WJEC Eduqas GCSE (9-1) in
FILM STUDIES
ACCREDITED BY OFQUAL
DESIGNATED BY QUALIFICATIONS WALES

GUIDANCE FOR TEACHING
Teaching from 2017
For award from 2019
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The WJEC Eduqas GCSE (9-1) Film Studies qualification, accredited by Ofqual, and designated by Qualifications Wales for first teaching from September 2017, is available to:

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

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

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

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

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

Key features include:

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

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

**Aims of the Guidance for Teaching**

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

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

The guide offers assistance to teachers with regard to possible classroom activities and links to useful digital resources (both our own, freely available, digital materials and some from external sources) to provide ideas for immersive and engaging lessons.
The GCSE Film Studies qualification is made up of three components with the following weighting:

<table>
<thead>
<tr>
<th>Component 1 – Key Developments in US Film (1.5 hours)</th>
<th>35% (70 marks)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section A: US Film Comparative Study (2 films)</td>
<td>50 marks</td>
</tr>
<tr>
<td>Section B: Key Developments in film and film technology</td>
<td>5 marks</td>
</tr>
<tr>
<td>Section C: US independent film</td>
<td>15 marks</td>
</tr>
</tbody>
</table>

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<tr>
<th>Component 2 – European Film (1.5 hours)</th>
<th>35% (70 marks)</th>
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<tr>
<td>Section A: Global English Language film</td>
<td>20 marks</td>
</tr>
<tr>
<td>Section B: Global Non-English Language film</td>
<td>25 marks</td>
</tr>
<tr>
<td>Section C: Contemporary UK Film</td>
<td>25 marks</td>
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</tbody>
</table>

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<tr>
<th>Component 3 – Production</th>
<th>30% (60 marks)</th>
</tr>
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<tbody>
<tr>
<td>Non-exam assessment</td>
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<tr>
<td>Option 1: Film extract (filmmaking) OR</td>
<td>40 marks</td>
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<tr>
<td>Option 2: Screenplay extract (and 1 page shooting script)</td>
<td></td>
</tr>
<tr>
<td>Evaluative Analysis (750-850 words)</td>
<td>20 marks</td>
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</tbody>
</table>
The GCSE Film Studies qualification is made up of three components. The assessment objectives are explained below. Both A01 and A02 are assessed in Components 1 and 2 (written exams); A02 and A03 are assessed in Component 3 (NEA – Production).

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

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

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

AO2

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

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

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

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

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

AO3

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

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

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

**Structural elements – Genre & Narrative (25 marks):**

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

**Key elements (15 marks):**

- Cinematography, editing and sound
Learners will study **6 films**.

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

The **core study areas** are:

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

The **additional study areas** are:

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

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

Alongside the study of 6 film texts, learners are required to study a timeline of key historical moments in film (Appendix B, pp. 31-32 of the Specification) to be assessed in Component 1, Section B.
A recommended course plan should include the following features:

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

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

- **Starting with the British Film (Component 2, Section C)**
  Starting with a British Film would allow learners the chance to build upon what they have learnt about the key elements of film form and develop this knowledge into an understanding of film style/aesthetics. This would provide a smooth transition from the induction period. It also allows learners to settle into the course with a film that is close to their own experience.

- **Themed Terms**
  Terms may be themed to allow learners to compartmentalise their knowledge. For instance, on the sample, there is a term dedicated to the study of Global film. This allows centres to create thematic links between their film choices if they so wish, e.g. a ‘Film Animation’ option that would incorporate the study of *Song of the Sea* and *Spirited Away*, or a ‘Female Rebellion’ option that would incorporate the study of *An Education* and *Wadjda*, amongst many other combinations.

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

- **Exam Focus Weeks**
  The course model includes the regular feature of ‘exam weeks’ at which points learners can consolidate learning and update their revision notes/undertake mocks and create a comprehensive revision file that they can return to at the end of the course.
Sample - 2 Year Course Model:

<table>
<thead>
<tr>
<th>Term 1 (Year 1) – British Film</th>
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</table>
| 1 | Induction Week 1  
Introductory Film Screening  
Key Elements of Film Form – TECHNICAL: Cinematography, Editing & Sound |
| 2 | Induction Week 2:  
Key Elements of Film Form – VISUAL: Mise-en-scène, Aesthetics |
| 3 | Introduction to Component 2: Global Film  
What is British Cinema? (intro with clips) |
| 4 | **Film 1: British Film (Component 2, Section C)**  
Film Screening & Discussion/Initial Analysis |
| 5 | British Film  
Key Sequence Analysis – Key Elements |
| 6 | British Film  
Key Sequence Analysis – Aesthetic/Film Style |
| 7 | British Film Contexts |
| 8 | **EXAM FOCUS WEEK:**  
Component 2, Section C – British Film |
| 9 | Practical – Pre production Phase 1: Research |
| 10 | Practical – Pre production Phase 1: Research |
| 11 | Practical – Pre production Phase 1: Ideas |
| 12 | Practical – Pre production Phase 1: Storyboards/Drafting Script |
| 13 | Practical – Pre production Phase 1: Storyboards/Drafting Script |
| 14 | Practical – Pre production Phase 1:  
Shot List/Drafting Script/Digital Driving Test |
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<tr>
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<th>Term 2 (Year 1) – Global Eng-Lang Film</th>
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<tbody>
<tr>
<td>1</td>
<td>Production: Rough Cut/Draft 1</td>
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<tr>
<td>2</td>
<td>Production: Rough Cut/Draft 1</td>
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<tr>
<td>3</td>
<td>Production: Rough Cut/Draft 1</td>
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<tr>
<td>4</td>
<td>Production: Rough Cut/Draft 1</td>
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<tr>
<td>5</td>
<td>Production: Rough Cut/Draft 1</td>
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<tr>
<td>6</td>
<td>Production: Rough Cut/Draft 1</td>
</tr>
<tr>
<td>7</td>
<td>Production: Rough Cut/Draft 1</td>
</tr>
<tr>
<td>8</td>
<td>Global English Language Film: Introduction to Narrative</td>
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<tr>
<td>9</td>
<td>Film 2: Global English Language Film (Component 2, Section A) Film Screening</td>
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<td>10</td>
<td>Global English Language Film</td>
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<td></td>
<td>Key Sequence Analysis – Key Elements</td>
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<td>11</td>
<td>Global English Language Film</td>
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<td></td>
<td>Key Sequence Analysis – Narrative</td>
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<tr>
<td>12</td>
<td>Global English Language Film Contexts</td>
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<tr>
<td>13</td>
<td>EXAM FOCUS WEEK:</td>
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<td></td>
<td>Component 2, Section A – Global English Lang Film</td>
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<tr>
<td>14</td>
<td>Revision</td>
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### Term 3 (Year 1) – Global Non-Eng Lang Film

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<th>Description</th>
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<tbody>
<tr>
<td>1</td>
<td>Global Non-English Language Film: Introduction to Representation</td>
</tr>
</tbody>
</table>
| 2 | **Film 3: Global Non-English Language Film (Component 2, Section B)**  
Film Screening |
| 3 | Global Non-English Language Film  
Key Sequence Analysis – Key Elements |
| 4 | Global Non-English Language Film  
Key Sequence Analysis - Representation |
| 5 | Global Non-English Language Film Contexts |
| 6 | **EXAM FOCUS WEEK:**  
Component 2, Section B - Global non-English Language Film |
| 7 | Production – Final Tweaks |
| 8 | Production - Final Tweaks |
| 9 | Production – Final Tweaks |
| 10 | Evaluation |
| 11 | Evaluation |
| 12 | Evaluation |
| 13 | Evaluation |
| 14 | Component 2 – Final Recap and Revision |

### Term 4 (Year 2) – Hollywood History

<table>
<thead>
<tr>
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<th>Description</th>
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</table>
| 1 | Introduction to 'Hollywood'  
Component 1, Section B – Film Technology quizzes, timeline, and fun |
| 2 | **Component 1, Section A: Hollywood Comparative Study**  
Introduction to Genre  
(depending on genre of comparative study) |
| 3 | Research into Contexts of chosen films |
| 4 | **Film 4: Hollywood 1 (Component 1, Section A)**  
Film Screening & Discussion/Initial Analysis |
| 5 | Hollywood Film 1  
Key Sequence Analysis – Genre |
| 6 | Hollywood Film 1  
Key Sequence Analysis – Narrative |
|   | Component 1: Section C Introduction
Intro to American Indie |
|---|---|
| 2 | Film 6: US Indie (Component 1, Section C)
Film Screening and Discussion |
<p>| 3 | Key Sequences Analysis – Key Elements of Film Form |
| 4 | Specialist Writing Work – Source Material 1 |
| 5 | Specialist Writing Work – Source Material 2 |
| 6 | Key Sequence Analysis – Specialist Writing Focus |
| 7 | US Independent Film – Conclusion |
| 8 | EXAM FOCUS WEEK: Component 1, Section C – US Indie |
| 9 | Component 2 Revision |
| 10 | Component 2 Revision |
| 11 | Component 2 Revision |
| 12 | Component 2 Revision |</p>
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<tr>
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<th>Term 6 (Year 2) - Revision</th>
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<td>1</td>
<td>Revision/Exam Technique</td>
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<td>2</td>
<td>Revision/Exam Technique</td>
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<td>3</td>
<td>Revision/Exam Technique</td>
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<td>Revision/Exam Technique</td>
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<td>Revision/Exam Technique</td>
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<td>6</td>
<td>Revision/Exam Technique</td>
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<td>7</td>
<td>Revision/Exam Technique</td>
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<td>8</td>
<td>Component 1 MOCK</td>
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<tr>
<td>9</td>
<td>Component 2 MOCK</td>
</tr>
<tr>
<td>10</td>
<td>Revision/Revisit Problematic Areas</td>
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<tr>
<td>11</td>
<td>Revision/Revisit Problematic Areas</td>
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<td>12</td>
<td>Revision/Revisit Problematic Areas</td>
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<tr>
<td>13</td>
<td>Revision/Revisit Problematic Areas</td>
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<tr>
<td>14</td>
<td>Revision/Revisit Problematic Areas</td>
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Teaching the Core Study Areas: Key Elements of Film Form

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

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

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

Some tasks and techniques for teaching key elements include:

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

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

- Social
- Cultural
- Political
- Technological
- Institutional

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

Context Starting Points for Component 1: Section A and Component 2: Sections A, B & C

( Component 1: Section B should be studied only if relevant to the chosen piece of specialist writing)

