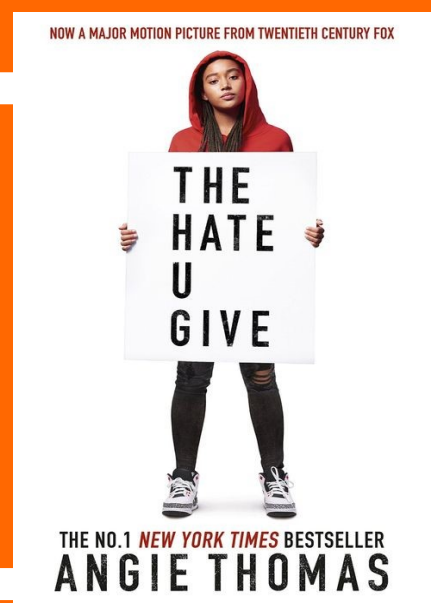
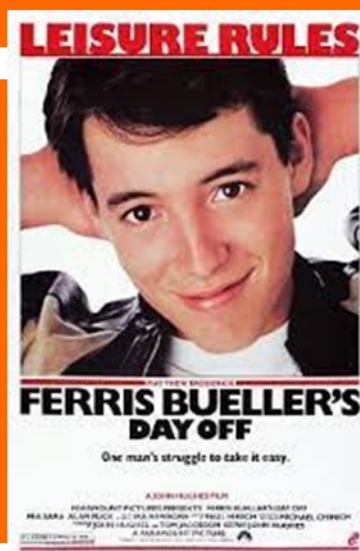
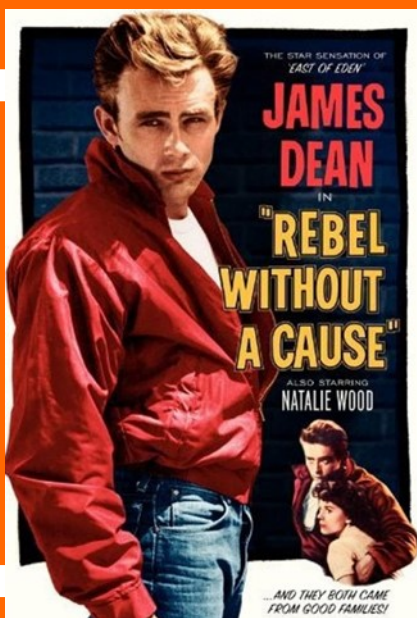


Year 11 Film Knowledge Booklet

Term 5

Name:

Class:



Film Studies GCSE—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.

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. Guidance for teachers will be offered by WJEC on key resources appropriate for GCSE.

| | |
|-------------|---|
| 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, <i>The Jazz Singer</i> , starring Al Jolson - the first feature film with a soundtrack |
| 1935 | Rouben Mamoulian's <i>Becky Sharp</i> , the 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 |

Key Developments in Film and Film Technology 1950-1990

- 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)
- 1970s Steadicam technology developed by cinematographer Garrett Brown (a stabilising device for hand-held cameras to keep image 'steady' whilst retaining fluid movement). First introduced, 1975
- 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 computer-generated imaging (CGI) of characters in films

Key Developments in Film and Film Technology 1990=Present Day

- 1995 First CG (computer generated) feature length cartoon – *Toy Story* directed by Jon 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

Homework 1

| 1895-1950 | |
|--|--|
| When was the first moving images? | |
| Who created the first moving images? | |
| 1895-1927 saw the development of what? | |
| When was the gradual emergence of the vertically integrated film industry? | |
| Name three of the 'big 5' major film studios of the 1930s. | |
| Name two of the 'little 3' minor film studios of the 1930s. | |
| Name the first feature film with a synchronised soundtrack. List the director and year of release. | |
| What key development was in 1935? | |
| What was the first feature length three strip colour film? Director? | |
| What happened in 1948? | |
| What was the paramount court case about and what did it lead to? | |
| What key development occurred in the 1950s? | |
| Which decade saw the emergence of widescreen and 3D technologies? | |
| How did widescreen and 3D technologies come about? | |
| 1950-1990s | |
| What key development occurred in the late 1950s? | |
| What did the development of light-weight portable, hand-held camera create? | |
| What key development occurred in the 1970s? | |
| Who developed the Steadicam? | |
| In what decade was the Steadicam developed? | |
| What is a Steadicam? | |
| What key development occurred in the 1990s? | |
| What does CGI stand for? | |
| What did more wide spread use of CGI mean for cinema? | |

