THE DUSTON SCHOOL
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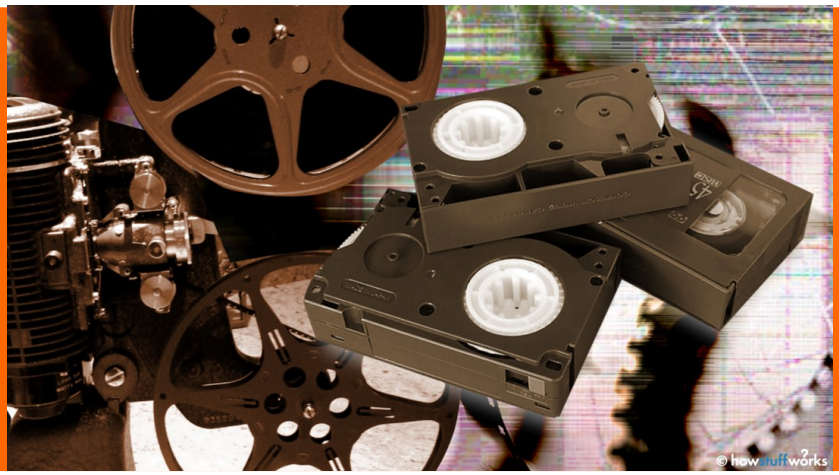
4-19

Year 10 Film Knowledge Booklet

Term 6

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 half term we will be studying section B of component 1 and completing our production pieces.

Component 2

This component will be studied in Y10:

A - *JoJo Rabbit,*

B - *Tsotsi* and

C - *Skyfall* will be the focus

Component 3

Timeline of Key Developments in Film and Film Technology

The following timeline provides the basis for GCSE learners' study of the significant developments in film and film technology.

1895

First moving images (Lumière brothers)

1895 – 1927

Development of silent cinema from early short films to full-length feature films, during which period the foundations of filmmaking were established – e.g. cinematography, the principles of lighting and continuity editing and an extensive range of mise-en-scène, including location shooting

1920s

Gradual emergence of a vertically integrated Hollywood film industry, established by 1930 into five major studios (Paramount, Warner Bros, Loew's/MGM, Fox [Twentieth Century Fox in 1935] and Radio Keith Orpheum [RKO]) and three minor studios (Columbia, Universal and United Artists) – the so-called Big 5 and Little 3.

1927

Alan Crosland's, *The Jazz Singer*, starring Al Jolson - the first feature film with soundtrack

1935

Rouben Mamoulian's *Becky Sharp,* Technicolor Corporation's first feature length, 'three strip' colour film

1948

Paramount court case which prevented studios from owning all phases of the production, distribution and exhibition process ('vertical integration') which led, in the 1950s, to the emergence of independent film production and agents producing films for the Hollywood studios to distribute and exhibit

1950s

Emergence of widescreen and 3D technologies as a response to the growth of television and the corresponding decline in cinema attendance

Late 1950s

Although not the first examples, lightweight, portable cameras were produced suitable for hand-held use (which had an immediate impact on documentary filmmaking and were used by a new generation of directors in France—French 'new wave' directors.

Timeline of Key Developments in Film and Film Technology

1970s

Steadicam technology developed by cinematographer Garett Brown was first introduced in 1975. The Steadicam was a stabilising device for handheld cameras to keep the image 'steady' whilst retaining fluid movement.

1990s

More widespread use of computer generated imagery resulted in a move away from filmed 'special effects' to visual effects created digitally in post-production to the

1995

First CG (computer generated) feature length cartoon – Toy Story directed by on Lasseter for Pixar

Animation Studios

2000s

Technology available to ordinary people makes significant strides due to developments with lightweight cameras and mobile phone technology, seeing a rise in 'citizen film-making'

2007

Netflix – the first legal streaming service for film and TV is launched

2010s

Successful feature length films shot entirely on I-phones now released – notable releases include Tangerine (Baker, 2015) and Unsane (Soderberg, 2018)

2017

Film and TV streaming and download sites such as Netflix, Sky, Amazon and

Apple overtake DVD sales for the first time increasing by 23% in one year

2018

Avengers: Infinity War becomes the first Hollywood film to ever be shot entirely with IMAX cameras

Wider Reading 1

Film music history - the story of music in film

From the pianists who accompanied the earliest silent movies, through the chilling beats of Jaws to the recreation of authentic Americana of the 50s in American Graffitti, or of the American Civil War in Cold Mountain, music has been a central part of the cinema going experience. Christopher Budd provides a potted history.