<table>
<thead>
<tr>
<th>FILM TITLE</th>
<th>CONTEXT</th>
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</table>
| Singin’ In The Rain (Donen & Kelly, 1952) | Set in Hollywood in the late 1920s after the release of the 1927 hit ‘The Jazz Singer’.  
- A film about the film-making process!  
- Explores the development of 1920s sound revolution in film and the difficulties of making the transition from silent films to ‘talkies’. |
| King Solomon’s Mines (Bennett & Marton, USA, 1950) | Based on an 1885 novel.  
- 1950s technicolour film.  
- Budget spent on exotic African locations in Kenya, Uganda, Tanzania, and the Belgian Congo.  
- So much footage was shot for the film that some of it was used again in other Africa-set pictures for years to come including Tarzan, The Ape Man (1959) and even the 1985 remake of King Solomon’s Mines!  
- Explores themes of imperialism & colonisation of the mysterious ‘dark continent’ & the cultural clashes this brings. |
| Raiders of the Lost Ark (Spielberg, USA, 1981) | Good example of the modern blockbuster.  
- Much of the film’s success was down to George Lucas who gave the film to Spielberg.  
- Set in the 1930s & playing on nostalgia for the ‘boys’ own’ adventure serials of the era that played before the main features in cinemas.  
- Explores typical representations of the American hero vs German villains. |
<table>
<thead>
<tr>
<th>MovieTitle</th>
<th>Plot Summary</th>
</tr>
</thead>
</table>
| **Grease** (Kleiser, USA, 1978) | - Made in the 1970s, but set in the 1950s.  
- Draws on the archetypal teenager from the original 50s teen movies & deals with issues of love, gang violence, teen pregnancy and friendship.  
- Appeals to our love of nostalgia & was an antidote to punk & political protest at the time of its release. |
| **Rebel Without A Cause** (Ray, 1955) | - Set in Los Angeles, post WW2.  
- Explores the teenager as a new social construct during a marked rise in juvenile delinquency.  
- Uses the conventions of melodrama to explore generational conflict |
| **Ferris Bueller's Day Off** (Hughes, USA, 1986) | - Like all John Hughes films, set in Chicago.  
- Gently mocks the materialistic values of white, middle class teenagers.  
- Questions how we define education.  
- Depicts education as a boring ritual.  
- Explores the disparity between intelligent teenagers and ignorant adults. |
| **Rear Window** (Hitchcock, USA, 1954) | - Set in an apartment block in Greenwich Village, NY but filmed in a confined set built at Paramount Studios.  
- Explores the morality of voyeurism, marriage, relationships, and impotence. |
| **Witness** (Weir, USA, 1985) | - Set in an Amish settlement in Pennsylvania. Community spirit & belonging is set against alienation & police corruption.  
- Explores love, religion, and the conflict of cultural differences. |
| **Invasion of the Body Snatchers** (Siegel, 1956) | - Set in post WW2  
- Comments on the dangers of McCarthyism in an era of Communist paranoia. |
| **E.T.** (Spielberg, USA, 1982) | - Set in suburban California, 1982.  
- The alien & children are at risk of the government & Spielberg drew on the idea from Reagan's inaugural speech in 1980 that;  
  "Government is not the solution to our problem. Government is the problem."  
- Childhood innocence is depicted (mostly shot from a child’s POV).  
- Explores family separation, friendship, & tolerance of others by accepting differences. |
- Set in 1930s Australia.  
- Explores traditional Aboriginal culture.  
- Institutional racism & the ‘breeding out’ of ‘half castes’. |
<table>
<thead>
<tr>
<th>Film Title</th>
<th>Director/Info</th>
<th>Setting/Themes/Characteristics</th>
</tr>
</thead>
</table>
• Explores the dichotomy of India where poor street children are exploited whilst others enjoy the latest developments in technology due to rapid globalization & a booming economy. |                                                                                           |
| *An Education* (Scherfig, UK, 2009) | • Based on journalist Lynn Barber’s memoir.  
• Set in Twickenham, early 1960s.  
• Briefly nods at the exploitation of immigrants by slum landlords in London.  
• Explores ideas of class, education & aspiration via a coming of age narrative. |                                                                                           |
| *District 9* (Blomkamp, South Africa, 2009) | • Set in 1982 in Johannesburg, South Africa.  
• Draws parallels with the system of apartheid.  
• Alludes to the real District Six (a white only area in Cape Town after black South Africans were forced out in the 1970s).  
• Explores themes of xenophobia & social segregation |                                                                                           |
| *Song of the Sea* (Moore, 2014) | • Set in contemporary Ireland (& made in an animation studio in Kilkenny).  
• Draws on Celtic folklore, traditions & the legend of the selkie.  
• Explores ancient & modern themes of identity, family loss, and separation. |                                                                                  |
| *Spirited Away* (Miyazaki, Japan, 2001) | • Set in a contemporary Japanese theme park & traditional bath house.  
• Rules of the real & spirit realm are played out as Miyazaki comments on the capitalist mentality in modern Japan, where the loss of spiritual value and identity is mourned.  
• Message about environmentalism as humans pollute the natural world.  
• Explores ideas of coming of age & the responsibilities that come with adulthood. |                                                                                           |
| *Tsotsi* (Hood, 2005) | • Based on Athol Fugard’s 1950s novel.  
• Set in post-apartheid Johannesburg, South Africa.  
• Explores the disparity between wealth/poverty & how this links to crime.  
• The huge problem with the AIDS epidemic is also (briefly) explored. |                                                                                  |
• Set in Sweden in 1981.  
• Horror and vampire conventions are used to explore bullying, friendship, sexuality, and the role of the outsider. |                                                                                           |
| *The Wave* (Gansel, 2008) | • Based on Ron Jones’ USA experiment in the 1960s.  
• Set in contemporary Germany.  
• Captures the ‘zeitgeist’ – the boredom of spoilt, middle-class youths.  
• Echoes of the rise of the Nazi Party in 1930s Germany.  
• Explores the dangers of political systems & autocracy. |                                                                                  |
<table>
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<tr>
<th>Movie</th>
<th>Description</th>
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| **Wadjda** (Al Mansour, 2012) | - Saudi Arabia’s first feature film directed by a woman (mostly from inside a van!).  
  - Asks us to make comparisons with Western values and those of the Middle East.  
  - Explores the restrictions on women living in a traditional Islamic, patriarchal society. |
| **Submarine** (Ayoade, UK, 2010) | - Adapted from Joe Dunthorpe’s first novel which deals with coming of age themes.  
  - Filmed & set in South Wales in the mid-1980s.  
  - Original songs from Arctic Monkeys’ Alex Turner.  
  - Explores teen angst, relationships, sexual experiences, peer pressure. |
| **Attack The Block** (Cornish, 2011) | - Set in contemporary South London & filmed on the Heygate Estate – “one of the capital’s worst sink estates, riddled by crime, poverty and dilapidated housing.” (BBC)  
  - Conflict of youth gang vs aliens (who act as a metaphor for social alienation).  
  - The harsh world of the council tower block helps present issues such as crime, deprivation & social division.  
  - Explores social unrest in contemporary UK cities & the conflict between black youths & the police. |
| **My Brother, The Devil** (El Hosaini, UK, 2012) | - Set in Hackney.  
  - Islamic Egyptian family is in conflict because of traditional values & western aspirations.  
  - Director, forced by the riots the previous Summer (2011), had to film a lot of the action indoors  
  - Explores drug-dealing and gang culture, machismo, and sexuality |
| **Skyfall** (Mendes, UK, 2012) | - A celebration of Bond – 50th anniversary.  
  - Not linked to any Fleming novel.  
  - More gritty, realistic style than previously in the franchise.  
  - Explores contemporary threat of cyber-terrorism. |
| **Brooklyn** (Crowley, UK, 2015) | - Set in 1950s Ireland, then New York.  
  - Narrative focuses on (mostly female) Irish immigration to USA for job opportunities & a better future in a post WW2 economic slump.  
  - Genre - émigré cinema.  
  - Explores family ties & identity. |
Learners are required to study 4 additional study areas. These are identified in detail on pp. 10-12 of the Specification. The additional study areas (and where they are assessed) are:

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

Teaching Narrative: A Definition

The concept of narrative is largely concerned with the story of a film, although several distinctions need to be made between narrative, story and plot. Narrative is largely the practice or art of telling stories: a representation of a particular situation or process in such a way as to reflect or conform to an overarching set of aims or values. Storyline is the plot of a novel, play, film, or other narrative form and plot is the main events of a play, novel, film, or similar work, devised and presented by the writer as an interrelated sequence. Therefore, selecting the order of events into a story is a narrative. The study of narrative is one way of examining the story of a film and exploring how it is structured, ordered and why this has been done. Narrative also asks the viewer to consider from whose viewpoint we are experiencing the story and whether this has an effect on what we see, hear and experience. For example, does the way in which the narrative is presented withhold information from us or only present things from the perspective of a character? Tightly aligned to editing, narrative is a complex and highly ambiguous aspect of film studies.

