

Year 11 Film Knowledge Booklet

Term 1

Name:

Class:



GCSE Film Studies Course Overview

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.

Unit Big Question

How does Rebel Without a Cause use the elements of film form to convey meaning to the audience?

Big Questions
BQ: What is the impact of social, historical and cultural context on the production of Rebel Without A Cause?
BQ: How does Nicholas Ray use the elements of film form to establish the three main characters in the opening sequence of Rebel Without a Cause?
BQ: How is conflict seen in Rebel Without A Cause?
BQ: How is conflict seen in Rebel Without A Cause?
BQ: How does Rebel Without A Cause end?
BQ: What are the conventions of a teen film?
BQ: How can narrative theory be applied to Rebel Without A Cause?
BQ: How are teenagers represented in RWAC?
BQ: How does Nicholas Ray use the elements of film form to establish Jim's family dynamic in Rebel without a Cause?
BQ: How are character represented in Rebel Without A Cause?
Consolidation

Key Vocabulary

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 characterised 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.

Key Vocabulary

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, eye level, high angle, and low angle.

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

Rebel Without a Cause (Ray, 1955): Summary

Shortly after moving to Los Angeles with his parents, 17-year-old Jim Stark (James Dean) enrolls at Dawson High School. In the opening scene, Jim is brought into the police station for public drunkenness. When his mother, father and grandmother arrive at the police station to retrieve him, conflicts in Jim's family situation are introduced as he explains to the arresting officer. His parents are often fighting. His weak-willed father (Jim Backus) often tries to defend Jim, but Jim's picky and domineering mother always wins the arguments for his father cannot find the courage to stand up to his wife. Jim feels betrayed both by this fighting and his father's lack of moral strength, causing feelings of unrest and displacement. This shows up later in the film when he repeatedly asks his father, "What do you do when you have to be a man?"

The next day, while trying to conform with fellow students at the school, he becomes involved in a dispute with a local bully named Buzz Gunderson (Corey Allen). While Jim tries to deal with Buzz, he becomes friends with a shy 15-year-old boy, John, who is nicknamed Plato (Sal Mineo), who was also at the police station the night of the opening scene for shooting and killing puppies. Plato idolizes Jim as a father-figure much to Jim's concern. Plato tells Jim that his parents divorced several years ago and are never in Los Angeles. His mother lives away in her hometown and never visits, calls or writes, while his father (a wealthy business executive) is always traveling and avoids coming home, leaving only his housekeeper to look after Plato. Plato experiences many of the same problems as Jim, such as searching for meaning in life and dealing with his absent and selfish parents who "don't understand."

In the school hallway, Jim meets Judy (Natalie Wood), whom he also recognizes from the police station the previous night, where she was brought in for being out alone after dark, who originally acts unimpressed by Jim, saying in a sarcastic tone, "I bet you're a real yo-yo." She is apparently the property of Buzz. Judy too has an unhappy homelife when it shows her before going to school when she deals with her unattentive and sexist father who gives all his attention to Judy's younger brother as well as ignores both Judy and his wife for he feels that women are ment only to serve him, and nothing more.

That afternoon, Jim goes on a field trip with his science class to the Griffith Observatory. At the Planetarium, he watches a dramatic presentation of the violent death of the universe. After the show, he watches Buzz and his thugs slash a tire of his car for no reason, and then Buzz challenges him to a knife fight, while the gang taunts Jim as a "chicken." Jim reluctantly takes part in the fight and wins, subduing Buzz by holding his switchblade up to his neck before discarding both knives off a railing. Both Jim and Buzz get slight injuries during the knife fight. Not to be outdone, Buzz and his thugs challenge Jim to a "Chickie Run" with Buzz and Jim racing stolen cars towards an abyss. The one who first jumps out of the car loses and is deemed a "chicken" (coward).