The history of music in film is a long and chequered one, but one thing is indisputable: since the birth of cinema, music has played a crucial role in the experience of every movie audience that has followed.

From the earliest public film screenings in the very late nineteenth century, movies had a musical accompaniment, usually on piano. Of course, the earliest films were silent, and it is claimed that the idea of a musical accompaniment developed to cover the awful mechanical sound that early film projectors made. But however the tradition arose, the pianist had a very important task. His or her job was somehow to add to what was on the screen by interpreting the images musically. For example, a chase scene would need a suitably up-tempo piece of music, and a romantic love scene would require a slow, sensitive piece. But the music could also make us afraid or excited, joyful or sad, and a skilful pianist would follow both the narrative, or plot, and the action of the film.

Often it was up to the individual pianist to write the whole score, and so the same film would sound completely different depending on what cinema you saw it at. Many pianists had been classically trained and would use famous pieces that they knew, editing them to fit the action. Some music publishers tried to create a way of standardising the music played with each film by including printed scores of certain pieces of music with the cans of film which were sent to the cinemas; but the idea proved impractical and never really took off.

Getting in sync – the Talkies

In the late 1920s, the five major Hollywood film studios finally developed a way of including a recorded soundtrack with the film. This could be synchronised, and would include dialogue and music. This way, the film would look and sound exactly the same wherever it was screened. The days of piano accompaniment were all but finished, as cinemas rushed to install the latest sound equipment and sack their pianists – although some cinema pianists went on to become movie composers themselves.

The golden age

In the very early days of sound films, some producers worried that the audience wouldn't understand where the music was coming from. Of course, audiences had no trouble appreciating that the music was there to accompany the film, just as it had been when a pianist had been performing it. The concept of watching the action and hearing music simultaneously was nothing new, after all. Audiences of the 1800s had enjoyed both ballet and opera, both of which had a huge influence on film scoring.

The early days of sound film became an era of great opportunity for composers. Dubbed the 'Golden Age', the period from the early 1930s to the 1950s turned out a great deal of wonderfully creative work. Chief among the composers of this era were Max Steiner andAlfred Newman. Each had a very different style of film scoring.

Wider Reading 1

The leitmotif

Steiner embodied the leitmotif style of scoring. This means that everything important in the film, characters, settings, even objects, would have its own motif or musical theme. Sometimes this theme would be just a few notes, but it would play whenever the thing in question was on screen, to herald its imminent arrival, or to otherwise remind us of it. For example, if a character was thinking about a lover lost overseas, we might hear the lover's theme without actually seeing him. The first great example of this type of scoring was King Kong (1933). A simple 3-note theme signifies the giant ape's presence and plays whenever he is around, or on his way.

For a more modern example of this sort of scoring, think of 1975's classic Jaws: That 2-note motif on the cello really symbolises the shark himself. We hear it when he's there, and sometimes we hear it when we think he's there but he's not, just to keep us on our toes.

The romantic score

Alfred Newman's style became known as the romantic style of scoring. His method was basically to analyse the action on screen, and write a piece of music accordingly. A sad scene would be accompanied by a sad piece of music; a frightening scene would get a scary piece. Newman worked mainly in musicals, and the broad, operatic style of these movies became his trademark sound. He was General Music Director at 20th Century Fox from 1940-1960, where he presided over a large group of arrangers, orchestrators, and composers. He and his team were responsible for some of the great musical films of this era, including The King and I in 1956. The effects of these films are still felt today, and because of the success of the great musicals, music and images are still combined in this way in films like Moulin Rouge! (2000) and Chicago (2002).

The rise of the composer

From the 1930s right through to the 1950s, all the major Hollywood studios had music departments; but during the 1960s, they were disbanded. From then on composers were employed directly to work on films individually.