Teaching Genre: A Definition

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

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

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

**Narrative (including genre) Starting Points for Component 2: Section A**

<table>
<thead>
<tr>
<th>FILM</th>
<th>NARRATIVE including GENRE</th>
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| *Rabbit Proof Fence* (Noyce, Australia, 2002) | • The screenplay is written by documentary filmmaker Christine Olsen, who said that she was attempting to reveal the ‘hidden history’ of the hundreds of testimonies in *Bringing Them Home* by focusing on just one story. She also said she was deliberately drawing on traditional fairy-tale narratives where children are stolen from home by an ‘evil witch’ character, who then pursues them through a harsh landscape when the children escape (see the Russian Baba Yaga tales).
  • The film follows the traditional ‘chase movie’ narrative where the protagonist(s) escape from confinement and undergo a series of physical tests and situations of near-capture (often by a cunning hunter). Films like *The Fugitive* (1993) and *Apocalypto* (2006) are good examples of this genre.
  • The film is also reminiscent of a colonial genre known as the ‘Lost Child’ narrative, where a white child disappears into the wilderness and a ‘native’ hunter is employed to find them and guide them home. *Walkabout* (1971) is a good example. *Rabbit-Proof Fence* inverts these conventions though and the children are Aboriginal and find their own way home, whilst the hunter is an antagonistic character rather than a saviour.
  • The rabbit-proof fence itself is a complex and potent symbol in the narrative – and in real life. It was built to stop rabbits from spreading to richer pastures – the rodents themselves could be seen as symbols of the ecological devastation wrought on the land by colonists. Many see the fence as a European attempt to peg out and control a wild landscape - and one which ultimately failed to prevent the spread of pests. Within the film, the fence’s historical symbolism is inverted: its meaning is appropriated by the girls as a route to guide them home and aid them in their escape from white authority. |
| **Slumdog Millionaire**  
*(Boyle, UK, 2008)* | • The narrative is told through a series of flashbacks as Jamal Malik (18 at the time) recounts how he is able to answer each of the ‘Who Wants to Be a Millionaire?’ quiz questions correctly.  
• The use of flashback (and some flash-forwards to scenes of Latika at the end of the film) and how a non-linear narrative can impact on the audience.  
• Narrative built around the game show – cumulative tension as final question heralds the dénouement.  
• Questions mark the chapters in his life – this is a good way to break down the narrative with students and consider using visual representations/timeline in classroom/students work to piece together the linear narrative.  
• Applying narrative theory such as Propp (Jamal or Salim as hero at the end? Latika as traditional heroine (a feminist reading?), Todorov – applying to narrative flashback sections of film and as whole.  
• Levi-Strauss – Jamal & Salim, poverty & wealth / happiness & status / India & West (Cultural Imperialism), Realism & Fantasy. |
| --- | --- |
| **An Education**  
*(Scherfig, UK, 2009)* | • The film deals with navigating the adult world and the limited options afforded to her in Britain in 1961.  
• It is a linear, chronological narrative (with a montage ending, complete with ‘flash-forward’ and closing voiceover from Jenny) that is character driven.  
• The film looks at the gender politics of the time and, although the key male influences are Jenny’s father and David, It is the adult women who have the key influence in driving the narrative forward:  
  • Jenny's mother is silent and/or complicit in her father’s ambition to marry his daughter ‘off’ to a rich man; Miss Walters fails to convince Jenny that academic education is worthwhile (referring to it as ‘hard and boring’) and who later rejects her plea to return (although she does enigmatically reassure Jenny she is ‘not ruined’).  
  • Miss Stubbs (Olivia Williams) who tries to educate and ‘emancipate’ Jenny (and who helps her in the final scenes).  
  • Helen, who encourages the submissive relationship with David (as seen in sequence 2);  
  • Sarah Goldman (played by Sally Hawkins) who treats her with sympathy and a sense of mild irritation. |
| **District 9**  
*(Blomkamp, South Africa, 2009)* | • Enigmas are narrative devices used to raise questions in the audience’s mind and compel them to continue watching the film. Many enigmas are created at the start of the film.  
• Firstly, there is mystery surrounding the aliens’ arrival: why did the ship stop over Johannesburg? Why did it stop at all? If these are the ‘drones’ then what happened to the leadership class? What was the module seen falling from the ship? By the end of the film some of these questions have been answered - significantly, the module is the shuttle beneath Christopher’s shack. Other questions however, have not: we still don’t know how or why the ship broke down and where the pilots are. This – from a commercial perspective - leaves the film open for a sequel.  
• Other enigmas are created regarding Wikus. Towards the end of this sequence, we see family talking about him as if he is dead or vanished, his mother breaking down into tears. What has happened to him? His wife also refers to all his equipment being confiscated. Who |
by? And why? As the narrative progresses, these questions are answered, but more are raised: is the mutation reversible? Will Christopher return to help Wikus?

• Vladmir Propp tried to identify a common structure that underlies all stories. He found 31 ‘narratemes’ (narrative units) that are common in most narratives, from Russian folk tales to Hollywood blockbusters. The plot of District 9 features many of these. For example, the start of the film features the following:
  • ‘absentation’: something or someone goes missing - the ‘command module’ that falls of the ship;
  • ‘interdiction’: hero is warned - Wikus is told to be careful during the resettlement, for both his own safety and MNU's reputation;
  • violation of the interdiction’: warning is ignored - many MNU employees and aliens are killed, Wikus is infected;
  • ‘villain’s reconnaissance’: the bad guys search for something - MNU’s search for alien weaponry and for something that will enable them to use it;
  • ‘delivery’: the villains gain what they are looking for - they find the mutating Wikus and the canister of fluid in the hospital;
  • ‘complicity’ the hero is tricked or forced into helping the villain - Wikus is made to use the alien weapons and even kills an unfortunate ‘Prawn’
**Song of the Sea**
(Moore, Eire, 2014)

- In a number of ways, *Song of the Sea* follows the 'Hero’s Journey' identified by Joseph Campbell in his book *The Hero of a Thousand Faces*. Campbell identified what he termed a ‘monomyth’: an underlying narrative structure that connects all stories from Greek myths through Shakespeare to Hollywood blockbusters. The stages of the Hero’s Journey are below.

<table>
<thead>
<tr>
<th>THE HERO’S JOURNEY</th>
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<tbody>
<tr>
<td>1. Ordinary World</td>
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<tr>
<td>2. Call to Adventure</td>
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<tr>
<td>3. Refusal of the Call</td>
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<tr>
<td>4. Meeting the Mentor</td>
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<tr>
<td>5. Crossing the Threshold</td>
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<tr>
<td>6. Tests, Allies, Enemies</td>
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<tr>
<td>7. Approach</td>
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<tr>
<td>8. Ordeal, Death &amp; Rebirth</td>
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<tr>
<td>9. Reward, Seizing the Sword</td>
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<tr>
<td>10. The Road Back</td>
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<tr>
<td>11. Resurrection</td>
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<tr>
<td>12. Return with Elixir</td>
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- To what extent does the narrative of the film follow this structure? Example: Stage 5, ‘Crossing the Threshold’ could be Ben plunging into the sacred well and into the world of the faerie, where he enters Stage 6 - meeting the Great Seanachaí and his beard of stories, who becomes his ally. Confronting Macha is the ‘Ordeal’ at Stage 8.
- But not all stories are the same - they would become boring and repetitive. When does the film’s narrative deviate or challenge this structure? Example: Who is the ‘Mentor’ at Stage 4? The faeries who try to steal Saorsie into their underground home offer some advice - are they mentors or obstacles? And it could be said that Ben and Saoirse ‘Cross the Threshold’ into a magical world a number of times, then re-emerge into the normal world for a period of time.
Teaching the Additional Study Areas: Representation

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

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

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

Representations of gender

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

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

In Spirited Away, Chihiro is represented as somewhat of a tomboy. Using Film Language, students can be tasked with exploring how her gender is represented – do her clothes denote any gender? Do her actions? Does the editing in any way help in constructing identifiable representation? As with other films and forms of representation, a useful exercise is to ask students to identify a character of similar characteristics, such as age, and compare their representation to that of Chihiro. For example, does she compare in a particularly gendered manner? Indeed, does her gender have much of an influence on the narrative or
her actions? Do characters treat her differently because of who she is and what do we, as an audience, feel about her treatment? We could engage students in discussions about our worry for her being linked to being a young girl and how this is constructed on a technical level, but ultimately the representation should be considered as a broadly positive or negative representation through example sequences.

By way of direct comparison, Tsotsi is presented in a very masculine manner throughout the film, especially in the early stages of the film. Students should consider the clothing and how the use of specific shot sizes and camera angles help to suggest and develop a sense of masculinity. Again, an evaluation of whether this is a positive or negative representation is a useful activity, with references to how specific examples of film language produce this portrayal. Of course in Tsotsi an interesting exploration of representation is in Tsotsi’s treatment of the child; his rabid masculinity is challenged and tracking his change through the film can be achieved by looking at how his treatment of the baby signifies a change/development in his personality, gender and therefore his representation.

Representations of ethnicity

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

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

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

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

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

Of course in Tsotsi we see a much different form of representation of age; is Tsotsi himself presented in a way that represents his true age or the age which he aspires to be? Students can consider how this representation has been formed and also why Tsotsi himself may wish to present a very different age given his social situation.
<table>
<thead>
<tr>
<th>FILM</th>
<th>REPRESENTATION</th>
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| *Spirited Away* (Mizayaki, Japan, 2001) | • Gender can be explored through Chihiro as the young female protagonist. Her representation is key to the film and we follow her journey from whining child to the heroine of the narrative.  
• Gender can also be explored through Lin, a young female worker in the Bathhouse who supports Chihiro.  
• Yubaba is an older female antagonist in charge of the Bathhouse and therefore an interesting representation of age and gender. Her twin sister, Zeniba, is her binary opposite in character and therefore worth looking at how she can alleviate the (young) audience’s fears.  
• Boh (Yubaba’s baby) can be read as a representation of how the younger generation are infantilised by parents/older generations.  
• Representations of traditional Japanese culture are present throughout the spirit world and the film has a nostalgic element in regard to the simplicity of life in the Bathhouse. |
| *Tsotsi* (Hood, South Africa, 2009) | • Use of ‘black gangster’ stereotypes but ultimately about inner emotional conflict rather than external physical conflict, despite violent moments.                                                                                     |
| *Let the Right One In* (Alfredson, Sweden, 2008) | • The leads in the film are mostly children and teenagers. Whilst adults are seen and have some prominent roles, the narrative is driven by Oskar and Eli and the dénouement of the film revolves around the actions and decisions of young people.  
• As a result, the teenagers featured in the film offer an interesting viewpoint of young adults to an audience and many can be labelled as being representative of fairly traditional roles. Oskar for example is the isolated and troubled teenage boy looking for friendship and meaning and Eli is the lonely and misunderstood ‘teenage’ girl who is very much an outsider. |
| *The Wave* (Gansel, Germany, 2008) | • Unconventionally, the older authority figure Mr Wenger subverts common stereotypes as he is rebellious, good looking and a figure that his students respect.  
• The representation of young people in this film is quite conventional. For the most part the film presents the ‘youth gone wild’ stereotype. Many of them are disenfranchised and don't fit in. This links to Stanley Cohen's book on representations of youth *Folk Devils and Moral Panics*. |
### Wadjda (Al-Mansour, Saudi Arabia, 2012)

- The three main female characters: Wadjda, her mother and her teacher are defined by the ways in which they conform to or resist the expectations placed on them as Saudi females. None of these representations is simple.
- Wadjda’s mother, Reema, facing problems as a working woman as well, finds looking attractive is her only weapon in the battle to prevent her husband from taking a second wife. She loses this battle but finds that she can make a gesture to help Wadjda gain some of the freedom denied to her.
- Wadjda’s teacher, Ms. Hussa is a key enforcer of the ‘rules’, but her admission to Wadjda that she reminds her of herself as a young girl hints at past rebelliousness repressed into a resolution that today's generation of girls are not going to get any of the freedoms that were denied her.
- Wadjda engages in small acts of rebellion like her scruffy Converse trainers but ‘plays the game’ by entering the Qu’ran recital competition in order to attempt the biggest overt act of rebellion in buying a bicycle.
Teaching Additional Study Areas: Aesthetics/Film Style