That evening, the "game" is held with Judy and several students in attendance to watch. But the race ends in tragedy for Buzz when a strap on the sleeve of his leather jacket becomes looped over a handle on the car door, preventing him from jumping out before the car goes over the cliff.

Jim runs home and tries to tell his parents what happened, but quickly becomes frustrated by their failure to understand him and storms out of the house. Jim goes to the police to find the sergeant who took his statement the previous night to tell him about the accident involving Buzz's death, but learns that the police officer is not there. Jim refuses to speak to any policeman and will speak only to the sergeant and he leaves. But Jim is spotted leaving the station by three of Buzz's friends, Crunch (Frank Mazzola), Goon (Dennis Hopper), and another one of Buzz's gang members whom is not named. Mistakenly thinking that Jim told the police about the "Chickie Run", they decide to hunt Jim down to "silence him"... permanently.

Jim meets up with Judy and they go to an abandoned mansion to hide out. Plato finds them there (he was the one who told Jim about the house). There they act out a "fantasy family," with Jim as father, Judy as mother and Plato as child. However, Crunch, Goon, and the other boy soon discover them, and terrorize Plato who finally brandishes his mother's handgun that he took from the house, shooting Crunch, and at Jim, and a police officer who investigates, in a clearly unstable state.

Plato runs and hides in the Observatory, which is soon besieged by the police. Jim and Judy follow him inside, and Jim convinces Plato to lend him the gun, from which he silently removes the ammunition magazine. When Plato steps out of the observatory, he becomes agitated again at the sight of the police and charges forward, brandishing his weapon. He is fatally shot by a police officer as Jim yells to the police, too late, that he had already removed the bullets. Plato was wearing Jim's jacket at the time, and as a result, Jim's parents (brought to the scene by police) think at first that Jim was shot. Mr. Stark then runs to comfort Jim, who is distraught by Plato's death. Mr. Stark promises to be a stronger father, one that

his son can depend on. Thus reconciled, Jim introduces Judy to his parents and they drive off together as dawn starts to break.

Wider Reading 1

American Teen Genre

<https://www.englishandmedia.co.uk/media-magazine/articles/15969>

In a class of its own The American Teen movie

Sarah Flanagan shows you how to tackle the concept of genre in its wider contexts by investigating the development of the ever-popular classic - the American Teen movie.

The study of the development and the subsequent endurance of the American Teen/High School movie is the perfect way to understand how a particular genre is influenced, developed and changed by these so-called 'wider contexts'.

The birth of the teenager

The beginning of the Teen/High School movie is a perfect example of this. In fact, this genre only came into being because of particular economic and social changes in post- Second World War America and Britain. The teenager as a distinct social identity didn't really exist before this time. The transition between child and adult was swifter, and older teens certainly tended to look and dress like their parents. Only rich kids could go to college. Everyone else went to work, and most then married and produced their own families. Of course, this is a simplification but the essential ingredients in forming the teenager were money and newly acquired freedoms. An immediate post-war baby boom and the affluence afforded by political stability meant that there were going to be more teenagers around and that more of them were going to be able to go to college. Freed from the pressures of going out to work, they had more leisure time. They also had disposable income and if the movies are to be believed these middle-class kids had cars which gave them an independence and a space denied to their pre-war counterparts. Between 1952 and 1958 the 13-to 21-year-old market grew from 19.6 million to 22.4 million. The media (particularly music and film industries) were quick to spot the potential, and have carefully nurtured this group ever since.

Rebels, outsiders and resolution

Back to 1955 and *Rebel Without a Cause*. Directed by Nicholas Ray and starring James Dean and Natalie Wood, this film set the template for the genre. A close examination of *Rebel Without a Cause* reveals how the characters, narrative themes and consequent ideologies established in this film have been repeated over subsequent years. Dean's character, Jim Stark, is the 'outsider with a troubled past' coming to a new town and new school, hoping to fit in and belong. This theme of socialisation has been revisited in several films since with slight variations: Sandy, the Australian, in *Grease* (1978), Andie, born the wrong side of the tracks, in *Pretty In Pink* (1986) and Cady, relocated from Africa, in *Mean Girls* (2004, above). Nearly all Teen/High School movies deal with the teenager's sense of individual identity and how they reconcile that with the dominant group in the high school. Most Teen/High School movies (certainly the ones listed above) offer reassuring ideologies as these characters are eventually absorbed and welcomed into the community whilst their enemies are defeated and rejected.

