THE DUSTON SCHOOL

Knowledge itself is power

TDS 4-19

Year 10 Film Knowledge Booklet

Term 1

Name:

Class:

Film Studies GCSE – 2 Year Course Summary

Component 1: Key Developments in US Film
Written examination: 1 hour 30 minutes
35% of qualification

This component assesses knowledge and understanding of **three** US films chosen from a range of options.
Assessment consists of **four** questions on **one** pair of US mainstream films and **one** US independent film:

Section A: US film comparative study
- **one** stepped question on the **first** of the chosen pair of films (produced between 1930 and 1960)
- **one** stepped question on the **second** of the chosen pair of films (produced between 1961 and 1990)
- **one** question requiring a comparison of the chosen pair of films

Section B: Key developments in film and film technology
- **one** multi-part question on developments in film and film technology

Section C: US independent film
- **one** question on one US independent film.

Component 2: Global Film: Narrative, Representation and Film Style
Written examination: 1 hour 30 minutes
35% of qualification

This component assesses knowledge and understanding of **three** global films produced outside the US chosen from a range of options.
Assessment consists of **three** questions in three sections:
- **Section A: one** stepped question on one global English language film
- **Section B: one** stepped question on one global non-English language film
- **Section C: one** stepped question on one contemporary UK film.

Component 3: Production
Non-exam assessment
30% of qualification

This component assesses the ability to apply knowledge and understanding of film to a production and its accompanying evaluative analysis. Learners produce:
- **one** genre-based film extract (**either** from a film **or** from a screenplay)
- **one** evaluative analysis of the production, where learners analyse and evaluate their production in relation to comparable, professionally-produced films or screenplays.

Component 1
This component will be studied towards the end of Y10 so that students have time to familiarise themselves with film analysis (mise-en-scene and aesthetics) before Y11 and deeper study of the development of film.

Component 2
This component will be studied in Y10:

A - *District 9,*

B - *Tsotsi* and

C - *Skyfall* will be the focus films.

Component 3
Students will begin to plan their production before the Summer holidays in Y10; final drafts submitted in Y11.

Films set for study

Component 1: Key Developments in US Film

Three US films must be chosen for this component: **one pair** of mainstream films for comparison and **one** independently produced film.

Learners must choose **one** of the following **pairs** of mainstream films for a **comparative study:**
- *King Solomon's Mines* (Bennett & Marton, USA, 1950), PG **and** *Raiders of the Lost Ark* (Spielberg, USA, 1981), PG
- *Singin' in the Rain* (Donen & Kelly, USA, 1952), U **and** *Grease* (Kleiser, USA, 1978), PG
- *Rear Window* (Hitchcock, USA, 1954), PG **and** *Witness* (Weir, USA, 1985), 15
- *Rebel without a Cause* (Ray, USA, 1955), PG **and** *Ferris Bueller's Day Off* (Hughes, USA, 1986), 12A
- *Invasion of the Body Snatchers* (Siegel, USA, 1956), PG **and** *E.T. the Extra-Terrestrial* (Spielberg, USA, 1982), U

Learners must choose **one** of the following independently produced films:
- *Little Miss Sunshine* (Dayton/Faris, USA, 2006), 15
- *Juno* (Reitman, USA, 2007), 12
- *The Hurt Locker* (Bigelow, USA, 2008), 15
- *Whiplash* (Chazelle, USA, 2014), 15
- *Me and Earl and the Dying Girl* (Gomez-Rejon, USA, 2015), 12.

Big Questions for Intro to Film

1. *What are the macro and micro features of filmmaking?*

2. *What is cinematography?*

3. *How can we infer meaning from cinematography?*

4. *What is mise-en-scene?*

5. *How do filmmakers use mise-en-scene to communicate with audiences?*

6. *How is music and sound used in films?*

7. *What is editing?*

8. *What are the aesthetics of a film?*

9. *How do we use knowledge of micro features of film to micro analyse film sequences?*

10. *What is representation?*

11. *How are elements of film form used to establish genre?*

12. *How can filmmakers use mise-en-scene and colourisation to signify change of time and place?*

13. *How do I explain the effect of mise-en-scene in film?*

14. *How have elements of film been used to portray meaning to audiences?*

1. **Key elements of film form** (cinematography, mise-en-scène, editing and sound)
2. **The contexts of film** (social, cultural, historical, political, and institutional), including key aspects of the history of film and film technology.