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

Aesthetics Starting Points for Component 2: Section C

<table>
<thead>
<tr>
<th>FILM</th>
<th>Starting Points on Aesthetics</th>
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</table>
| Submarine (Ayoade, UK, 2010) | - Draws influence from a contemporary American Indie movie aesthetic (i.e. Wes Anderson)  
- Key style elements – use of colour motifs/symbolism; coloured ‘chapters’; melodrama codes  
- Look at director Richard Ayoade in IT Crowd/his awkward star persona and how this may have impacted on his ‘signature’. Look at the trailer of (or sequences from) Ayoade’s other film The Double (starring Jesse Eisenberg) for emerging signatures  
- Stylistic influences previously mentioned – French New Wave, Woody Allen, Tarantino, Almodovar, John Hughes |
| Attack the Block (Cornish, UK, 2011) | - The film has a predominantly sci-fi aesthetic  
- The interior shots of apartments wildly differ from the outside—lighting is much brighter and more even, props show a clear sense of domesticity and relevant normality. Props and overall mise-en-scène is recognisably domestic. From outside the building and even in the corridors, it carries a style that appears to ‘other-worldly’ but inside the apartments is recognisably domestic.  
- Sam’s home is much brighter and cleaner than Roy’s: hers is well-looked after and comfortable and suggests a stable and respectable home life. Roy’s is much more put-together and ramshackle, suggesting a lack of care and attention – the ‘weed room’ however is much more tidy and clean. The lighting here is bright and the composition is very ‘staged’ and rigid, indicating that Roy cares about this room and looks after this much more than his home.  
- Tia’s apartment is similar insomuch as that it is brighter and with bright props and colours. This too reflects life and love, care and attention. During the initial moments in this apartment we see the bright colours reflect a happiness and security.  
- When stuck in the bin, Dennis is lit only by his mobile phone. He is essentially in a small, metal ‘coffin’. This visual metaphor is used in many action and science fiction films. |
### My Brother the Devil (El-Hosaini, UK, 2012)

- The film takes some influence from the British social realism sub-genre.
- It may be worth noting that this is a female director working in a traditionally male 'gangster' genre. How has this influenced or changed the aesthetic normally associated with the genre?
- Director El Hossaini wanted the audience to feel like they are 'inside' the situations, empathising with all the characters rather than seeing them as an objective viewer who makes judgements about the characters' behaviour and decisions. To achieve this, the film was shot on a handheld camera.
- Despite this almost reportage approach, the film uses expressionistic movement and framing. A great example is the scene with Mo in the tree or the almost final shot of the film: the tight two-shot showing the close bond of the brothers; but with them looking in different directions, showing the alternate paths they eventually take.

### Skyfall (Mendes, UK, 2012)

- The film is an accomplished fusion of character, theme and visual style. Though the cinematography and production design is striking, it is more than just 'style over substance'. There are three key visual motifs throughout:
  - A blue/orange colour scheme that symbolises the thematic conflict between the new, digital technology and the 'old school' espionage of chases, fisticuffs and gunfights. Electric blues (especially in the Shanghai scenes) represent the 'virtual' power of technology, bright, shiny but intangible and distracting. Orange/brown symbolises the tangible (if physically dangerous) 'dirty realism' of the solid world that Bond is expert at negotiating.
  - Mirrors / doubles / reflections: the symmetrical composition of many shots, and use of actual reflections, symbolise two things: the way the 'actual' and 'virtual' worlds are connected and the connection between Silva and Bond. Both are agents who “overstep the mark”, both have been ‘betrayed’ by M in the service of their country. Like Batman and the Joker in *The Dark Knight*, they are two sides of the same coin.
  - The consistent framing of shots that place Bond (or M) at the centre establishes them as a stable, dependable presence in a changing, chaotic world, reassuring the audience of their relevance. The second to last scene of Bond staring out over London suggests he is a champion and protector of Britain (a shot familiar from superhero films). The presence of other national flags flying above their embassies suggests he is also a protector of the whole world.

### Brooklyn (Crowley, UK, 2015)

- In any period drama, the visual style has to be historically accurate, but should also reflect the themes and characters. In *Brooklyn*, costume designer Odile Dicks Moreux sourced nearly all the clothes from vintage stores, creating very little from scratch. As Rose and Georgina
comment, Eilis’ suitcase is small and the amount of clothes she takes with her are limited to one coat, two dresses, a scarf and shoes. As the months progress, she is able to afford new, American clothes - and as her wardrobe grows it symbolises the growth in her confidence. The colours grow more vibrant, mirroring the development of her American identity. When she returns to Ireland, she stands out in striking yellow, blue, or peach — in contrast to her mother’s washed-out green outfits.

- The colour green is also important. At the start, the colour symbolises Eilis’ Irish heritage and her family (her mother and sister wear similar green coats). As she begins to settle in New York, more green appears in the props and location dressing, the colour now beginning to symbolise wherever Eilis feels at home (especially when Tony takes her to see his family’s plot of land, a vivid green field that could easily be in her homeland). At the same time, she begins to wear less green, to reflect how she is changing within.

- Production designer Francois Seguin said it was important to not portray Ireland too negatively - avoiding what he called the ‘poverty porn’ of films like *Angela’s Ashes* (1999). The colour palette is simple in the opening scenes, but when Eilis returns the colour range is more varied. There is also a contrast between the bustle of New York and the open spaces of Ireland, reflecting Eilis' conflicting feelings: excitement at her American life, calm and belonging in Ireland.

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**Teaching Additional Study Areas: Specialist Writing**

- Please note a separate Specialist Writing pack is available on the EDUQAS website.

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

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

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

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

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

**Assessment Tips**

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

Centres may choose from the following Specialist Writing Extracts:

- **Option A: Finding the Frame**
  This resource focuses on the visual elements of film language.

- **Option B: What Makes a Film Independent?**
  This resource focuses on the genre and narrative conventions of independent cinema.

- **Option C: Film Criticism**
  One piece of writing has been selected for each film. These resources concentrate on a key piece of critical writing about each film.

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

Below is a list of starter ideas to be used in tandem with the relevant passage of Specialist Writing from the website or Appendix 7 – 13.

**Specialist Writing Option A: Finding the Frame – Starter Ideas**

*The Filmmakers Eye (Mercado, 2010)*

- Learners could use this piece of writing to underpin their understanding of how a particular sequence of shots or sequence creates meaning in their film
- How shot composition communicates meaning to the audience
- How a film’s themes and ideas are emphasised by what is included in a frame or shot
Specialist Writing Option B: What Makes a Film Independent? – Starter Ideas

Studying American Cinema (Murray, 2011)

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

Specialist Writing Option C: Film Criticism – Starter Ideas

Little Miss Sunshine: A 'feel good' smart film (Zetenyi, 2009)

- The concept of 'Smart Cinema' – how does Little Miss Sunshine conform to this definition (style/themes) Or, as Juno says, "Honest to blog!"?
- The film as a critique of traditional American values
- Happy Endings – does the film have a conventional 'happy ending'? Does the film's ending mean it loses its 'indie feel'?

Me and Earl and the Dying Girl (Debruge, 2015)

- The film as a 'weepy' or opposing argument that the director 'downplays the sentimentality' of the films' themes. How does the film generate an emotional response? Debruge argues it does so by 'making us care about the characters', particularly Greg, due to his relatability.
- The casting of Greg (Thomas Mann) and the performance by Mann is one of the best parts of the film and key to the audience's enjoyment of the film
- Does the film 'defy formulas' and 'take risks' as Debruge suggests?
- The 'flashy/self-conscious' style of the film, at times disconnects us from events on screen

The Hurt Locker as Propaganda (McKelvey, 2009)

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

Whiplash, Men and Masculinity (Beasley, 2015)

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

**Juno – Get Real (DeRogatis, 2008)**

• Criticisms of the film - irritating dialogue; unrealistic plot points such as idealistic reaction from parents; a world where nobody is judgemental
• Simplistic representation of pregnancy, caricatures of anti-abortion protesters – film glosses over these more complex issues
• DeRogatis says the film has a post-feminist 'surface' – what does he mean? Do you agree that this is only a surface consideration?
• Representation of Jason Loring (Jason Bateman) is the most authentic character in the film
Overview of Component 3: Production (Non-exam Assessment, 30%)

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

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

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

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

Individual work

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

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

The Shooting Script

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

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

Resources and equipment

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

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

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

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

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

- Using a high-end mobile phone from the last couple of years is entirely suitable; many phones will produce crisp HD footage and can be manipulated using apps to create a truly cinematic aesthetic. It is important to always film horizontally however and to ensure that students are not simply following action and having the phone in hand all of the time. The section of resources will cover some of these aspects, but providing tripods or ‘Gorillapod’ flexible tripods, or even ‘selfie sticks’ will prevent footage looking amateur or lacking control.
• Whilst mobile phones/tablets/iPod touches can be suitable alternatives to using a dedicated camera it should be noted that they do generally perform less well in low-light situations, controlling the zoom is often very difficult, and taking the footage off of them can also be difficult. With this in mind, ensure that students are aware of the limitations before filming and make suitable arrangements beforehand. For example, trying to film a horror film using a mobile phone can be somewhat tricky unless the student will be aiming to replicate a ‘found footage’ aesthetic using harsh artificial light and somewhat shaky, yet deliberate filming style.

• One major advantage however is in the ‘app ecosystem’ for smartphones and tablets; apple’s iOS for example comes with iMovie built into iPhones/iPod touches and iPads and is class-leading software that can be picked up very quickly. In fact, many students may already be familiar with it. There are many tutorials online, especially on YouTube, that explore how to use iMovie and Apple publish their own guides as PDFs and iBooks on how to use iMovie. As well as Apple’s own software, there are dozens of other filmmaking apps available for iOS, ranging from green-screen effect apps, stop motion apps and others created by hardware manufacturers such as GoPro. Other OS’s such as android also benefit from a wide, varied and interesting range of apps to help produce a film extract.

• ‘Point and shoot’ cameras have many benefits, though the cheapest models will generally perform worse that a recent smartphone or tablet. For a couple of hundred pounds however, a reliable and effective camera can be purchased that will shoot images in HD, perform with some relative success in low-light situations and often a generally better microphone than smartphones or tablets. Canon Powershot or IXUS models, Nikon Coolpix or Samsung’s range of compact point and shoots with large zooms and built in Wi-Fi all come recommended from amateur filmmakers. Some models come with a ‘flip-out’ viewfinder which may be of consideration if students are likely to be filming by themselves. A link below offers a range of suggestions to consider.