This sense of resolution is frequently twinned with the narrative theme of success in love. Jim ends up with Judy, Sandy 'gets' Danny and Andie is loved by one of the richest guys in the school. These films offer a mythological rite of passage to their audience. In particular, *Rebel Without a Cause* offers its audience a debate around the theme of masculinity. If Jim is to grow up to be a man, what sort of man should he be? The male characters in the narrative present alternative forms of masculinity. Jim's father is hen-pecked and emasculated. Plato has been abandoned by his mother, is clearly psychologically disturbed and there are several subtle hints that he is gay. Plato is singled out as the outsider who cannot be absorbed into the community; he is subsequently gunned down by the police. Jim's parenting of Plato, his attempts to save him and his clearly heterosexual feelings for Judy position him as the ideal male at the end of the film.

Adapting the themes

So, having identified this pattern the fun comes in spotting how it has been developed, adapted and subverted to suit the particular social, historical, political and economic circumstances of the times. *American Graffiti* (1973) presents us with a familiar set of characters: the Geek, the class president, the romantic couple, the college-bound students, the clone of James Dean. But this time it is accompanied by a soundtrack of 50s hits and a definite sense of nostalgia looking back fondly to the early 1960s. Little wonder when you look at what was happening in America in 1973. Young men were just as likely to be sent to Vietnam as to college, and the optimism of the early 60s had become mired in the political cynicism of Watergate which resulted in Richard Nixon's resignation just one year later. The early 1960s must have seemed like a lost 'golden age'.

High-school horror and feminist fantasy

Carrie was directed by Brian de Palma in 1978. Now the main protagonist is female and de Palma explicitly foregrounds Carrie's rite of passage by having her start her period in the school showers during the opening credits. This Teen/High School/Horror hybrid subverts the usual comforting resolution often achieved at the Prom. Carrie's enemies, the 'bitch princesses' of the high school, wreak a terrible humiliation when they up-end a bucket of pig's blood over her as she is about to be crowned Prom Queen (above). The climax of the film sees the ultimate revenge of the outsider as Carrie unleashes her telekinetic powers and destroys the school, the teenagers at the prom, her enemies, her religious neurotic of a mother and, by implication, the community itself. Barbara Creed's ideas about 'the monstrous-feminine' are relevant here. Just as Carrie becomes a woman and starts to menstruate, she also discovers her supernatural 'monstrous' powers. The 1970s were a time of emerging feminism and it is worth speculating whether the representation of Carrie reflects contemporary fears about the developing power and position of women.

High school hybrids

The hybrid is always an effective way of prolonging the life of a genre and maximising audiences. *Carrie* was one of the first films to exploit the Teen/High School/Horror combination and has been followed by a steady stream: *Halloween* (1978), *Nightmare on Elm Street* (1984), the *Scream* trilogy (1996-2000), *Final Destination* (2000), to name just a few. The genre has included Science Fiction with *The Faculty* (1998); Postmodern revisiting of the 50s with *Back To The Future* (1985) and *Pleasantville* (1998); updated Classics, *Clueless* (1995) and *10 things I hate about you* (1999); gross-out Comedy with *American Pie* (1999), and adult/child role reversal with *Freaky Friday* (1976/2003).

Shocking students

However, two recent films have revisited the genre in new and unexpected ways. *Both thirteen* (2003, above right) and *Elephant* (2003, far right and below left) approach the high school experience from a social-realist slant. Both are low budget, independent films. Both experiment with film form and both eschew the formulaic approach and comforting closure which is so typical of the genre.