1. Key elements of film form

Film can be explored through its detail (for example, through the technical elements such as individual shots, locations, sound or editing, which are all used to make a film) or through the ways these are organised into larger structures (genre and narrative). The formal way of describing these technical elements is cinematography (which includes lighting), mise-en-scène, editing and sound. In this specification, these are termed the key elements of film form. The ability to analyse how these key elements of film form create meaning – both in isolation and together – is a core skill in Film Studies at all levels.

Learners will need to understand the following aspects of cinematography, mise-en-scène, editing and sound and be able to explore them in relation to the films they study:

Cinematography, including lighting
- camera shots, including extreme close-ups, close-ups, medium shots, long shots, extreme long shots, high, low and 60° angle shots (off-centre shots), tilt and aerial shots
- camera movement, including pan, tracking, dolly and the use of Steadicam technology
- Lighting, including position and intensity
- framing created through distance, angle, level and mobility and how it directs spectator attention
- the typical meanings associated with all of the above aspects of cinematography including lighting
- how each of the above contributes to the portrayal of characters and settings
- how cinematography can combine with mise-en-scène or sound to underline meaning
- how each of the above generates spectator responses

Mise-en-scène
- settings, props, costume and make-up
- the typical meanings associated with each of the above aspects of mise-en-scène
- how mise-en-scène conventionally conveys realism
- how settings contribute to the themes and issues a film raises
- how props contribute to character and/or narrative development in the films studied
- how costume and make-up convey character
- how each of the above aspects of mise-en-scène generates spectator responses

Editing

- types of edit (cut, dissolve, fade)
- the principles of continuity editing (shot-reverse shot)
- cross-cutting
- pace of editing
- visual effects (created in post-production)
- the typical meanings associated with all of the above aspects of editing
- how continuity editing establishes relationships between characters
- how cross-cutting contributes to the portrayal of character
- how editing contributes to narrative development in the films studied
- how editing, including visual effects, generates spectator responses

Sound

- diegetic and non-diegetic sound, including ambient sound, sound effects and sound bridges
- the typical meanings associated with diegetic sound including how it contributes to character and narrative development
- the typical meanings associated with non-diegetic sound including how music motifs convey character and different types of music contribute to the narrative
- how non-diegetic sound in particular contributes to the themes and issues a film raises
- how sound, particularly music, whether diegetic or non-diegetic, generates spectator responses in the films studied.

Extreme Long Shot	Extreme Close Up	Close Up	High Angle
Extreme long shot gives us a rough idea of the setting	The extreme close up is used to draw is on more to the characters emotions	The close up allows us to see expression on characters face in detail	High angle shots are often used to show a characters vulnerability and to show they don't have much power

Long Shot	Mid Shot	Over the shoulder shot
Long shot is where you see the whole body of the character and you get to see what there doing or there surroundings	The mid shot is from the hip upwards to show us the body language and facial expressions in more detail	Over the shoulder shot is used to create a mysterious because you can only one of the characters expressions also its allows us to see the characters reaction to whatever is being said

Point of view	Two Shot	Low angle shot
The point of view shots gives us a idea of the character can see from there eyes	Two shot allows to watch a conversation and see everything that's going on around it	Low angle shots are used to show the characters power over whatever or whoever is below them

Camera Shots and Angles

Eye level shot - There are as many camera angles as there are shots, but in general they can be classified in three ways, <u>eye level, high angle, and low angle.</u>

Eye level shots put the viewer on an equal status with the subject.

High angle shot - The high angle shot looks down on the subject. As the words imply, it puts the viewer in a superior position to the subject, or conversely, it makes the subject appear weak or inferior.