• DSLR cameras are the universal standard for an amateur filmmaker these days. Whilst still generally expensive (even an entry model will cost £300+) the low end models can produce a fantastic image and through fairly simple manipulation will offer a control over very precise and detailed controls that help to create a cinematic appearance. If you have the budget, consider investing in a lens beyond the standard ‘18-55mm’ that generally comes with most DSLR bodies. For example, a 50mm f/1.8 will yield some wonderful imagery, offering bokeh effects and shallow depth of focus to produce a genuinely cinematic image. DSLRs can be quite bulky, can be very expensive and can be tricky in terms of producing a precise image if not using automatic controls, so don’t naturally assume that giving one to a student will guarantee a quality piece of work. As with other aspects of this guidance, there are links below that will help and inform you of what to look out when buying a DSLR and how to use them effectively.

• Finally, video cameras. This is an area which has seen a dramatic ‘drop-off’ in the industry in recent years as the quality of DSLRs and smartphones have left the camcorder looking positively limited in their range of features. However, there are some bargains to still be had in this area and for around £200 upwards. It’s easy to purchase a camcorder which films in HD, has a built in stereo microphone, and works relatively well in low-light. A website link below will provide with some suggestions of what to consider purchasing.
• Other accessories or considerations include action cameras such as GoPros (which can produce a terrific image but often need a smartphone or tablet to make most of it and to get the best image possible, such as not using a ‘wide-angle’ fish-eye style feature. Some GoPro models also require a significant investment. Drones can be wonderful and highly inventive, but should be generally avoided; anything below the £500 will be generally difficult to fly and/or won’t produce an image that is stable enough or of a high enough quality. Memory cards, such as SD cards, MUST have a high ‘class’ or UHS (ultra-high speed) class, especially if filming in HD quality. A low class will result in the memory card not being able to store the high quality image you are filming in and will often result in recordings stopping at any given moment. Microphones are generally built into cameras and are generally poor. If purchasing a camcorder aim to buy one with a stereo microphone built in and, if using a DSLR, consider purchasing an external microphone and windshield if suitable for the camera. If using a tablet or smartphone, aim to not need to record sound and instead consider the use of Foley work and/or avoiding dialogue. Finally, artificial lighting can be purchased relatively cheaply; LED ‘light panels’ can produce very bright (if somewhat limited in their throw and ability to diffuse light beyond a limited radius) results that will help produce much clearer images in the correct situations.

Post-production/editing:

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


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

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

Sony Vegas: POSITIVES: Widely used; a lot of online support and resources available. Offers DVD authoring to allow you to produce a professional DVD disc from within the
package. Includes many filters, plug-ins and styles as standard and doesn’t require further purchases or installations. Audio control and editing options better than some other options.

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

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

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

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

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

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

Screenwriting

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

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

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

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

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

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

**Planning for students:**

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

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

**Pre-production Tasks**

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

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

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

**Pre-Production Task Ideas**

<table>
<thead>
<tr>
<th>Task</th>
<th>Description</th>
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<tbody>
<tr>
<td><strong>Pinterest Digital Mood Board</strong></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>
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<tr>
<td><strong>Generating Ideas</strong></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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<tr>
<td>Five Finger Pitch</td>
<td>Learners could create a Five Finger Pitch which incorporates the genre, protagonist, goal, obstacle, and why is the story important. They may wish to pitch a few story ideas to the class and get feedback on which one sounds best.</td>
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<td><img src="image" alt="Five Finger Pitch Diagram" /></td>
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</table>
| 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*). |
| Shooting Script (Screenwriting option only) | Learners must create a shooting script for one page of their screenplay. A template is available on our Digital Resources Page. An annotated page of script with includes shot numbers, types and editing directions is also acceptable. |
| Shot List (Film-making option only) | Learners may find it useful to create a Shot List to accompany their storyboard which enables learners to at a glance look at mise-en-scène requirements for each shot. |
| Digital Driving Test (Film-making option only) | Centres may permit learners to use their own equipment. Whether this is the case or not, centres may wish to conduct a Digital Driving Test to ensure the equipment is suitable and that the learner is able to use it. A template for the Digital Driving Test can be found on our Digital Resources Page. |
| Screenplay Drafts | Learners are encouraged to practise formatting of the screenplay in preparation for their screenplay production. This may include exercises such as writing an alternative ending for a film on the Specification in order to get to grips with the screenplay format. |
| Rough Cut (Film-making option only) | Learners should create a rough cut of their film as their first draft and be prepared to arrange a re-shoot of certain shots that did not work first time, or to get extra footage. |
Writing the Evaluative Analysis (750-850 words)

A Student’s Guide

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

Short Introduction:
Include a brief synopsis/outline of your film idea and main target audience.
What did you want to create in terms of visual style and genre?

PART 1: Genre
This section should focus on the genre of your production.

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

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

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

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

EXAMPLE: The film Let the Right One In inspired my production greatly. Oskar is an unconventional action hero type due to her small physique and shy personality. This makes an audience identify with the character more as she seems more realistic. This was one of my main aims in my portrayal of the character of Sam.

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

SCREENWRITING EXAMPLE: My character description of Sam when he is first introduced was ‘SAM, 16, dressed in all black, shuffles nervously into view’. This immediately gets empathy from the audience who are left wondering why Sam is so nervous. Introducing a meek and ordinary looking protagonist who then goes on to defy audience expectation is a common convention in the thriller genre, as it keeps the audience on their toes.
PART 2: Meaning and Response

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

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

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

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

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>Task</th>
<th>Yes</th>
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<tr>
<td><strong>Pre-Production</strong></td>
<td></td>
</tr>
<tr>
<td>Pre-production tasks undertaken (not assessed)</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 genre context</td>
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<tr>
<td>Production is 2 – 2.5 minutes long (video) OR Production is 800 – 1000 words long (screenplay)</td>
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<tr>
<td>Accompanying shooting script is complete — SCREENPLAY OPTION ONLY (1-2 pages of screenplay)</td>
<td></td>
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<tr>
<td><strong>Evaluation</strong></td>
<td></td>
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<tr>
<td>Evaluation is complete</td>
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<tr>
<td>Evaluation references other cinematic influences</td>
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</tr>
<tr>
<td>Evaluations reflects on how the production creates meaning and response</td>
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## Glossary

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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| Aesthetics         | The specific ‘look’ of the film. The film’s style.  
Consider the ‘sci-fi’ look created by a blue/green colour palette & low-key lighting in Joe Cornish’s *Attack The Block*, for example.  |
| Auteur             | From the French ‘author’. A director who has control over the style of the film.  
Consider Richard Ayoade’s authorial stamp on *Submarine* and his homage to the French New Wave through nostalgic, hand held footage and a faded colour scheme.                                                                                 |
| Cinematography     | Aspects of camera angles, distance and movement.  
Also a consideration of colour, lighting and texture of the footage.  
Consider the use of wide, sweeping, bleached-out landscape shots of the Australian bush in *Rabbit Proof Fence*, for example.                                                                                                           |
| Context            | When, where, how, and why the film is set.  
The time, place and circumstances.  
Consider that *Slumdog Millionaire* was made in Mumbai, India in 2008 and shows a dichotomy of life in India – poor, begging children living alongside others in wealth and safety, enjoying the latest technologies due to rapid globalization.                                    |
| Generic conventions| Methods, ingredients, things necessary for the style/category of film.  
Consider the use of spaceships, alien forms and communication devices in Spielberg’s *E.T.*  |
| Diegetic           | Sound that is part of the film world (car horns beeping, birds singing, telephones ringing).  
Consider Justin Hurwitz’s score that is played by the musicians in *Whiplash*.  |
| Non-diegetic sound | Sound added in post-production to create a certain atmosphere (sound FX to increase fear, music to underscore emotion).  
Consider the choral music which helps us understand Tsotsi’s redemption, for example.                                                                                                                                           |
| Genre              | The style or category of the film.  
Consider *Invasion of the Body Snatchers* as sci-fi, *Grease* as a musical but also newer genre categories like *Me, Earl & The Dying Girl* classified as a ‘dramedy’.                                                                                                                             |
| Iconography        | The images or symbols associated with a certain subject.  
Consider Gansel’s use of the wave action & how it mimics that of the Nazi party salute  |
| Indie/independent  | Film that is independent of the constraints of mainstream Hollywood.  
These films are often characterised by low budgets, location settings (rather than studio), (often) inexperienced directors and fairly unknown casts.  
Consider that *Juno* cost $7 million and was only Jason Reitman’s second feature film.                                                                                     |
<table>
<thead>
<tr>
<th>Key lighting (high and low)</th>
<th>Lighting design to create different light/dark ratios. High-key lighting is bright and produces little shadow, whereas low-key lighting is used to specifically create shadow and contrast. Consider the low-key lighting of Eli to create mystery in <em>Let The Right One In</em>.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mainstream</td>
<td>Popular, conventional, and/or part of a major film studio system. Consider Spielberg’s hugely successful work for Hollywood studio Universal Pictures’ production and distribution companies.</td>
</tr>
<tr>
<td>Mise-en-scène</td>
<td>Literally, ‘what is in the frame’: setting, costume &amp; props, colour, lighting, body language, positioning within the frame all come together to create meaning.</td>
</tr>
<tr>
<td>Motif</td>
<td>A dominant theme or recurring idea. Consider the recurring colour motif of a warm centre surrounded by cooler colours in <em>Song Of The Sea</em> echoing Ben’s childhood safety.</td>
</tr>
<tr>
<td>Plot</td>
<td>Different to story, plot is the narrative order that the story is told in.</td>
</tr>
<tr>
<td>Representation</td>
<td>The way that people, places and events are constructed.</td>
</tr>
<tr>
<td>Screenplay</td>
<td>Written by the screen writer, this document tells the story and will contain no camera direction.</td>
</tr>
<tr>
<td>Story</td>
<td>The ideas &amp; events of the narrative whole.</td>
</tr>
<tr>
<td>Shooting script</td>
<td>Written by the director &amp; cinematographer (not the screen writer), this script focuses on planning the camera shots &amp; other practical elements that will bring the screenplay to life.</td>
</tr>
<tr>
<td>Spectator</td>
<td>An individual member of the audience. Although we may view a film in the cinema together, the experience will be individual according to a range of factors.</td>
</tr>
</tbody>
</table>
Great overview of representation of gender:
http://www.bbc.co.uk/education/guides/zq6qsg8/revision

A very useful video essay on the representation of women in film:
https://www.youtube.com/watch?v=NMjL-w57BGo

An interesting starting point for discussion; if gender roles in films were swapped:
https://www.youtube.com/watch?v=Z6UUAE2CXXM

Canadian centre for digital literacy on representation:
http://mediasmarts.ca/digital-media-literacy/media-issues/gender-representation

Some of the links above are related directly to gender.

