia films, example of global or transnational cinema’s demand for ethnic cultural elements and lustrous visuals. “Exotic” “arty” China, popular with audiences.

with swords and take part in combat. In the Flying Daggers the leaders are now women. Mei demonstrates female sexual power. Male and female passion is subject to tradition and duty. Male characters “Just pawns on the chessboard.” The concluding fight to the death between Leo and Jin is about honour as well as jealousy.

nothing is as it first appears: Leo appears to be an imperial soldier but is really a mole, the former lover of Mei; Mei a rebel pretending to be a courtesan, pretending to be blind; Nia appears to be the madam of the Peony Pavilion, then the leader of the Flying Daggers, then only pretending to be the leader; Jin is an Imperial soldier who pretends to be a rebel.

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<tr>
<td><em>Timbuktu</em> (Sissako, Mauritania, 2014)</td>
<td>Set against real events – the al Qaeda occupation of Timbuktu in 2012. The film takes its starting point from a story of a couple who were reportedly stoned to death for having children out of wedlock. As a former French colony a legacy of involvement from France and the use of the French language remains in places. In the 2012 coup France intervenes militarily, recapturing some towns from Islamic fighters.</td>
<td>The film presents a vivid representation of ordinary Muslims, particularly Muslim women in their resistance to fundamentalist tyranny. The suppression and control of women is presented as both chilling but humorous when the women challenge the nonsensical dogma in relation to dress codes, behaviour, marriage and the censoring of any creative or individual form of artistic expression.</td>
<td>Universally acclaimed for its stunning visuals of the desert landscape with the use of vivid and dramatic costume colour, particularly used to dramatize the resistance to the regime. For example, the panoramic shot of Kidane and the fisherman staggering apart and framed in long shot at either edge of the frame against a blood orange sky is a stand out example of the symbolic use of composition and colour.</td>
</tr>
<tr>
<td><em>Wild Tales</em> (Szifron, Argentina, 2014)</td>
<td>Argentinian social order, individuals are itching to take stand against a country that demonstrates both backward social</td>
<td>Individuals have no real power and natural savage instincts make them lose control. Argentinian society,</td>
<td>Combination of the mundane and the extreme. Violence erupts but is so uncontrolled as to be comical. Sense of the</td>
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constructs and bureaucratic hangups. Recent history in Argentina of Military Junta and the so-called ‘Dirty War’. Human rights violations, later investigation into War Crimes and 'The Disappeared’ by the ruling military. Mistrust of officials and government in recent history.

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<tr>
<td><em>Taxi Tehran</em> (Panahi, Iran, 2015)</td>
<td>The Iranian director Jafar Panahi, who is under house arrest and has been banned from filmmaking since 2010 on the grounds of political dissent. The film acts as a criticism of the theocratic state of Iran, but often in an oblique and very subtle fashion. Panahi as a dissident filmmaker and what this means in terms of how the film is read.</td>
<td>It is worth looking at some of the contextual issues around this film by examining Iranian cultural and society since the Islamic Revolution and the way that women are portrayed (a key element in Iranian Cinema).</td>
<td>The very reflexive nature of the film itself blurring the boundaries between realism and the role of the filmmaker That sense of spontaneity around these ‘chance meetings' and how this also may affect the aesthetic nature of the film</td>
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<tr>
<td><em>City of God</em> (Meireilles, Brazil, 2002)</td>
<td>Brazil is part of the “developing world” and the largest country in Latin America, covering about half the continent. It is the fifth largest country in the world in terms of both land area and its population of about 163.7 million. An estimated 20 % of the population (32 million) live in absolute poverty. The disparity</td>
<td>This is a film that centres on an aggressive definition of masculinity. The female characters have passive and peripheral roles. The women in the film - Shorty’s wife, Dona Zelia, Blacky’s unseen girlfriend, Ned’s girlfriend are there to be the recipients of male violence and are attacked, murdered</td>
<td>From 1960 to 1964 the first phase of <em>Cinema Novo</em> “an idea in your head and a camera in your hand” established modern cinema in Brazil. It transformed its image outside the country by reason of its critical success. The Brazil that it symbolised of was one of exploitation, violence and deprivation. Buscapé</td>
</tr>
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</table>
between those living below the poverty line (who receive 2% of the GDP) and the top 10% (who receive 50.6%) is greater than most other countries in the world. Brazil was colonised by Portugal the 16th century resulting in almost genocidal subjection of the indigenous people. Struggle for independence, gained in the 19th century. Economy partly founded on the transport of huge numbers of slaves from the west coast of Africa, a practise abolished in the second half of the 19th century. Their multi-ethnic communities are today made of the descendants of these slaves, together with of immigrants from all over the world.

