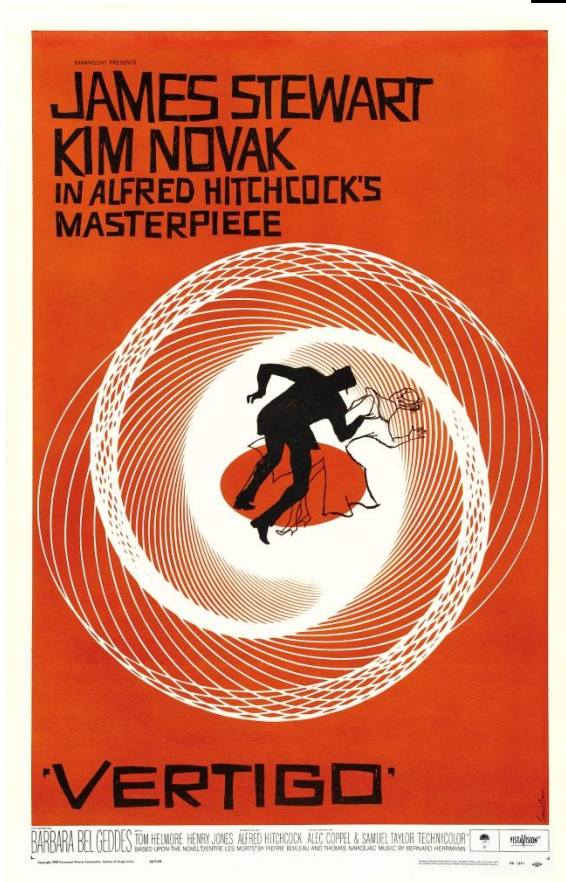


# Welcome to Film Studies



Select **Slide Show/From Beginning** to hear the course overview



## Overview of Specification Components

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

<b>Component 1 – Varieties of film and filmmaking</b>  Section A: Hollywood 1930 – 1990 (comparative study) Section B: American film since 2005 (two film study) Section C: British film since 1995 (two film study)	35% (120 marks)  40 marks 40 marks 40 marks
<b>Component 2 – Global filmmaking perspectives</b>  Section A: Global Film (two film study) Section B: Documentary Film Section C: Film Movements – Silent Cinema Section D: Film Movements – Experimental Film (1960 – 2000)	35% (100 marks)  40 marks 20 marks 20 marks 20 marks
<b>Component 3 – Production</b>  Non-exam assessment  Option 1: Short Film <b>OR</b> Option 2: Screenplay (& 20 frame digital storyboard) Evaluative Analysis (1600-1800 words)	30% (60 marks)    40 marks 20 marks



# Core Study Areas

## 1. The key elements of film form

There are four elements of film language to be studied:

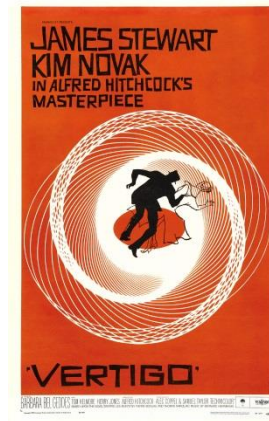
- Cinematography (camera and lighting)
- Mise-en-scene
- Editing
- Sound
- Performance

## 2. Meaning and Response

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

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

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





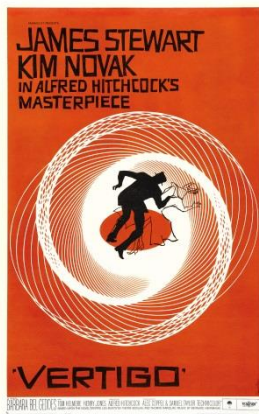
## Teaching the Specialist Study Areas

The following provides an overview of specialist study areas which will be considered in relation to specific film topics:

<b>Component 1 Topics</b>	<b>Specialist Study Area(s)</b>
Section A: Hollywood 1930 – 1990*	Auteur
Section B: American film since 2005	Spectatorship Ideology
Section C: British film since 1995	Narrative Ideology
<b>Component 2 Topics</b>	<b>Specialist Study Area(s)</b>
Section A: Global film**	Core study areas only
Section B: Documentary film	Critical debates Filmmakers' theories
Section C: Film Movements – Silent cinema	Critical Debates
Section D: Film Movements – Experimental film	Narrative and alternative forms of narrative Auteur