Graphic organisers:
https://www.teachervision.com/lesson-planning/graphic-organizer

http://www.enchantedlearning.com/graphicorganizers/
(Provides ideas-full page printable versions requires subscription)


Great overview of representation of ethnicity:
http://www.bbc.co.uk/education/guides/zwpx39q/revision

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

Great overview of representation of age:
http://www.bbc.co.uk/education/guides/zx6qsg8/revision

Good overview of representation of age:

Very useful article from The Guardian including clips:
https://www.theguardian.com/film/filmblog/2012/jul/04/what-films-best-portray-old-age

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

Excellent overview of narrative theory:
http://www.bbc.co.uk/education/guides/zqdhrdm/revision/3

There are many videos on YouTube which apply a film to a specific narrative theory. Video of genres with examples:
https://www.youtube.com/watch?v=FiUjPK4V_40

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

A detailed introduction to genre theory:
http://visual-memory.co.uk/daniel/Documents/intgenre/chandler_genre_theory.pdf

Some examples of shots that have distinct visual styles:
https://www.youtube.com/watch?v=xBasQG_6p40
https://www.youtube.com/watch?v=0uC7-RRdr4U
https://www.youtube.com/watch?v=RPB2U2dCFI4

Use of colour in storytelling:
https://www.youtube.com/watch?v=aXqFcNUWqX0

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

A useful PDF:
The Shot and Mise-en-Scene
King Solomon’s Mines (Bennett & Marton, USA, 1950)


Dokotum, O.O. (2011) "Ventriloquizing the 'Dark Continent': Myth in Compton Bennett and Andrew Morton's 1950 Adaptation of Rider Haggard's King Solomon's Mines (1885)" in South African Contemporary History and Humanities Seminar (342) (University of the Western Cape: Bellville, S.A.)


Arnold, J. (No Date) King Solomon’s Mines (1950), www.tcm.com/this-month/article/78841%7C0/King-Solomon-s-Mines.html


Analysis of the film’s context:


Raiders of the Lost Ark (Spielberg, USA, 1981)


**Review:**


**Analysis of religious imagery:**


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


**Analysis:**


**Grease (Kleiser, USA, 1978)**


BFI Screen Guide:


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

Simple psychological analysis of the characters (SLIDESHOW):


Student (AS) Analysis of the opening credits:


**Rear Window (Hitchcock, USA, 1954)**


**Witness (Weir, USA, 1985)**


Anon. (1986) "Interview with Peter Weir: Dialogue on Film" in American Film Magazine (#105), (American Film Institute: Los Angeles, USA), www.peterweircave.com/articles.articleh.html


Anon. (No Date) Witness —Analysis, dramatica.com/analysis/witness

**Rebel Without a Cause (Ray, USA, 1955)**


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


**Little Miss Sunshine (Dayton/Faris, USA, 2006)**


Martin, N (2012) "Little Miss America: An Ideological Analysis of "Little Miss Sunshine" in Cinesthesia (1:1), (Scholar Works, Grand Valley State University: Allendale & Grand Rapids, USA), scholarworks.gvsu.edu/cgi/viewcontent.cgi?article=1018&context=cine


Anon. (No Date) *Film Education: Little Miss Sunshine*, www.filmeducation.org/pdf/film/LittleMissSunshine.pdf


**Juno (Reitman, USA, 2007)**


**The Hurt Locker (Bigelow, USA, 2008)**


**Whiplash (Chazelle, USA, 2014)**


**Me and Earl and the Dying Girl (Gomez-Rejon, USA, 2015)**


**Rabbit Proof Fence (Noyce, Australia, 2012)**

A very detailed examination of the film. Recommended:


Video analysis:

https://www.youtube.com/watch?v=02GRS57aSc0

PDF of overview, context and activities:


‘Cheat Sheet’: A focus on themes and issues:


A ‘Study Guide’:


**Slumdog Millionaire (Boyle, UK, 2008)**

Detailed overview of film:

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

Blog posts, a broad analysis of the scenes in the film:

http://mitchellelling.blogspot.co.uk/2009/01/slumdog-millionaire-scene-by-scene.html

Overview of cinematography:

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

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


Film Education online resource:

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

Script:


Draft script:
**An Education (Scherfig, UK, 2009)**

A broad examination of film language:


Script:

http://www.pages.drexel.edu/~ina22/splaylib/Screenplay-An_Education.pdf

**District 9 (Blomkamp, South Africa, 2009)**

Context and Theme overview. Contains some activities:

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

Genre and Representation overview:

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

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

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

‘Teaching resource’ with approaches from different aspects of education:


A very detailed PDF of notes from a lecture on the film, covering a range of aspects:


**Song of the Sea (Moore, Eire, 2014)**

Into Film resource:

https://www.intofilm.org/resources/160

Detailed analysis of key aspects of the film including many screen shots:


Context of folklore and myth within the film:

http://filmcentralen.dk/files/mythological_and_folkloric_references_final.pdf
Astonishingly detailed and vast range of resources direct from the production company. However, requires a subscription:

https://itsoncraft.com/films/song-of-the-sea/

*Spirited Away (Miyazaki, Japan, 2001)*

‘Study Guide’. Very accessible and offers plenty of exercises and activities as well as background and production detail.


SparkNotes:

http://www.sparknotes.com/film/spiritedaway/

Useful resource pack with many activities and plenty of information on characters and narrative:


A short PDF resource that contains questions for comprehension and broad analysis of characters:


Film Education guide:


*Tsotsi (Hood, South Africa, 2005)*

A very detailed and very impressive analysis of the narrative. Recommended:


Scans from BFI book on Tsotsi:

https://www.slideshare.net/judithgunn/teaching-tsotsi-notes

Very detailed resource from Film Education:


Incredibly detailed production notes from Miramax:

http://www.hollywoodjesus.com/movie/tsotsi/notes.pdf

*Let the Right One In (Alfredson, Sweden, 2008)*

Brief overview from FilmClub:

Film Education resource focusing on genre and narrative:

http://www.filmeducation.org/pdf/film/LetTheRightOneIn.pdf

Detailed and film language focused analysis of a key scene:

http://www.mediastudentsbook.com/content/reading-sequence-let-right-one

Interesting example analysis:

https://www.slideshare.net/oliviawarnerhorror/group-essay-on-let-the-right-one-in

Screenplay transcript of dialogue:


**The Wave (Gansel, Germany, 2008)**

Director interview:

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

Full Study Guide


**Wadjda (Al-Mansour, Saudi Arabia, 2012)**

IntoFilm guide. Includes PDF when signing up for free:

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

Brief resource from FilmClub:


Interesting and useful PDF with a range of key aspects of context, vocabulary and activities:


Detailed case study in narrative and representation:


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

**Attack the Block (Cornish, UK, 2011)**

BFI resource on representation and genre:


Film Education resource:

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

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

https://www.intofilm.org/resources/1094

IntoFilm resource on cultural identity:


**Submarine (Ayoade, UK, 2010)**

Brief PDF on key themes and content warning/discussion points:


Film Education 'study notes':


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

Highly recommended:


**My Brother the Devil (El Hosaini, UK, 2012)**

Short PDF from BFI with key production details and some questions for pre and post viewing:


Short PDF from FilmClub with some details about themes and narrative with some questions for pre and post viewing:
Article on the making of My Brother the Devil by the Director, Sally El Hosaini

**Skyfall (Mendes, UK, 2012)**

Interesting resource from OCR Film Studies.

Incredibly detailed and thorough analysis. Very long, very detailed. Recommended:
http://lessonbucket.com/study-guides/skyfall/scene-by-scene/

Superb analysis of the opening scene. Invaluable website, excellent resource:
http://www.artofthetitle.com/title/skyfall/

Very basic resource with much more of a slant on inclusion, narrative and key vocabulary:
http://www.lessonsonmovies.com/p/skyfall.pdf

**Brooklyn (Crowley, UK, 2015)**

Into Film resource; short PDF with activities. Free account needed:
https://www.intofilm.org/resources/1100

Long interviews with Saoirse Ronan, touching on production details:


Script:
http://downloads.bbc.co.uk/writersroom/scripts/Brooklyn-Shooting-Script.pdf

Facebook page: consistently insightful and detailed marketing examples:
https://www.facebook.com/BrooklynMovie/
### Appendix 1 – Shot by Shot breakdown

**Shot by Shot Breakdown Sequence Analysis Sheet**

<table>
<thead>
<tr>
<th>Shot no.</th>
<th>Camera Framing</th>
<th>Description of action</th>
<th>Significance/Effect/ Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>3.</td>
<td></td>
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<tr>
<td>4.</td>
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<tr>
<td>5.</td>
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<tr>
<td>6.</td>
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<td>7.</td>
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<td>8.</td>
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<tr>
<td>9.</td>
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<tr>
<td>10.</td>
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<td></td>
<td></td>
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<tr>
<td>11.</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>12.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
How is the character of **OLIVER** represented?

<table>
<thead>
<tr>
<th>Appearance</th>
<th>Behaviour/Actions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>STEREOTYPICAL MALE</th>
<th>DIFFERENT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

How is **JORDANA** represented?

<table>
<thead>
<tr>
<th>Appearance</th>
<th>Behaviour/Actions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>STEREOTYPICAL FEMALE</th>
<th>DIFFERENT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Question</td>
<td>Answer</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>Have you seen characters like Oliver &amp; Jordana in any other teen films?</td>
<td></td>
</tr>
<tr>
<td>How are Oliver’s mum and dad represented?</td>
<td></td>
</tr>
<tr>
<td>Lloyd Tate</td>
<td></td>
</tr>
<tr>
<td>Jill Tate</td>
<td></td>
</tr>
<tr>
<td>Note down the colours used in two scenes and what meaning they generate:</td>
<td></td>
</tr>
<tr>
<td>Scene 1</td>
<td></td>
</tr>
<tr>
<td>Scene 2</td>
<td></td>
</tr>
<tr>
<td>What other films, books and TV shows does this film remind you of?</td>
<td></td>
</tr>
</tbody>
</table>
Write a list of words describing the mood of the film

<table>
<thead>
<tr>
<th>Word 1</th>
<th>Word 2</th>
<th>Word 3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
**Juno** (Directed by Jason Reitman) 2007: Analyzing Sequences

### 1. OPENING SEQUENCE

How are we introduced to the two main characters? Think in terms of *mise-en-scène*.

<table>
<thead>
<tr>
<th>JUNO (The Outsider/Misfit)</th>
<th>BLEEKER (The Jock)</th>
</tr>
</thead>
</table>

Are the characters represented as **typical** teenagers? (Clue in brackets)

<table>
<thead>
<tr>
<th>JUNO (The Outsider/Misfit)</th>
<th>BLEEKER (The Jock)</th>
</tr>
</thead>
</table>

### 2. INTRODUCTION TO THE LORINGS

What images are used to introduce the Lorings? What do the images **signify** to the audience?