Hopefully, these examples will have encouraged you to examine the genre for its ability to adapt to changing circumstances and those 'wider contexts'. Below you will find a list of other films which may prove useful in your study.

Wider Reading 2

<https://www.biography.com/actor/james-dean>

James Dean Biography

(1931–1955)

Who Was James Dean?

James Dean starred in the film adaptation of the John Steinbeck novel *East of Eden*, for which he received a posthumous Oscar nomination. Dean's next starring role as an emotionally tortured teen in *Rebel Without a Cause* made him into the embodiment of his generation. In early autumn 1955, Dean was killed in a car crash, quickly becoming a film icon whose legacy has endured for decades. His final film, *Giant*, was also released posthumously.

Early Life

James Byron Dean was born on February 8, 1931, in Marion, Indiana, to Winton Dean and Mildred Wilson. Dean's father left farming to become a dentist and moved the family to Santa Monica, California, where Dean attended Brentwood Public School. Several years later, Dean's mother, whom he was very close to, died of cancer, and Dean's father sent him back to Indiana to live on his aunt and uncle's Quaker farm. During this time, Dean sought counsel from his pastor, the Rev. James DeWeerd, who influenced his later interest in car racing and theatre. The two formed an intimate relationship that is rumoured to have been sexual.

In 1949, Dean graduated from high school and moved back to California. He attended Santa Monica City College for a time, but eventually transferred to University of California, Los Angeles, and majored in theatre.

TV and Stage Success

After appearing as Malcolm in the school's production of *Macbeth*, Dean dropped out of UCLA. His first television appearance was in a Pepsi Cola commercial, while his first big-screen parts, uncredited, were in 1951's *Fixed Bayonets!* and 1952's *Sailor Beware*, a comedy starring Jerry Lewis and [Dean Martin](#). To make ends meet, Dean worked as a parking lot attendant at CBS Studios, where he met Rogers Brackett, a radio director who became his mentor, with the two also said to have been romantically attached.

In 1951, Dean moved to New York City and was later admitted to the Actors Studio to study under [Lee Strasberg](#), though the two were reputed to not have gotten along. Dean's career began to pick up, and he performed in such 1950s television shows as *Kraft Television Theatre*, *Omnibus* and *General Electric Theatre*, with a high school fan club formed after his appearance as a contemporary John the Apostle in 1951's *Hill Number One: A Story of Faith and Inspiration*. The fledgling actor was also garnering a reputation for being unstructured in his technique, though the work continued to come.

After a Broadway role in the short-lived 1952 drama *See the Jaguar*, Dean's success as an Arab boy in 1954's *The Immoralist* led to interest from Hollywood.

Movies

'East of Eden'

Over the ensuing months, Dean starred in three major motion pictures, beginning with the 1955 film adaptation of [John Steinbeck](#)'s novel *East of Eden*. Director [Elia Kazan](#) chose Dean after the actor met with Steinbeck, who thought him perfect for the part. Many of Dean's scenes in the film were unscripted improvisations. He would eventually be nominated for an Academy Award for the role, making him the first actor in

history to receive a posthumous Oscar nomination.

'Rebel Without a Cause'

In his next film, Dean starred as the agonized teenager Jim Stark in 1955's *Rebel Without a Cause*, a part that would define his image in American culture. He co-starred in *Rebel* with [Natalie Wood](#) and [Sal Mineo](#), with the film focusing on the emotional alienation of three youngsters and the devastating drama that ensues from adolescent rivalry.

'Giant'

Dean then landed a supporting role to [Elizabeth Taylor](#) and [Rock Hudson](#) in the epic, intergenerational family saga *Giant*, with Hudson playing a well-off, racially prejudiced ranch owner to Dean's impoverished, racially prejudiced ranch hand. *Giant*, which was Dean's last film, had a running time of more than three hours and saw the actor portray a character whose fortunes change over the decades. He died before production was complete, with *Giant* ultimately released in 1956. Dean received an Academy Award nomination for this role as well, making him the only actor in history to receive more than one Oscar nomination posthumously.