Homework 1

| 1995-2018 | |
|---|--|
| What was the first computer generated feature length cartoon and when? | |
| What key development happened in 1995? | |
| Who directed Toy Story and for what film studio? | |
| What key development happened in the 2000s? | |
| When did technology give rise to people being able to create their own films? | |
| What key development happened in 2007? | |
| When was Netflix launched? | |
| Why was the launch of Netflix a key development in film? | |
| What key development happened in 2010s? | |
| What two films were shot entirely on iPhone, when, directed by who? | |
| Why were the films Tangerine and Unsane ground breaking in film? | |
| What decade first saw the release of films shot entirely on iPhone? | |
| What key development in film happened in 2017? | |
| Name three film streaming sites. | |
| In what year did streaming sites take over DVD sales for the first time? | |
| What key development happened in 2018? | |
| What film was the first to be shot entirely on IMAX cameras? | |
| When was the first Hollywood film shot entirely on IMAX cameras? | |

Rebel Without a Cause

(Nicholas Ray, 1955)

Component 1: Key

Developments in US Film

Focus Areas: Genre, Narrative, Context.

PART 1: Key Sequence(s) and timings and/or links

Opening Sequence <https://goo.gl/VkyUt2>

Family Argument <https://goo.gl/gvHVLu>

PART 2: STARTING POINTS - Key Elements of Film Form (Micro Features)

Cinematography (including Lighting) Opening

- The first pan around the station lingers on Plato in the foreground.
- A combination of a slow zoom into Judy as she cries and tells her story. The long take uncomfortably forces the audience to hear her painful story.
- The three 'misfits' are immediately bonded in this scene, often in the background of the shots.
- A very Low Angle shot is used when Jim stands to greet his parents, connoting his power over them.

Family

- A 180 degree vertical rotation POV shot of Jim's mother descending the stairs towards him denotes that Jim's world is 'upside down' following the death of Buzz.
- The camera tilts creating a 'dutch' angle as they argue on the stairs, this visualises Jim's inner turmoil and confusion.
- Jim is usually placed in between his parents in a '3 shot' as they both talk 'at' him, forcing the actor to turn this way and that, this adds a frantic motion to the scene that connotes Jim's inner turmoil.

Mise-en-Scène Opening

- The police station is claustrophobic and oppressive, most of the windows are covered in venetian blinds connoting a sense of entrapment.
- At first, Dean's performance is that of an adorable drunk, he giggles and wails and plays with his toy.
- Jim is identified as a father figure to Plato as he offers him his jacket. Jim and Judy are desperate for the attention and approval of their fathers. It is possible that the reason for their delinquency for all three of these juveniles is laid at the feet of the parents.
- Jim also tries out a tormented youth "You're tearing me apart" persona and that of a tough guy when he

attempts to punch the Juvenile Officer, resulting in a layered and much celebrated performance from Dean of a teenager searching for his identity.

- The monkey, firstly connotes Jim is still a child, but the monkey is a wind-up toy trapped in a cycle only able to clap the symbols, this is a metaphor for Jim, also trapped in his cycle of disruption.
- Judy is first seen in her striking red dress, a symbol of her womanhood.

Family

- Jim is from a 'good' family, we can see the home is suburban and reasonably wealthy from the use of props such as the TV.
- Costume: Jim's red jacket is a visual link to Judy's red outfit at the start, it symbolises danger. Jim's parents blend into the background, their nightgowns the same hue as the walls.
- The TV simply shows static, this connotes Jim's frustration, and he is not getting a 'clear signal' from his parents about how to behave.
- The staircase is a clear barrier, like prison bars.
- Jim's father is 'weak, a chicken'. This is Jim's worst fear, turning into his cowardly father.
- Jim's final act of rebellion in this scene is to kick a hole in a family portrait.

Editing Opening

- The long take during the credits of Dean lying in the road playing with the toy monkey, this allows the audience to gaze at him, identifying him as an object of desire.