and raped. Berenice and Angélica may reject this violence but they are sucked into it as observers and mourners. They “disappear” from the narrative and what happens to them afterwards is of no consequence. Angélica, threatened by Zé, leaves Bené’s body and is not seen again. Berenice, who was given the gun, is seen fleetingly as a gangster’s moll. Marina’s function is to provide the bridge to Rocket’s entry into manhood and the outside world.

/ Rocket, the documenter and voice-over in City of God, is based on the photographer Wilson Rodrigues. He becomes Rodrigues at the end of the film and his association with photography enhances his “neutral” view of events. The poverty and violence are seen through the viewfinder of his camera, he documents the final shoot out. He is the one who informs us what is taking place both on a local level (the City of God itself) and at a national level (the slums of Brazil). City of God mixes the notion of the reporter with his objective camera that is able to reveal the truth of a sordid and violent area with the films own highly manipulated and constructed style.
Additional Guidance – Component 2: Section B, C & D

Component 2, Sections B, C & D (Documentary, Film Movements) are single film studies, unless choosing a shorts compilation (American Silent Comedy, Constructivism & Modernism, 1960's European Avant Garde) in which case learners are expected to study all films in the compilation and refer to at least one in their exam response.

Section B (Documentary) requires the specialist study of **Critical Debates (2) and Filmmakers’ Theories**.

Section C (Film Movements – Silent Cinema) requires the specialist study of **Critical Debates (1)**.

Section D (Film Movements – Experimental Film) requires the specialist study of **Auteur and Narrative**.

Assessment for each of these Sections is out of 20 marks.

Please note that separate study guides for teaching Documentary & Film Movements will be available on our website from Sept 2017.

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 short film (video) or screenplay for a short film. Students completing the screenplay option must also produce a 20 frame digital storyboard.

Learners must complete one of the **briefs set by Eduqas**, that will be changed every three years. The briefs will stipulate the narrative context for the short film i.e. 'a narrative that begins with an enigma'. 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 must undertake research into a variety of short films (at a running time of totalling at least 80 minutes). The short films must be taken from Appendix A in the Specification (p.43).

The production work will be supported by an evaluative analysis which incorporates an analysis of the narrative structure of the short films researched, other cinematic influences and reflections on intended meaning and response within the film.

Learners will be required confirm on the cover sheet the titles of the short films researched and the total viewing time.
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.32 of the specification, the learner may use unassessed students and helpers:

‘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.’

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

<table>
<thead>
<tr>
<th>Task Description</th>
<th>Details</th>
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<tbody>
<tr>
<td>Pinterest Digital Mood Board</td>
<td>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.</td>
</tr>
<tr>
<td>Generating Ideas</td>
<td>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</td>
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</table>
**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.

![Five Finger Pitch Diagram](image)

**Synopsis Writing**

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

**THIS IS A TEEN DRAMA ABOUT A SIXTEEN YEAR 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.**

**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 *La La Land*), Internal Desire (uncovered and realised by the end of the character’s journey i.e. to be happy – Emma Stone’s character Mia in *La La Land*)

**Storyboard**

Learners should create a storyboard for their short film. A template
(Film-making option only) is available on our Digital Resources Page.

**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.

**Short Film Screenings and Note-taking**

This is an essential and assessed part of pre-production. Learners need to view and make notes on short films from the Specification totalling a minimum of 80 minutes and make reference to these in their evaluation. Their notes need to concentrate on how narrative is used to generate meaning and response.

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**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 style, genre and narrative?