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
</table>


What devices are used make the audience think there may be problems in the relationship between the Lorings?

|カメラ |  |
|設定、照明及び色 |  |
|衣装、髪及びメイクアップ |  |

3. THE END

Is the ending positive or negative for the female & male characters and why:

|女性（ジュノ、ヴァネッサ） |  |  |
|男性（ポールイ、マーク） |  |

In what ways is this film conventional for an indie film? How does it differ from Hollywood teen films?
### Juno – Revising the Key Elements

#### 1a. Mise-en-scène: Describe the appearance/mood/feel of the following locations:

<table>
<thead>
<tr>
<th>Location</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Juno’s home</td>
<td></td>
</tr>
<tr>
<td>The Lorings home</td>
<td></td>
</tr>
</tbody>
</table>

#### 1b. Mise-en-scène: Costume, Hair & Make Up

How are these characters represented:

<table>
<thead>
<tr>
<th>Character</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Juno</td>
<td></td>
</tr>
<tr>
<td>Bleeker</td>
<td></td>
</tr>
</tbody>
</table>

#### 2. Camera: Collect and insert screengrabs of the following shot-types, commenting on their meaning/significance

<table>
<thead>
<tr>
<th>Shot Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>POV</td>
<td></td>
</tr>
<tr>
<td>LS</td>
<td></td>
</tr>
<tr>
<td>MS</td>
<td></td>
</tr>
</tbody>
</table>
3. **Editing**: Note down 3 different editing styles used in *Juno* and what they mean (Montage/Straight Cut/Dissolve/Fade/Wash/Montage/Fast/Slow Motion/Parallel Editing)

1. 

2. 

3. 

4. **Sound**: Note instances of the following techniques:

   **Diegetic Sound**: 

   **Non-Diegetic Sound**: 

   Does the film have a score or soundtrack?: 

Appendix 5: Analysing Key Elements

ANALYSING SOUND

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

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

TIP

When preparing your analysis, it may help to:

1. List all the sounds in the extract
2. Identify the correct term for each of the sounds (i.e. On-Screen Diegetic)
3. Think how the sounds ADD MEANING to the sequence
Appendix 6: Screengrab Analysis (Grease Example)

Stills Analysis Sheet
Use the stills provided to comment on the following:
- Shot types
- Mise-en-scène (Costume, hair and makeup, setting and props)
- Representation of masculinity

© Paramount Pictures.
These images are used for critical analysis under the fair dealings policy.
Appendix 7

Specialist Writing Option A:

‘Finding the Frame’

[Adapted from The Filmmaker’s Eye: Learning (and breaking) the rules of cinematic composition (pp.1-3) by Gustavo Mercado, 2010, Focal Press]

A key convention of visual storytelling is that anything and everything that is included in the composition or frame of a shot is there for a specific purpose. This is necessary for an audience to understand the story they are watching.

The framing of a shot conveys meaning through the arrangement of visual elements. These include camera distance and angle, what should be included and excluded from the frame and which elements should dominate. These elements then create the meaning to be conveyed by the shot. The process is called ‘composition’.


© Paramount Pictures. This image is used for critical analysis under the fair dealings policy.

Take a look at the shot above taken from The Godfather (1972). It is an extreme long shot that shows a car parked on a deserted road with someone in the back seat pointing a gun at someone in the front seat. In the distance, the Statue of Liberty is visible above a bank of wild grass. This seemingly simple composition has a very clear meaning: someone is being murdered inside a car on a deserted road. But, if everything in the frame is meant to be meaningful and necessary to understand the story, then why is the Statue of Liberty part of the composition of this shot? Is it there simply to establish the location of the murder? Why is it so distant and tiny in the frame? You will see that the statue is facing away from the car where the murder is taking place. Could this be a meaningful detail? If it is in the frame, then everything about it, from its placement to the angle from which it was shot has to be
meaningful. The inclusion of the Statue of Liberty from that particular angle, at that particular size and placement in the frame conveys much more than the murder of the man inside the car. Think about what the inclusion of such a recognisable symbol of freedom, hope and the American Dream says about the killing of the man in the car.

A strategy to decoding the meaning of a composition or frame is to identify the themes that lie at the heart of the film, its essence, and its core ideas. Effective stories have strong core ideas that add emotional depth, allowing the audience to connect with the film. For example *Rocky* (1976) tells the story of one man's fight for the boxing heavyweight championship, only this isn't what the story is about. Rocky is about one man's struggle to 'be somebody'; to gain self-respect and the respect of others. The composition behind every shot supports this theme. For example, the placement of the character within the film matches his journey towards self-respect, so that he is placed off centre in unbalanced compositions at the start of the film and central to the frame or larger within the frame as he becomes stronger and more confident.

Every shot counts no matter how inconsequential it may seem.
Appendix 8

Specialist Writing Option B:

**'What Makes a Film Independent?'**

[Adapted from *Studying American Independent Cinema* (pp. 18-19), by Rona Murray, 2011, Auteur]

Independent cinema can be, and has been, defined as **something that strays artistically from the norm**. As Geoff King defines it "industrial factors are important, but do not provide the only grounds for definition of the particular varieties of film-making to which the label 'independent' has most prominently been attached in recent decades". Arguably, for example, **independent cinema does not need to adhere to generic patterns** since it is not expected to deliver their certain pleasures. In many independent films, genre is a more fluid concept. Genre in mainstream cinema structures our expectation and provides us with cinematic pleasures based on its 'repertoire of elements'. Genres are sold to us (through the advance publicity) as a guaranteed set of pleasures – narrative, visual style of set pieces, stars. Independent cinema, as part of our definition, does not need to adhere to those guarantees because it has less of a need to deliver a mass audience (albeit, as we saw above, the pressure to produce breakout successes increased). Therefore, genre tropes and signifiers can be subverted to challenge the ideologies contained implicitly within them. Similarly, narrative expectations do not always need to be met. **The audience for independent cinema specifically takes pleasure in these disruptions of expected enjoyment to find a more subversive and oppositional position outside of the norms.** This can be part of an audience’s wish to position themselves by their consumption of products.

Against this is the example (often quoted) of something like *My Big Fat Greek Wedding* (2002). Defined purely by its financing this is an independent film, yet it is often quoted as an example of how a purely economic definition draws in a mainstream narrative and genre. It is institutionally an independent production, but it is 'spiritually' and structurally a piece of mainstream cinema. Without wanting to denigrate its achievement and the genuine commercial leap of faith films like this take (especially casting the writer, Nia Vardalos, rather than a Hollywood performer to take the lead). American independent cinema, therefore, is defined for our purposes as a form of cinema that may usually be financed outside of the studio system, but which generally **challenges this cinematic form artistically and looks to create something individual in either its aesthetics or its ideological viewpoint, or both.**
Little Miss Sunshine: A 'feel good' smart film

(Excerpt) Adapted from 'Mapping Contemporary Cinema' by Kristof Zetenyi (2009)

Little Miss Sunshine comes from the new genre called 'smart cinema'. 'Smart cinema' emerged in the 1990s and uses irony and black humor and has an overall gloomy outlook. These films are marketed in direct opposition to mainstream Hollywood products, as 'smarter', 'artier', and more 'independent'. The emergence of 'smart cinema' goes back to the mainstream success of television shows such as South Park (1997-ongoing) and The Simpsons (1989-ongoing), which openly criticise aspects of life and popular culture. This gave rise to 'smart cinema', in which dark, clever comedies showcase disaffection and boredom, as seen in films such as Napoleon Dynamite (2004) and the work of Wes Anderson for example.

Depicting an emotionally dysfunctional white middle-class nuclear family in a bid to criticise traditional American values further conforms Little Miss Sunshine to the template of smart cinema.

The film begins with a close-up on two dreamy eyes framed with glasses watching and re-watching the crowning of Miss America on television. The camera changes view-point, unveiling Olive, a chubby, slightly unappealingly looking eight year-old practicing the winning reaction of a beauty queen in the living room of a modest home. The camera shifts rapidly again, now framing Olive from behind, positioning her such that she seems to shrink compared to the beauty queen on the huge screen, suggesting that the film will play on this unlikely character's unlikely dream. The voice from the next scene cuts in early: “There are two kinds of people in this world, winners and losers.” With such a dramatic effect, the viewer instantly registers which group to classify Olive into, marking the film's commitment to a deeply ironic tone.

At its core, Little Miss Sunshine would seem to present a fairly conventional narrative of triumph over adversity. The film focuses on Olive’s struggle to fit in and succeed as a beauty queen contestant, but it is important to note that there is no conventional happy ending. Olive is slightly overweight, has no talent as a dancer, and fails in her quest. That said, the film layers all the trappings of a happy ending onto these narrative events. The bringing together of the Hoovers as a loving family unit replaces the more obvious goal of winning the beauty pageant. The epic journey of the VW campervan is the symbolic journey of the individual who keeps pursuing an unattainable dream on a road paved with markers of weakness and signs of failure. Dwayne sums up the film’s underlying principle when he states, “Life is one f**king beauty contest after another… Do what you love, and f**k the rest!” The last scene of the film, in which the whole Hoover family gets on the stage of the beauty pageant’s Talent Competition, in support of Olive, is particularly striking in its joyous commitment to laughter in the face of difficulty.

By these means, the film maintains its 'indie' feel while also violating one of the unwritten taboos of 'indie' filmmaking—it has a happy ending. The film intertwines the
dark, grim elements of smart cinema with a lighthearted atmosphere full of life and sunshine. *Instead of the usual indie fare* *Little Miss Sunshine* *is designed to make you feel better about yourself.*
Specialist Writing Option C: Film Criticism

**Me and Earl and the Dying Girl**

**Peter Debruge, Variety, September 2015**

Anyone who buys a ticket to a film called *Me and Earl and the Dying Girl* goes in fully expecting to cry. It’s sort of a given. The surprise, then, is the laughter: the near-constant stream of wise, insightful jokes that make it so easy to cosy up to characters dealing with a tough emotional situation. The story of a high-school senior forced to befriend a classmate who has just been diagnosed with leukaemia, and the sincere, nonsexual connection that forms as a result.

Director Gomez-Rejon pushes the envelope with his dynamic camerawork and framing, but pulls back where others might have gone heavy, downplaying the sentimentality and music (from Brian Eno). *Me and Earl and the Dying Girl* is the kind of movie that defies formulas, takes risks and resonates on a deeper level than the studio-made stuff. Greg Gaines (Thomas Mann) is just the type of teenager who appreciates such movies.