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





## Component 1: Varieties of film and filmmaking

Written Exam: 2 ½ hours

35% of qualification

### Section A: Hollywood 1930-1990

#### Comparative Study

**Studies in relation to:** Core study Areas focussing on context & Auteur

**Marks:** 40

**Time:** 50mins

Set Text(s)	Group	Study Area Description
Vertigo (Hitchcock, 1958)	1: Classical Hollywood (1930-1960)	The key elements of film form Meaning & response The context of film <b>Auteur</b>
One Flew Over The Cuckoo's Nest (Forman, 1975)	2: New Hollywood (1961-1990)	The key elements of film form Meaning & response The context of film <b>Auteur</b>
Sample Assessment Material (SAMS)		
1. (a) or	Compare how far your chosen films reflect the auteur signature features of their filmmakers. [40]	
1. (b)	Compare how far your chosen films reflect their different production contexts. [40]	





## Component 1: Varieties of film and filmmaking

**Written Exam:** 2 ½ hours  
35% of qualification



**Section B:** America film since 2005

**Two-film study**

**Studies in relation to:** Core study Areas, spectatorship & ideology

**Marks:** 40

**Time:** 50mins

Set Text(s)	Group	Study Area Description
La La Land (Chazelle, 2016)	1: Mainstream American film	The key elements of film form Meaning & response The context of film <b>Spectatorship</b> <b>Ideology</b>
Boyhood (Linklater, 2015)	2: Contemporary American Independent film	The key elements of film form Meaning & response The context of film <b>Spectatorship</b> <b>Ideology</b>
Sample Assessment Material (SAMS)		
2. (a) or	How far do your chosen films demonstrate a constant shift between passive and active spectatorship? Refer in detail to at least one sequence from each film. [40]	
2. (b)	How far do your chosen films demonstrate the importance of visual and soundtrack cues in influencing spectator response? Refer in detail to at least one sequence from each film. [40]	





## Component 1: Varieties of film and filmmaking

Written Exam: 2 ½ hours  
35% of qualification



### Section C: British film since 1995

Two-film study

Studies in relation to: Core study Areas, narrative & ideology

Marks: 40

Time: 50mins

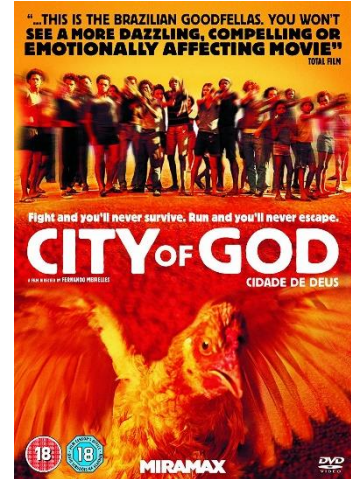
Set Text(s)	Group	Study Area Description
Trainspotting (Boyle, 1996) & This is England	British film	The key elements of film form Meaning & response The context of film <b>Narrative</b> <b>Ideology</b>
Sample Assessment Material (SAMS)		
3. (a) or	How useful <u>has</u> an ideological critical approach been in understanding the narrative resolution of your chosen films? [40]	
3. (b)	How useful <u>has</u> an ideological critical approach been in understanding binary oppositions in the narratives of your chosen films? [40]	





## Component 2: Global Filmmaking Perspectives

Written Exam: 2 ½ hours  
35% of qualification



### Section A: Global Film

#### Two-film study

Studies in relation to: Core study Areas **Marks: 40**

Time: 60mins

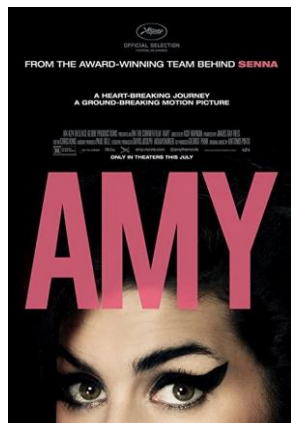
Set Text(s)	Group	Study Area Description
Pans Labyrinth (Del Toro, 2006) Spain	1: European Film	The key elements of film form Meaning & response The context of film
City of God (Mereilles, 2002) Brazil	2: Outside Europe	The key elements of film form Meaning & response The context of film