Some composers took their duties to admirable lengths. Miklos Rozsa was involved in many of the famous 'sword and sandal' Roman and Historical epic movies, such as Ben-Hur (1959). He conducted massive amounts of research into ancient instruments, and even had some built to allow him to perform the authentic style of music appropriate to the film. His score for these instruments was also painstakingly researched, so that exactly the right types of scales and chords were used to make the whole thing historically accurate.

Some film directors of this period had their favourite composers, close friends with whom they always worked. Many of Alfred Hitchcock's later movies were scored by Bernard Herrmann, and he is responsible for one of the most famous pieces of movie music of all time, in Psycho(1960). Nobody who's seen Janet Leigh take that ill-advised shower can forget how Herrmann uses the blood-curdling shrieks of the violin to accompany the gruesome murder.

Pop goes the soundtrack

As the 1960s progressed, many films rejected traditional compositions, but created scores from popular

songs that had already been recorded. Film companies knew that the new emerging audience of teenagers loved music and so would appreciate movies featuring music that they already knew. Most famous of the 'counterculture movies' is probably Easy Rider (1969), which has a soundtrack consisting almost entirely of songs from director Dennis Hopper's record collection. But films such as The Graduate (1967, with a zeitgeisty Simon and Garfunkel soundtrack), and The Thomas Crown Affair (1968, and forever associated with the doleful 'Windmills of your Mind') also became known primarily through the songs in their soundtrack.

The musical film was still going strong too; many pop stars, including Elvis Presley, made the crossover into all-singing all-dancing movie spectaculars. These films were made quickly, often as a vehicle to sell the performer's latest record, like a glorified pop video.

The spectacular seventies

However, in the 1970s we entered a new age of filmmaking and film music, and with a nod to the past, a variety of film composition techniques were used. So, in the seventies we still saw movies that had been meticulously scored by a composer, in a very traditional fashion. Examples of the leitmotif style were common, like Jaws, as well as examples of the big romantic score, like 1977's Star Wars. John Williams used a number of specific musical themes in this movie, but wove them together into an almost seamless whole. Before this, composers had often tried to use unusual space-age sound effects for Science Fiction films, with varying degrees of success (one notable exception being Bernard Herrmann's fantastic Theremin-heavy score for the classic 'atomic movie' The Day The Earth Stood Still in 1950). After Star Wars however, composers spent years emulating its traditional, romantic score – perhaps without even realising that they were tapping into a film-scoring tradition that went back to Alfred Newman and to his influences in classical and opera music.

The eighties: soundtracks of our (parents') lives

The 1980s continued in this vein. This was the era of the movie soundtrack album, with 10 such records becoming platinum sellers in 1984 (including Footloose, Purple Rain and Streets of Fire). After this, the major entertainment corporations started paying attention. Most of them owned record and film companies, and used these connections to promote artists on their labels, sometimes at the expense of traditional film composers. For example, Danny Elfmanturned in a critically acclaimed score for Batman (1989), but the record company held back the release of his soundtrack album in favour of promoting the album of songs by Prince, that also accompanied the film. Batman was the first film to have two soundtrack albums – but not the last. Many albums of music 'inspired by … movies' are released now, often as a way for the large entertainment corporations to promote back catalogue material or other artists.

Forward to the past – the Tarantino treatment

The nineties expanded on this sensibility, but also brought forth many new talents. Quentin Tarantino, a self-confessed movie buff, is one of the brightest stars to emerge from this era. He is a skilled and intelligent user of music in his films, although aspiring composers will be dismayed to learn that, in a return to the 1960s style, nothing new at all is written for Tarantino's movies. Mostly his soundtracks consist of fa-

Wider Reading 1 Homework

	Write your answer in the box below each question.	✓ ✗
1	Why was musical accompaniment developed during silent cinema?	
2	What happened in the lat 1920s creating the 'talkies'?	
3	What type of music scoring did Steiner embody?	
4	Alfred Newman's score style become know as what?	
5	Between what years did all the major Hollywood studios set up music departments?	
6	When did movies start to use popular music over composed music in their films?	
7	Name a movie score that was of leitmotif style.	
8	Name a movie score that was of romantic style.	
9	The 80s were an era from what musically?	
10	Who is described as a 'skilled and intelligent user of music' in his films?	
	TOTAL	

Wider Reading 2

7 Advances in Technology that have Revolutionized the Film Industry

The history of film is full of advances that have changed both in the way it is produced and in the way in which the public has enjoyed it. From the first Lumière brothers projections to modern computer-generated graphic films, the industry has not stopped innovating to make better films.