Low angle shot - The low angle shot, in contrast, looks up at the subject. This gives the subject the appearance of strength or power.

Over the shoulder shot- The over the shoulder shot is used for longer conversations, and establishes near eye contact between the subject and the viewer, over the shoulder of another subject.

Extreme Close-up (ECU) - An Extreme Close-Up, sometimes called a "tight close-up," might perhaps frame only a part of a human face (an eye or the mouth), or perhaps a hand or foot. Extreme Close-Ups can in fact frame anything very small. This is a common shot found in video demonstrations of intricate procedures (e.g. dissections, drawings, etc.)

Close-up (CU) - This camera shot, sometimes called a head shot," usually frames an object about the size of a human head usually not including shoulders

Medium Close-up (MCU) - This camera shot indicates a space equivalent to a person's head and their shoulders

Medium Shot (MS) - This shot includes space which would frame a person's head and torso. This shot can also encompass two people standing next to each other filmed from the waist up. Two people sitting at a desk, such as can be seen in television newscasts, represents an example of a Medium Shot.

Medium Long Shot (MLS) - A Medium Long Shot can frame one or two people standing up, that is, their entire body

Long Shot (LS) - A Long Shot will be able to take in an entire room or large group of people. When the camera pulls back at the end of a newscast to allow you to see the entire set (cameras, desks, cables, lights, etc.) they are using a long shot

Extreme Long Shot (ELS) - An extremely long shot might encompass a picture of an entire house or, in fact, anything large. An extreme example can be found in the opening shot of "The Sound of Music." Here the camera actually frames several mountains, and then zooms in until we see Julie Andrews singing and smiling.

Editing Terminology

Straight Cuts = increase the pace of a scene. The most obvious example being an action sequence.It could also occur in a dialogue sequence when two people are yelling at each other so you cut back and forth between them faster, often overlapping dialogue, in order to increase the tension/emotions between them.

Fade Out = an image is made to disappear gradually or the sound volume is gradually decreased to zero.

Fade In = a gradual increase in a motion-picture or television image's visibility at the beginning of a sequence.

Dissolve = is a gradual transition from one image to another

Wipe = A **wipe** is a type of **film** transition where one shot replaces another by travelling from one side of the frame to another or with a special shape.

Jump cuts = are when the editor disrupts the continuity of an action. For example the action of someone throwing a baseball after picking it up off the ground.
The person bends over and picks up the ball. Instead of watching them come back up from the ground, it cuts from their hand on the ball on the ground immediately to them throwing the ball.
Cross cutting = is when a film is edited to show two lines of action occurring at the same time

Glossary of Film Terminology

Aesthetics = The specific 'look' of the film. The film's style.

Auteur = From the French 'author'. A director who has control over the style of the film.

Cinematography = Aspects of camera angles, distance and movement.

Context = When, where, how, and why the film is set. Time, place and circumstances.

Conventions = Methods, ingredients, things necessary for the style/category of film.

Diegetic Sound = Sound that is part of the film world (car horns beeping, birds singing)

Non-diegetic Sound = Sound added in post-production to create a certain atmosphere.

Genre = The style or category of the film.

Iconography = The images or symbols associated with a certain subject.

Indie/independent = Film that is independent of the constraints of mainstream Hollywood. These films are often character- ised by low budgets, location settings (rather than studio), (often) inexperienced directors and fairly unknown casts.

Key lighting (high and low) = 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.

Mainstream = Popular, conventional, and/or part of a major film studio system.

Mise-en-scène = Literally, 'what is in the frame': setting, costume & props, colour, lighting, body language, positioning within the frame all come together to create meaning.

Motif = A dominant theme or recurring idea.

Plot = Different to story, plot is the narrative order that the story is told in.

Representation = The way that people, places and events are constructed.

Screenplay = Written by the screen writer, this document tells the story and will contain no camera direction.

Story = The ideas & events of the narrative whole.

Shooting script = Written by the director & cinematographer (not the screen writer), this script focuses on planning the camera shots & other practical elements that will bring the screenplay to life.

