



EDUQAS A Level Film Studies Introduction

Course expectations

- ❖ Attend all lessons
- ❖ Complete all homework (let us know in advance if you need support)
- ❖ Engaged and independent learners
- ❖ Wider reading and wider watching
- ❖ Organisation:
 - A lever arch file that you can use for notes, booklets and bulky handouts (you will get lots!). This should be organised in sections (using dividers) for each of the 11 films.
 - Bring your file to every lesson (though you may use a smaller file to bring to lessons that you can add to a bigger file at home)

Welcome to A Level Film Studies.

- You will study a range of different films made in several different countries.
- You will learn about the techniques filmmakers use to create meaning in their films and communicate with audiences.
- You will learn how to plan, shoot and edit your own short/ five-minute films.

The A level Film Studies course

Exam Paper 1 (35%): Varieties of Film and Filmmaking - you will answer questions about the American and British film industries, focusing on two American films made between 1930 and 1990, two American films made since 2005 and two British films made after 1995.

Exam Paper 2 (35%): Global Filmmaking Perspectives - you will answer questions about films from outside the USA and UK. You will study one European film and one non-English language film made outside Europe, you will also study units of documentary, silent cinema and experimental film

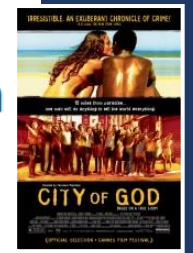
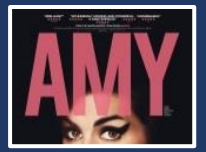
Coursework (30%): you will produce a short film (between 4 and 5 minutes) in response to a brief set by the exam board. You will also have to write an evaluation of your production.

FILM CORE AREAS: Cinematography (camera and lighting) Mise-en-scene, Editing, Sound, Performance, Meaning and Response (representation/ aesthetics), Context

Component 1:	Component 2*:
Section A: Hollywood (1930 – 1990) Auteur	Section B: Documentary Film Critical Debates 1 & Filmmakers' Theories
Section B: American Film since 2005 Spectatorship & Ideology	Section C: Silent Cinema Critical Debates 2
Section C: British Film since 1995 Narrative & Ideology	Section D: Experimental Film (1960-2000) Narrative & Auteur

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

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



Holiday homework



1. **Film 1:** Your favourite film? What do you like about it? Why?
2. **Film 2:** Watch any popular American film made prior to 1960. What do you like about it? Why?

* If you do not have access to any DVDs of Classic Hollywood Films, there is at least one shown each day on Film 4 on Freeview.

Film title	Director	Year film released	Your reaction to it	Reasons for your reaction
Film 1				
film2				

Watching films this summer: Exercise 1

Write about the popular pre-1960
American film (the one you watched for film 2 of exercise 1)

- You must use at least one side of A4
- Include
 - A brief synopsis of the film
 - Your own views on its quality and why
 - Your thoughts about why it might have been popular when it was originally released
 - List 3 other films directed by the director of your chosen film.

Watching films this summer: **Exercise 2**

Exercise 3

What language do we use to write about films?

Look up each of these terms and provide definitions.

1. **Genre**
2. **Narrative**
3. **Spectatorship (Audience reactions)**
4. **Representation of people (also groups of people)**
5. **Ideology**
6. **Context (social, political, historical and institutional)**

Sequence analysis

Film language
Match the
definitions to the
descriptions

Film form – The Micro Features:

Cinematography

Lighting

Mise-en-scène

Editing

Sound

Definitions:

1 _____

The way a film is put together and the way a filmmaker chooses to move from shot to shot in a finished film.

2 _____

How noise and sound (and periods of silence) are used in a film. Includes music.

3 _____

How a shot is lit.

4 _____

A French term literally meaning “put in the scene” or “put in the shot”. It is all the things you can see in a shot and includes set, setting, costume, props, casting, performance, positioning of characters etc.

5 _____

The way the camera is used – the way it is moved, the types of shots and shot compositions that have been chosen, the type of film stock that has been chosen etc.

Familiarise yourself
with these terms

Challenge yourself
to use them in your
holiday homework:
Exercises 1,2 and 3

Film form – The Micro Features:

Cinematography

The way the camera is used – the way it's moved, the types of shots and shot compositions that have been chosen, the type of film stock that has been chosen etc.

Lighting (also cinematography)

How a shot is lit.

Mise-en-scene

A French term literally meaning “put in the scene” or “put in the shot”. It's all the things you can see in a shot and includes set, setting, costume, props, casting, performance, positioning of characters etc.

Editing

The way a film is put together and the way a filmmaker chooses to move from shot to shot in a finished film.

Sound

How noise and sound (and periods of silence) are used in a film. Includes music.

Sequence
analysis:

cinematography,
angles, framing,
movement and
lighting

Opening sequence of 'Rear Window' (Alfred Hitchcock, 1954)

<https://www.youtube.com/watch?v=sVQ5WBvolRE>

30 seconds in

- What is the purpose of the cinematography in this scene?
- What cinematography techniques is the film-maker using?
- How do you think the film-maker wants the audience to respond to it?
- How does the filmmaker try to make the spectator respond to the sequence with their cinematography?

Sequence
analysis
Mise-en-scene

Opening sequence of 'Rear Window' (Alfred Hitchcock, 1954)

<https://www.youtube.com/watch?v=sVQ5WBvolRE>

- What is the purpose of the mise-en-scene in this sequence?
- What mise-en-scene techniques is the film-maker using?
- How do you think the film-maker wants the audience to respond to it?
- How does the filmmaker try to make the spectator respond to the sequence with their mise-en-scene?

Sequence
analysis
editing

Clarice meets Hannibal in 'Silence of the Lambs' (Jonathan Demme, 1991)

<https://www.youtube.com/watch?v=SoZ1e5kijcs>

(1st 1.30 mins)

- What is the purpose of the editing in this sequence?
- What editing techniques is the film-maker using?
- How do you think the film-maker wants the audience to respond to it?
- How does the filmmaker try to make the spectator respond to the sequence with the editing?
- What other micro elements have a big impact on you in this sequence?

Sequence
analysis
sound:

Diegetic – source
in the sequence

Non-diegetic
Outside the action
of the film
(composed music
and narration)

Mozart and Salieri write 'Requiem in D Minor' – 'Amadeus' (Milos Forman, 1984)

<https://www.youtube.com/watch?v=USe-wZ0AOQQ>

(1 min in – 2.30 mins and then jump to 4. 50mins)

- What is the purpose of the editing in this sequence?
- What editing techniques is the film-maker using?
- How do you think the film-maker wants the audience to respond to it?
- How does the filmmaker try to make the spectator respond to the sequence with their editing?
- What other micro elements have a big impact on you in this sequence?