1. THE LUMIÈRE BROTHERS

The beginning of the seventh art cannot be understood without the contribution of the Lumière brothers. These pioneers, inventors of the cinematograph, recreated the illusion of movement. Their goal was no other than deceiving our eyes.

The Lumière brothers' cinematograph was unveiled at a scientific conference held in March 1895, although its official presentation was on December 28 of that same year at the Grand Café Boulevard des Capucines in Paris. In this French corner, and as a surprise to the audience, they projected the arrival of a train at the Ciotat station. The seventh art was officially born.

As explained in the National Media Museum, the Lumière brothers were soon aware of the business opportunity they stood upon. As a result, they developed 450 portable cinematographers.

2. MÉLIÈS' MOON

The Lumière brothers began the history of film with the invention of the cinematograph. But the illusion of movement – centrepiece of the seventh art – also owes much to another French filmmaker. Since Georges Méliès "crashed" a rocket on the surface of the Moon in 1902 nothing will ever be the same again.

The French director used the techniques of superimposition of images, fading, double exposures and scale models. Thus he managed to produce the film A Trip to the Moon (Le Voyage dans la Lune) despite the technical precariousness of the early twentieth century. 67 years before the Apollo 11 mission set foot on the satellite for the first time, Méliès could "portray" the landing of a ship in the eye of the Moon, a famous image that characterizes the first major science fiction film.

3. COLOUR

In 1916, one of the most important techniques of the seventh art arrived: Technicolor, which allowed filmmakers to record films in colour. A key turning point for the industry, which was possible thanks to the introduction of a photographic chemical process that managed to introduce colour in movie frames

Thanks to the discovery of Daniel Comstock and Burton Wescott, the Technicolor Corporation company succeeded in turning black and white films into colour.

The arrival of two subsequent systems (called Process 2 or "two strip" system and Process 3) would improve the production of colour films. But it was the development of the three–color camera (Technicolor three–strip) which would revolutionize the industry technically.

Wider Reading 2

4. SOUND

The incorporation of coloured frames was not the only technical revolution experienced by the cinema between the twenties and thirties. In 1927, Alan Crosland premiered his black and white film The Jazz Singer. A work which was not yet benefited from the advantages of Technicolor, but in which an essential aspect for another of our senses was changed. We changed from the silent film characterized by Charles Chaplin to one in which sounds accompanied the images projected.

The technical breakthrough that made it possible was the Vitaphone. This system, sponsored by Warner Bros and First National studios, allowed recording soundtracks and spoken texts on disks that were then reproduced at the same time as the film. Despite its precariousness, this device completely changed the industry but was soon replaced by the Movietone, invented by Lee de Forest and marketed by Fox from 1927 on with the production of Sunrise: A Song of Two Humans. This second system allowed to record audio directly onto the film, an achievement that proved to be a success until 1939 when, again, innovation changed the industry one more time with another system implemented by Edward C. Wente.

5. TELEVISION

Two decades after these technological revolutions, film came face to face with what would remain its biggest competitor until the arrival of the Internet: Television. To counteract its popularity, Fox developed a new imaging system known as Cinemascope. This method takes large images by compressing a normal size one within the standard 35 mm frame. The aim is to achieve a ratio between 2.66 and 2.39 times wider than high, thanks to the use of special anamorphic lenses, which were placed in the cameras and screening machines. The introduction of the Cinemascope also inaugurated a new era in film, thereafter characterized by the use of panoramic formats, with similar systems to VistaVision, Todd-AO, Panavision, SuperScope and Technirama.

6. ANIMATION

If something has been highlighted in the recent film innovation it has been, without a doubt, the works of animation. And Disney has played a key role in these advances. With the release of Steamboat Willie in 1927, Walt Disney began the golden age of animated films, with Mickey Mouse as the big star, becoming the flagship of the multinational until today. The genius of animation introduced a technique that would be emulated by many other producers of his time. The method, known as sound cartoon, allowed to synchronize cartoons and sounds, as perfectly shown in the scene of the smoke coming out of the boat that a primitive Mickey Mouse sailed.