Spectator = An individual member of the audience.

Sound Terminology

Diegetic sound = Sound that is part of the film world.

Non-diegetic sound = Sound that is added into the film in post production.

Contrapuntal sound = Sounds and music that contrast with the images on the screen.

Pleonastic sound = Sound that is heightened or exaggerated for effect.

Sound bridge = Sound that carries from one scene to the next.

Ambient Sound = Background sound.

Voiceover = Characters or narrator speaking over other images on screen.

Dialogue = Speech by the characters.

Apartheid

Apartheid ("apartness" in the language of Afrikaans) was a system of legislation that upheld segregationist policies against non-white citizens of South Africa. After the National Party gained power in South Africa in 1948, its all-white government immediately began enforcing existing policies of racial segregation. Under apartheid, nonwhite South Africans (a majority of the population) would be forced to live in separate areas from whites and use separate public facilities. Contact between the two groups would be limited. Despite strong and consistent opposition to apartheid within and outside of South Africa, its laws remained in effect for the better part of 50 years. In 1991, the government of President F.W. de Klerk began to repeal most of the legislation that provided the basis for apartheid. President de Klerk and activist Nelson Mandela would later win the Nobel Peace Prize for their work creating a new constitution for South Africa.

Who Started Apartheid in South Africa?

Racial segregation and white supremacy had become central aspects of South African policy long before apartheid began. The controversial 1913 Land Act, passed three years after South Africa gained its independence, marked the beginning of territorial segregation by forcing black Africans to live in reserves and making it illegal for them to work as sharecroppers. Opponents of the Land Act formed the South African National Native Congress, which would become the African National Congress (ANC).

Did you know? ANC leader Nelson Mandela, released from prison in February 1990, worked closely with President F.W. de Klerk's government to draw up a new constitution for South Africa. After both sides made concessions, they reached agreement in 1993, and would share the Nobel Peace Prize that year for their efforts.

The Great Depression and World War II brought increasing economic woes to South Africa, and convinced the government to strengthen its policies of racial segregation. In 1948, the Afrikaner National Party won the general election under the slogan "apartheid" (literally "apartness"). Their goal was not only to separate South Africa's white minority from its non-white majority, but also to separate non-whites from each other, and to divide black South Africans along tribal lines in order to decrease their political power.

Apartheid Becomes Law

By 1950, the government had banned marriages between whites and people of other races, and prohibited sexual relations between black and white South Africans. The Population Registration Act of 1950 provided the basic framework for apartheid by classifying all South Africans by race, including Bantu (black Africans), Coloured (mixed race) and white. A fourth category, Asian (meaning Indian and Pakistani) was later added. In some cases, the legislation split families; parents could be classified as white, while their children were classified as colored.

A series of Land Acts set aside more than 80 percent of the country's land for the white minority, and "pass laws" required non-whites to carry documents authorizing their presence in restricted areas. In order to limit contact between the races, the government established separate public facilities for whites and non-whites, limited the activity of nonwhite labor unions and denied non-white participation in national government.

Apartheid and Separate Development

Hendrik Verwoerd, who became prime minister in 1958, would refine apartheid policy further into a system he referred to as "separate development." The Promotion of Bantu Self-Government Act of 1959 created 10 Bantu homelands known as Bantustans. Separating black South Africans from each other enabled the government to claim there was no black majority and reduced the possibility that blacks would unify into one nationalist organization. Every black South African was designated as a citizen as one of the Bantustans, a system that supposedly gave them full political rights, but effectively removed them from the nation's political body.

In one of the most devastating aspects of apartheid, the government forcibly removed black South Africans from rural areas designated as "white" to the homelands and sold their land at low prices to white farmers. From 1961 to 1994, more than 3.5 million people were forcibly removed from their homes and deposited in the Bantustans, where they were plunged into poverty and hopelessness.