**PART 1: Narrative Structure of the short film**
This section should feature an analysis of all the short films you have studied from the list of set texts outlined within the Specification and how these informed your own production.

Please note you do not have to talk about all the films researched equally but you must talk about 80 minutes worth of set short films from the WJEC specification (Appendix A).

You may want to consider some of the following questions in your analysis:

- What film (from the ones you have researched) had the biggest impact on you?
- What elements of film form that had the biggest impact in terms of meaning and response?
• How was the narrative structured? Did this influence your response?
• What differences exist between the story (sequence of events/plot) and the narrative (the techniques used to tell the story)?
• What character types (i.e. hero/villain/protagonist/antagonist) are created?
• Does the narrative create any binary oppositions of interest?
• Who are the audience encouraged to identify with/dislike etc and how is this achieved
• Does the text follow the equilibrium/disruption or re-equilibrium plot points?
• Is the narrative open/closed? What is the impact of this?
• Does the film follow a formula common for the genre or does it attempt to subvert narrative formulas? What does this do to the audience’s expectations?
• Is the narrative linear or non-linear/multi-strand? How many different strands to the narrative are there and what is the impact of this?
• Does the narrative set up any enigma codes within the narrative structure? What is the impact of this on the viewer?

PART 2: 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 3: 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 other professional products, including one of the short films studied.

• 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.'
## Production Checklist

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<tr>
<th>Task</th>
<th>Yes</th>
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<tbody>
<tr>
<td><strong>Pre-Production</strong></td>
<td></td>
</tr>
<tr>
<td>Pre –Production tasks undertaken (not assessed)</td>
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</tr>
<tr>
<td>Short films from the Specification (totalling min. 80 minutes) viewed with notes made in preparation for evaluation</td>
<td></td>
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<tr>
<td><strong>Production</strong></td>
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<tr>
<td>Production is complete</td>
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<tr>
<td>Production fulfils the stipulation of the brief in terms of narrative context</td>
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<tr>
<td>Production is 4 – 5 minutes long (video)</td>
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<tr>
<td>Production is 1600-1800 words long (screenplay)</td>
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<tr>
<td>Accompanying digital storyboard is complete – SCREENPLAY OPTION ONLY (20 frames/2 pages of screenplay)</td>
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<tr>
<td><strong>Evaluation</strong></td>
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<tr>
<td>Evaluation is complete</td>
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<tr>
<td>Evaluation references short films (totalling a minimum of 80 minutes)</td>
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<tr>
<td>Evaluation references other cinematic influences</td>
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<tr>
<td>Evaluations reflects on how the production creates meaning and response</td>
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</table>
Appendix A

Where to find the short films:

**Meshes in the Afternoon** (Deren, USA, 1946)
https://www.youtube.com/watch?v=ihQurg4xGcl
http://www.zappinternet.com/video/zajDveMkoSrMaya+Deren++Meshes+of+the+afternoon+(1943)/

**La Jetée** (Marker, France, 1962)
https://vimeo.com/46620661?pg=embed&sec=46620661
http://www.veoh.com/watch/v918687252r6s9Myh

**La Ricotta** (Pasolini, Italy, 1963)
https://www.youtube.com/watch?v=pMNZLBBuZFY

**The Grandmother** (Lynch, USA, 1970)
https://www.youtube.com/watch?v=1p5qEt766ZQ
www.veoh.com/watch/e45033S9qBR6xr

**A Girl's Own Story** (Campion, Australia, 1987)
https://vimeo.com/41180637

**Elephant** (Clarke, UK, 1989)
http://www.dailymotion.com/video/x9670o_elephant-by-alan-clarke-partie-1_webcam (parts 2–4 in the sidebar)

**The Wrong Trousers** (Park, UK, 1993)
https://vimeo.com/161368411

**When the Day Breaks** (Forbis/Tilby, Canada, 1999)
https://www.youtube.com/watch?v=luUwDuV8GNY
https://www.dailymotion.com/video/x2v0m57_when-the-day-breaks-directed-by-amanda-forbis-wendy-tilby-nfbc-1999-9-min_webcam

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