His isn’t the first “I’m with cancer” story to come along in recent years, although this one doesn’t want to jerk tears. Rather, Gomez-Rejon and Andrews are determined to earn them — and they do, by making us care about the characters, starting with Greg. He’s a familiar enough guy, played by a normal-looking actor with all the awkwardness we all feel in high school. Greg’s coping mechanism is to make superficial friendships with all the different social cliques in school. He’s good at telling people what they want to hear, but not so great at real human interaction. He’s especially terrified of girls, which makes the request from his mother (Connie Britton) to visit Rachel (Olivia Cooke) a particularly challenging one. Rachel doesn’t have any more interest in receiving pity than Greg does in doling it out, which explains how the two kids, who would never be friends under normal circumstances, manage to shift the focus to other things.

Compared with last summer’s *The Fault in Our Stars*, which Josh Boone directed with almost no sense of personal style, “Girl” practically erupts with technique: The camera hardly ever sits still, offering odd wide-angle perspectives and panning in big, self-conscious manoeuvres with nearly every shot. Such a flashy approach comes at enormous risk, obviously, since it draws attention to all the clever surface choices when we should really be trying to focus on the connections being made onscreen. There are two scenes in particular where the jokes cease and these two fragile humans are allowed to reveal their true emotions, which serve to define the movie, in place of all those showy moments when the camera is busy rotating sideways as Greg walks to school or following him from the living room upstairs in one elaborately choreographed gesture. Still, Gomez-Rejon’s tricks should help distinguish the film in the minds of those young viewers impressed by such innovative flourishes.
"Girl" would not have worked had the team not found the right Greg. The story demands someone with enough insight into other people’s personalities that he can size them up in an instant, but not so much that he comes off as a jerk. Blending wit and modesty, Mann fits the bill, coming across as an overgrown kid with a good heart, but virtually no practice in relating to others — which is perhaps the thing that makes his experience so profoundly relatable.
Specialist Writing Option C: Film Criticism

*The Hurt Locker as Propaganda*

Tara McKelvey, *The American Prospect, July 2009*

For a supposedly anti-war film, Kathryn Bigelow's *Hurt Locker* serves as a rather *effective military recruiting tool*.

An Iraqi butcher holds a cell phone as he stands near the site of a bomb — or an improvised explosive device (IED), as it is known. The Americans shout at the butcher to put the phone down and point their guns. He smiles and waves back, nodding his head reassuringly to show them everything is fine. Then he presses a button on the cell phone and detonates a bomb, killing one of the soldiers.

From that point on, *you, as viewer, sympathise with the soldiers* as they travel along dangerous roads and walk through Baghdad's narrow allies, seeing all of the Iraqi men, women and children around them as potential terrorists. Just as American horror movies shifted at some point in time and invited the moviegoer to take on the point of view of the killer tracking down the victim, rather than the perspective of the victim fleeing from a psychopath, *The Hurt Locker* places the viewer squarely in the mindset of a soldier on the verge of shooting someone.

*The Hurt Locker* shows the paranoia, rage, and brutal recklessness of soldiers trapped in the downward death spiral of the Iraq war — the American soldiers fighting the very people they had once attempted to liberate. *It sets itself up as an anti-war film.* It opens with Chris Hedges' quote, "War is a drug," Yet for more than two hours, the film presents Baghdad's combat zone with excitement and drama. In one scene, a bomb-defuser, Staff Sgt. William James (Jeremy Renner), searches for a detonator in a car loaded with explosives, and later he tries to save an unfortunate Iraqi man who has been forcibly strapped with homemade bombs. The tense moments are set to creepily compelling music and the cinematography captures the beauty that is found in the desert landscape and even in the casing of a bullet. *It is easy to understand why the soldier, William James, would take so much pleasure in his work as a daredevil bomb-defuser in Iraq,* and find so little to be happy about in the difficult, messy world of America when he comes home.

Back in the United States, James finds himself in a supermarket aisle, trying to decide between Lucky Charms and Cheerios. He stares at those brands and then at dozens of others on the shelves, feeling overwhelmed by the dizzying array of breakfast cereals, in a scene of American consumerism gone mad. He then spends part of the day cleaning soggy leaves out of the gutter of his house. It is a *dull, dreary world.* A moment later, however, a soldier is shown striding down a wide, dusty Iraqi road in a NASA-like bomb suit, filled with a sense of purpose, courage, and even nobility that does not exist in suburban America.
The film draws a sharp contrast between the tedium of American life, with its grocery-shopping, home repairs, and vapid consumerism, and the heart-pounding drama of the combat zone in Iraq. The fact that the war itself seems to have little point fades into the background. For all the graphic violence, bloody explosions and, literally, human butchery that is shown in the film, *The Hurt Locker* is one of the most effective recruiting vehicles for the U.S. Army that I have seen.
Appendix 12

Specialist Writing Option C: Film Criticism

**Whiplash, Men & Masculinity**

Tom Beasley, The Popcorn Muncher.com, January 2015)

Much was made in the media about the noticeable maleness of the Academy Awards this year. Not a single woman was nominated for either Best Director or Screenplay. But more than that, the Oscars 2015 was dominated by films about men and about masculinity itself.

Damien Chazelle’s exhilarating drama *Whiplash* tells the story of Andrew (Miles Teller) as he struggles to become the lead drummer in his music school’s decorated jazz band, run by tyrannical musician Fletcher (JK Simmons). Andrew practises hard and knows he’s pretty good, but he needs to be validated. His mother left when he was young, so Andrew has been brought up without a female figure in his life. He craves approval, but has a somewhat sterile relationship with his father, who doesn’t seem to understand what Andrew is doing. The notion of being approved by Fletcher – a recognised alpha male – excites Andrew to the degree that he is prepared to do just about anything.

Fletcher represents everything that Andrew idealises. He’s a whirlwind of acid-tongued testosterone and is 100% sure of his talent. Fletcher doesn’t need validation from anyone because he sits at the top of the food chain – both in terms of music and masculinity. **Even Fletcher’s appearance is one of masculine performance. He is stripped down, in terms of his shaven head and his plain black clothing, with no sort of flourish upon his body.** For Fletcher, there’s no need for the kind of style-conscious appearance so favoured by the modern “metrosexual” man. Notably, Andrew is a baby faced youngster who seems unkempt in appearance. He doesn’t have the same focus as Fletcher.

Andrew’s acceptance into Fletcher’s band early on in *Whiplash* marks, in his view, his seat at the table of masculinity. **It is significant that merely being a member of the band transforms Andrew from a distant loner to the arrogant man who immediately attempts to enter into a relationship with Nicole (Melissa Benoist).** Andrew believes that being in a relationship is a part of his duty as a man and so he simply asks for a date from the only girl he ever meets – the box office girl at the cinema he regularly visits.

Nicole is nothing but lovely to Andrew. However, he decides to give her the chop when he realises that she impedes his path to success. **For Andrew, his first real female connection is nothing more than a distraction from his work at winning the approval of the uber-macho Fletcher.** When he realises that his relationship with Nicole is an inessential part of his masculine performance, he sees no reason to keep it going. For Andrew, it was never about love – or even lust.

**Critics have bemoaned the underwritten nature of Nicole’s role in Whiplash and it is irksome in such a male-dominated awards year, but her character in the film is a reflection of how the protagonist sees her.** For Andrew, just like every other kind of human connection, she’s barely a human being and merely a utility on his path to masculine utopia.
Masculinity becomes a performance and a competition between two figures battling to out-alpha the other is the film’s finale. In an attempt at revenge for Andrew making a complaint about Fletcher’s treatment, the latter sets him up for a fall at an important concert. After initially fleeing the stage, Andrew returns and defiantly leads the band himself, defying Fletcher’s authority and indeed his masculinity. The final sequence focuses on how masculine conflict can turn abruptly into magic - the two men go from full-blooded war to grudging respect in the space of a single scene. Andrew finally succeeds in earning the respect of Fletcher by beating him at his own game. **He proves that he can hold his own in a masculine arena by taking on the alpha. In that scene, Andrew finally succeeds in achieving his own personal masculine utopia.**
Appendix 13

Specialist Writing Option C: Film Criticism

**Juno – Get Real**

*(Excerpt)* Jim DeRogatis, Chicago Sun Times, January 2008

'Perfection in every aspect of the film', said the San Francisco Chronicle. 'Not a single false note', crowed The New Yorker. 'Just about the best movie of the year,' said Roger Ebert, 'for a while you wonder if this story of a pregnant teenager's coming of age will exhaust you with cleverness but by the end you've fallen in love with the thing.'

Well, no: as an unapologetically old-school feminist, the father of a soon-to-be-teenage daughter, a reporter who regularly talks to actual teens, and a plain old moviegoer, I hated, hated, hated this movie. A few of my many problems:

*The notion that kids — even smart and sarcastic ones — talk like Juno is a lie* only thirtysomething filmmakers and fiftysomething movie critics could buy. You want accurate wisecracking high-school dialog? You won't find it here. As Juno says, 'honest to blog!'

*Are we really supposed to believe that a girl as intelligent and self-empowered as Juno, when determining the time to lose her virginity via a planned encounter with her best friend, neglects to bring birth control?* Or that her endearingly human parents, no matter how non-judgmental, accept the news of her pregnancy so nonchalantly? And why doesn't anybody, including the father, respectfully ask the ever-sneering Juno her reasoning for having the baby and giving it up for adoption?

I lived in Minneapolis, where the film is set, in the early '90s, and every day on my way to work, I passed a women's clinic besieged by angry protesters determined to deny its patients access. It was no laughing matter, and regardless of your personal opinion, the clinicians, the patients and even the protesters all deserve more complex, nuanced and thoughtful portraits than the simplistic and insulting caricatures drawn by screenwriter Diablo Cody.

*We can debate whether the message of "Juno" is anti-abortion and therefore anti-woman, despite its post-feminist surface.* But given its sickly-sweet indie soundtrack, there's no arguing that the movie is anti-rock, at least if we still define rock as an honest expression of youthful rebellion.

We're encouraged to see Bateman/Jason Loring as hopelessly immature — unlike representations such as Seth Rogen in "Knocked Up", who responds to the unplanned pregnancy by turning from loser to SuperDad in the space of 90 minutes — because he bails on his obviously troubled marriage when he decides he isn't ready for fatherhood. His stunted growth is illustrated by the fact that he's nostalgic for alternative rock, and he regrets quitting his touring underground band to write commercial jingles.

In the end, in a topsy-turvy movie universe where the teen heroine struts like John Travolta in "Saturday Night Fever," clearing a path in her high school hallway with a pregnant belly she treats as the ultimate outsider status symbol, *Bateman's Loring actually can be seen as a more honest* and genuinely rebellious character than Juno.