He was the first to give importance to animation as a potential for the filmmaking sector and, as such, he wanted to go much further in the techniques employed. The multiplane camera developed by Ub Iwerks and also introduced by Disney, allowed to provide traditional animation with – at least at the time – innovative three–dimensional effects. This type of video camera used in Snow White, the first feature film of the firm, allowed scenes to be more realistic by achieving depth in animation for the first time in history.

Wider Reading 2

7. THE PIXAR ERA

But if something has highlighted Disney, and later Pixar, it is in the application of computer graphics. The first work in which the company used computing was the famous Beauty and the Beast. Among the examples of technical innovation that takes place at Disney Research – the research centres located in the United States and Switzerland – the smoke effect, the reconstruction of hair and facial hair or facial geometry modelling are to be highlighted.

Pixar was also a symbol of animated filming since its very beginning with premieres such as Toy Story, Monsters Inc. and Cars. Its creations and innovations were based on the advances made in Westworld, a science fiction story famous for having used the first computer-generated graphics. The momentum that Steve Jobs (co-founder of the animation company) gave to the film industry was so great that, eventually, Disney ended up acquiring Pixar in 2006 for 7,400 million dollars.

The two companies joined forces, a collaboration that had begun in the development and implementation of the CAPS system (Computer Animation Production System).This breakthrough, known as 2D digital software, allowed to digitally colour hand-drawn animations. CAPS was a key to the realization of Toy Story, the film directed by John Lasseter which received an Academy Award in 1995.

We could not finish without mentioning the use of chroma, and 5even if it exists since 1930, it has been in the digital age when this technique has reached its greatest potential. There is no doubt film is a way to create what does not exist, in other words, to fool our brain by getting difficult to shoot scenes or landscapes even our imagination cannot create. In that sense, the chroma can capture a background and a character or object separately, and then use 3D animation, image digitalization and computer generated graphics; three technical advances that have helped produce amazing films such as The Matrix, The Lord of the Rings, 300 or Avatar.

In this latest film, the director James Cameron also used the so-called performance capture, so that the "blue" characters kept the essence of the actors' and actresses' interpretation. What for? According to James Cameron himself, "the idea is that, ultimately, the public cannot tell whether what they have seen is real or not". A phrase that also sums up the purpose of applying technical advances to the film industry.

https://www.bbvaopenmind.com/en/technology/innovation/7-advances-in-technology-that-have-revolutionized-the-film-industry/

Wider Reading 2 Homework

	Write your answer in the box below each question.	
1	The history of film advances have changed what about film?	
2	What did the Lumiere brothers invent?	
3	What did George Melies capture 67 years before the Apollo 11 mission?	
4	Name three ways to colour film.	
5	When was the Jazz Singer released?	
6	What was significant about The Jazz Singer?	
7	What two things became a big competitor for cinema?	
8	Who has played a key role in the innovation of animation?	
9	Which company released Toy Story?	
10	What technology did James Cameron use in Avatar?	
	TOTAL	

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/

Recommended Films

Silent Cinema

'City Lights' (1931) & 'Modern Times' (1936)

There are numerous great Charlie Chaplin films - short and feature-length — but *City Lights* and *Modern Times* are his two best. They were the last two silent films he made before he transitioned to talkies . As such, you can tell that as a director and actor, he'd essentially perfected his craft, putting out two near-perfect silent dramedies right before bidding the silence "goodbye" and moving on to making films with dialogue.

The Artist (2011)

Peppy Miller falls in love with the silent film star George Valentin. Things change when Peppy becomes a famous actor while George's career goes downhill with the introduction of talkies. Reminiscent of silent cinema.

CGI

The Matrix (1999)

Although more famous for its bullet-time photography which, while impressive, owes nothing to the wonders of CGI, The Matrix combined digital effects with its innovative shooting style to great effect.

Jurassic Park (1993)
Agh, it's a dinosaur! That was our reaction when first watching the jaw-dropping effects of the T-Rex, which took six hours per frame to render. Of course that was coupled with the first outing of Dolby Digital Sound in theatres which made for an ear-bleedingly real experience.