Opposition to Apartheid

Resistance to apartheid within South Africa took many forms over the years, from non-violent demonstrations, protests and strikes to political action and eventually to armed resistance. Together with the South Indian National Congress, the ANC organized a mass meeting in 1952, during which attendees burned their pass books. A group calling itself the Congress of the People adopted a Freedom Charter in 1955 asserting that "South Africa belongs to all who live in it, black or white." The government broke up the meeting and arrested 150 people, charging them with high treason.

In 1960, at the black township of Sharpesville, the police opened fire on a group of unarmed blacks associated with the Pan-African Congress (PAC), an offshoot of the ANC. The group had arrived at the police station without passes, inviting arrest as an act of resistance. At least 67 blacks were killed and more than 180 wounded. Sharpesville convinced many anti-apartheid leaders that they could not achieve their objectives by peaceful means, and both the PAC and ANC established military wings, neither of which ever posed a serious military threat to the state. By 1961, most resistance leaders had been captured and sentenced to long prison terms or executed. Nelson Mandela, a founder of Umkhonto we Sizwe ("Spear of the Nation"), the military wing of the ANC, was incarcerated from 1963 to 1990; his imprisonment would draw international attention and help garner support for the anti-apartheid cause. On June 10, 1980, his followers smuggled a letter from Mandela in prison and made it public: "UNITE! MOBILISE! FIGHT ON! BETWEEN THE ANVIL OF UNITED MASS ACTION AND THE HAMMER OF THE ARMED STRUGGLE WE SHALL CRUSH APARTHEID!".

Apartheid Comes to an End

In 1976, when thousands of black children in Soweto, a black township outside Johannesburg, demonstrated against the Afrikaans language requirement for black African students, the police opened fire with tear gas and bullets. The protests and government crackdowns that followed, combined with a national economic recession, drew more international attention to South Africa and shattered all illusions that apartheid had brought peace or prosperity to the nation. The United Nations General Assembly had denounced apartheid in 1973, and in 1976 the UN Security Council voted to impose a mandatory embargo on the sale of arms to South Africa. In 1985, the United Kingdom and United States imposed economic sanctions on the country.

Under pressure from the international community, the National Party government of Pieter Botha sought to institute some reforms, including abolition of the pass laws and the ban on interracial sex and marriage. The reforms fell short of any substantive change, however, and by 1989 Botha was pressured to step aside in favor of F.W. de Klerk. De Klerk's government subsequently repealed the Population Registration Act, as well as most of the other legislation that formed the legal basis for apartheid. De Klerk freed Nelson Mandela on February 11, 1990. A new constitution, which enfranchised blacks and other racial groups, took effect in 1994, and elections that year led to a coalition government with a nonwhite majority, marking the official end of the apartheid system.

Homework for week 1 and 2: Revision Due =

1. Revise the key elements of film form as detailed in this knowledge organiser on pages 4, 5, and 6.

2. Revise course summary on page 2.

3. You will be tested on key terms and knowledge from these pages in class.

Homework for week 3 and 4: Revision Due =

1. Revise the glossary of film terminology on page 7.

2. You will be tested on these terms in class.

Homework for week 5 and 6: Revision Due =

1. Learn about Apartheid using the knowledge provided on pages 8, and 9 of the knowledge organiser.

2. You can also research apartheid online to deepen your knowledge.

3. Write at least 250 words about apartheid—this must be in your own words so you can show a good understanding of what it is.

4. You will be tested on apartheid in class.

Wider Reading List

- WJEC Eduqas GCSE Film Studies (Text Book) - https://www.amazon.co.uk/WJEC-Eduqas-GCSE-Film-Studies/dp/1911208020/ref=sr_1_1?ie=UTF8&qid=1531228817&sr=8-1&keywords=eduqas+film+studies+textbook

- BBC Bitesize section on film—https://www.bbc.com/education/guides/z9hrwxs/revision/1

- Link to the specification we use—http://www.eduqas.co.uk/qualifications/film-studies/gcse/

Youtube:

- Film: History, Production and Criticism—a really interesting series of videos on the history of film that we will use sections from in class—https://www.youtube.com/playlist?list=PL8dPuuaLjXtN-Bd-H_TGq72CN50Fpv_JX