### Sample Assessment Material (SAMS)

1. (a) or	With close reference to the <b>two</b> films you have studied, explore how <b>either</b> performance <b>or</b> mise-en-scene create meaning. [40]
1. (b)	With close reference to the <b>two</b> films you have studied, explore how <b>either</b> editing <b>or</b> sound create meaning. [40]

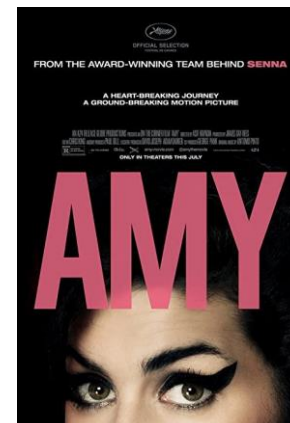






## Component 2: Global Filmmaking Perspectives

Written Exam: 2 ½ hours  
35% of qualification



### Section B: Documentary Film

One film study

**Studies in relation to:** Core study Areas (1-3), critical debates (8) & Filmmakers Theory (9)

**Marks:** 20

**Time:** 30mins

Set Text	Group	Study Area Description
Amy (Kapadia, 2015) UK	Documentary Film	The key elements of film form Meaning & response The context of film <b>Critical Debates</b> <b>Filmmakers' Theory</b>

### Sample Assessment Material (SAMS)

2. (a) or	Apply <b>one</b> filmmaker's theory of documentary film you have studied to your chosen documentary. How far does this increase your understanding of the film? [20]
2. (b)	'Portable, digital cameras, digital sound recording equipment and non-linear digital editing have had a very significant impact on documentary film.' How far has digital technology had an impact on your chosen documentary film? [20]

## Component 2: Global Filmmaking Perspectives

**Written Exam:** 2 ½ hours  
35% of qualification

### Section C: Film Movements - Silent Cinema

**One-film study**

**Studies in relation to:** Core study Areas (1-3), critical debates (8)

**Marks:** 20

**Time:** 30mins

Set Text(s)	Group	Study Area Description
Sunrise (Murnau, 1927)	Silent Cinema	The key elements of film form Meaning & response The context of film <b>Critical Debates</b>
<b>Sample Assessment Material (SAMS)</b>		
3. (a) or	Discuss how far your chosen film or films reflect aesthetic qualities associated with a particular film movement. [20]	
3. (b)	Discuss how far your chosen film or films reflect cultural contexts associated with a particular movement. [20]	



### Section D: Film Movements - Experimental Film (1960-2000)

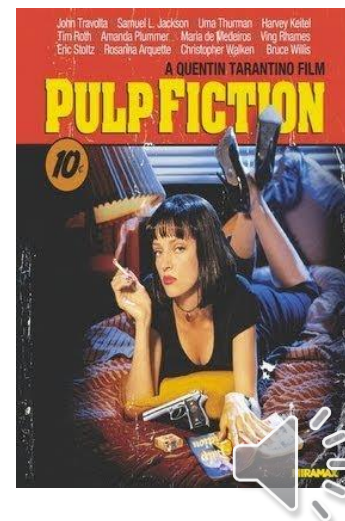
**One-film study**

**Studies in relation to:** Core study Areas (1-3) (& terminology), narrative (5) & auteur ()

**Marks:** 20

**Time:** 30mins

Set Text(s)	Group	Study Area Description
Pulp Fiction (Tarantino, 1994) US, Postmodern film in the 1990's	Experimental Film	The key elements of film form Meaning & response The context of film Narrative Auteur
<b>Sample Assessment Material (SAMS)</b>		
4. (a) or	Explore how far your chosen film or films are experimental in challenging conventional approaches to narrative. [20]	
4. (b)	Explore how far cinematography contributes to the 'experimental' identity of your chosen film. [20]	



## 2.3 Component 3

### Production

Component at a glance	
Production Options	Evaluative Analysis
Option 1: Short Film (4 - 5 minutes)	Written Evaluation (1600 – 1800 words)
Option 2: Screenplay for a short film (1600-1800 words)	
40 marks	20 marks

#### Production brief

Learners are required to create an **individual** production consisting of:

#### ***EITHER***

- (i) a short film of between **4 and 5 minutes** which includes **one** of the following:
- a narrative twist
  - a narrative which begins with an enigma
  - a narrative which establishes and develops a single character
  - a narrative which portrays a conflict between two central characters.



# Expectations

- Independent
- Organised
- Punctuality
- Homework
- Hard work!!





# Questions!