'Finding Jack'

In late 2019, it was announced that a CGI version of Dean would return to theaters in the Vietnam War-era film *Finding Jack*, based on a novel by Gareth Crocker. While some prominent actors like Captain America star [Chris Evans](#) expressed their displeasure with the idea of using a digitized Dean, *Finding Jack* co-director Anton Ernst defended the choice by noting there were "still a lot of James Dean fans worldwide who would love to see their favorite icon back on screen."

Death

When Dean wasn't acting, he was a professional car racer. On Friday, September 30, 1955, Dean and his mechanic, Rolf Wuetherich, drove Dean's new Porsche 550 Spyder to a weekend race in Salinas, California. At 3:30 p.m., they were stopped south of Bakersfield and given a speeding ticket. Later, while driving along Route 466, a 23-year-old Cal Poly student named Donald Turnupseed, after turning at an intersection, collided with Dean's Porsche. The two cars hit each other almost head-on, with the Spyder devastated from the impact. Wuetherich was seriously injured but survived, while Dean was killed almost immediately. He was 24.

Comprehension Questions

1. What films did James Dean star in?
2. Describe James Dean's early life.
3. Which character from *Macbeth* has James Dean played?
4. Describe James Dean's reputation after he moved to New York.
5. James Dean starred in a Steinbeck adaptation. What was it called?
6. What other Steinbeck novel have we studied in school?
7. What role defined his image in American culture?
8. What films landed James Dean with Academy Award nominations?
9. Why was the feature film 'Finding Jack' controversial?
10. How did James Dean die?

Exemplar Response

Candidate C

Film – Rebel without a Cause

1. (a) Identify **one** genre convention used in your chosen film. [1]

One genre convention is the use of the character who is the rebellious outsider, Jim. He is a teenager with an attitude and a disregard for authority. He is the main character for this film but a stereotypical main character for this genre. (1)

- (b) Briefly outline why conventions are used in genre films. [4]

Conventions are used as they are like the ingredients of a film and help an audience to identify what genre they are watching. If you know the ingredients of a film you can work out what genre it belongs to. People who make the films like using conventions as it means that they can attract audiences to their films because audiences want to see the same things that they like in films. This also means that they are less likely to lose money as audiences will go and watch something they know about but might not go and watch something different. (4)

- (c) Explore how the convention you have identified is used in **one** sequence from your chosen film. In your answer, refer to at least **one** key element of film (e.g. cinematography, mise-en-scène, editing or sound). [10]

I am going to talk about the scene where Jim is telling his parents that he is going to go to the police and explain his role in the car crash. We see Jim as the rebellious outsider and someone who does not respect the authority of his parents. In this scene he is fed up with his parents and despite his pleadings, they refuse to support his decision to go to the police. Jim and his parents fight and the scene comes to a head when Jim attacks his father. Jim is seen as the rebellious outsider in many ways in this scene and the use of cinematography is key in showing his role as a rebel and someone who is not conforming. The scene features very low-key lighting and the scene itself features drab and dark colours as part of the furniture and overall style of the house. Jim's parents are both wearing dressing-gowns which almost match this style and colour, making them seem drab and dull and almost parts of the furniture. They look dull and muted, meaning that the audience sees them as very dull and muted people. In contrast Jim wears a bright red jacket making him stand out and seem at odds with his parents. He looks very different to them. In the time of the film men would be expected to wear clothing not too dissimilar from their father but Jim as an outsider and a rebel does not conform with the expectations of society wears clothes that he feels makes him seem more interesting and individual. The colour of Jim's jacket is also interesting as it represents danger and blood, his temper and involvement in violence is reinforced through the choice of colour here making him clearly a rebellious outsider. Finally, his positioning is always at odds with his parents, he is always looming over or pointing at his parents. Teenagers, especially during this period, would be expected to be much more respectful and obedient to their parents and the use of the performance here allows Jim to be seen clearly as someone who does not respect authority and the will of his parents, making him a rebellious outsider.

Excellent knowledge & understanding of genre conventions.

Upper Band 5

(10)

terminology

eg
knowledge
+ understanding

eg

Mark Scheme

Band	AO1 Demonstrate knowledge and understanding of elements of film	AO2 Apply knowledge and understanding of elements of film, including to analyse films
5	5 marks <ul style="list-style-type: none"> Excellent demonstration of knowledge and understanding of elements of film. 	5 marks <ul style="list-style-type: none"> Applies excellent knowledge and understanding of genre(s), including to analyse films Explores one sequence from chosen film highly effectively and highly relevantly in response to the question Uses subject-specific terminology in an excellent and highly relevant way.
4	4 marks <ul style="list-style-type: none"> Good demonstration of knowledge and understanding of elements of film. 	4 marks <ul style="list-style-type: none"> Applies good knowledge and understanding of genre(s), including to analyse films Explores one sequence from chosen film effectively and relevantly in response to the question Uses subject-specific terminology in a good and mainly relevant way.
3	3 marks <ul style="list-style-type: none"> Satisfactory demonstration of knowledge and understanding of elements of film. 	3 marks <ul style="list-style-type: none"> Applies satisfactory knowledge and understanding of genre (s), including to analyse films Explores one sequence from chosen film satisfactorily and with reasonable relevance in response to the question Uses subject-specific terminology in a satisfactory and reasonably relevant way.
2	2 marks <ul style="list-style-type: none"> Basic demonstration of knowledge and understanding of elements of film. 	2 marks <ul style="list-style-type: none"> Applies basic knowledge and understanding of genre(s), including to analyse films Explores basic aspects of one sequence from chosen film in an uneven way and with little relevance in response to the question Uses subject specific terminology in a basic way with some relevance.
1	1 mark <ul style="list-style-type: none"> Limited demonstration of knowledge and understanding of elements of film. 	1 marks <ul style="list-style-type: none"> Applies limited knowledge and understanding of genre(s), including to analyse films Explores one sequence from chosen film in a limited way with minimal if any relevance in response to the question Uses little subject specific terminology with minimal relevance
	0 marks No response attempted or no response worthy of credit.	

If no sequence is referred to, candidates may not be awarded more than a band 3.

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/>

The Making of Rebel Without a Cause by [Douglas L. Rathgeb](#)

Recommended Films

James Dean

James Byron Dean (February 8, 1931 – September 30, 1955) was an American actor. He is remembered as a [cultural icon](#) of teenage disillusionment and social estrangement, as expressed in the title of his most celebrated film, ***Rebel Without a Cause*** (1955), in which he starred as troubled teenager Jim Stark. The other two roles that defined his stardom were [loner](#) Cal Trask in ***East of Eden*** (1955) and surly ranch hand Jett Rink in ***Giant*** (1956).

1950s Film

A Streetcar Named Desire (1951)

The early 1950s were dominated by Marlon Brando, a fresh-faced Broadway actor whose natural acting style served as an inspiration to countless other performers.

Singin' in the Rain (1952)

Since “talking pictures” first became popular in the early 1920s, Hollywood has embraced the pageantry of the musical. One of the greatest musicals of the decade is Singin' in the Rain, which is itself about actors making the transition from silent movies to sound features. Gene Kelly's iconic dance sequence while singing the title song is one of the most memorable scenes in Hollywood history.

Cinderella (1950)

In the late 1940s, [Walt Disney](#) was in desperate need of a hit film. Throughout the decade, his studio had been losing money. Disney had spent significant time and resources making films for the U.S. government during World War II and its aftermath.

However, the animated classic Cinderella proved to be such a huge success that it saved the studio. Without Cinderella, Disney might have never recovered.