Sound Opening

- The opening score over the credits indicated that genre of 'drama'.

Family

- Music dramatically starts when Jim attacks his father, anchoring the drama for the audience.

PART 3: STARTING POINTS - Contexts

Social

- The 1950's are considered **the birth of the teenager**, this social group had a new identity:
- Young people had more money (a disposable income); products such as music, film and fashion were targeted at this group. They were powerful consumers and therefore a powerful 'voice' in consumerist America.
- Better education, which led them to question the world.
- It was a time of peace, so young men were not at war, a confusing era for young men who could not identify with their war time fathers or have a war to fight and prove themselves.
- This new social group was considered by some as threatening, unruly and out of control, the film reflected and responded to this concern.

- This film was a sympathetic representation of teenagers, blaming the parents for their delinquency.
- James Dean and star power:
 - Dean was a new kind of actor, (method) and became an icon, and the face of a generation.
 - He appeared poetic, tormented and brooding, not the usual 'hero' type.

Historical

- This was the first major Studio (Warner Bros) to make a teen film; it had high production values, and 'hot' young stars.
- Crusade against communism /red scare, a recurring mood in many films of the 1950's was that of paranoia, which was a reflection of the climate of fear created by the mass hysteria of the McCarthy witch hunts. In this film, Jim does not know who to trust or listen to.
- Suburbs were growing in this era, this story focuses on the youths in a Los Angeles suburb, these new family homes were desirable, but cold and lifeless, and there is little affection in these homes.
- More people speaking out against inequality civil rights in this time, the film demonstrated the desire for young people to do the right thing, Jim wants to confess and desires justice, it is the older generation that get in the way of this, and they do not listen.

PART 4: STARTING POINTS - Specialist

Focus: Genre, Narrative

Genre

- Tag lines for the film showed a confusion about how the film should be marketed, Teen Drama or 'B' movie:
- "Teenage terror torn from today's headlines"
- "The bad boy from a good family"
- It showed that films centred on teenagers could well be from the teenagers point of view, and appeal to teens.
- The film is from the male POV, girls are quite passive figures. Female led teen movies became more dominant in the 1990's.

Narrative

- 'The Outsider' is a typical narrative convention of teen genre, this trope allows the audience to experience the new school location & characters with the protagonist.
- It takes place over a 2 day period.
- Teen POV -a mistrust of authority figures, parents are overtly criticized for being too weak, or too dominant, they can't win at all. But this message clearly appeals to the target audience.

Ferris Bueller's Day Off

(John Hughes, 1986)

**Component 1: Key
Developments in US Film
Focus Areas: Genre,
Narrative and Context**

PART 1: Key Sequence(s) and timings and/or links

Opening Sequence / Monologue:

<https://goo.gl/q1DZXs> The Parade: <https://goo.gl/ukME0z>

PART 2: STARTING POINTS - Key Elements of Film Form (Micro Features)

Cinematography (including Lighting) Opening:

- The first time we see the parents is in
- POV shot, positioning the audience as the 'child' in the scene. A POV rack focus is also used when Ferris looks at Jeanie.
- When Ferris opens the curtains there is a shot from the outside looking in, solidifying Ferris' position as a privileged prince in his tower.

The Parade:

- The cinematography in this scene shows off Chicago's landmarks and the impressive architecture with a series of longshots down the parade route.
- The camera is placed in the crowd looking up at Ferris in wonder, we are part of the masses, and he is in an elevated position on the float and in society as a wealthy white male.

Mise-en-Scène Opening:

- Establishing shot is of a classically suburban, upper middle class home, a 'white house'. This is iconographic of the American dream, complete with 3 new cars parked out front.
- Ferris' room is filled with the trappings of an 80's teen in consumerist America, a TV stereo, synthesizers and a computer. These were high value goods at the time (yet he repeatedly complains he was not given a car).
- Performance and breaking the 4th wall, it becomes clear that this is not a realistic approach. The audience are invited into his world, he talks to us like we are his friends, meaning that we are implicated in his wrongdoing, we are passive observers yet just as guilty as him. Or are we his conscience?
- The text on screen 'Faking out parents', pushed the sense of postmodernism even further, Ferris is aware that he is in a film. The text is like a public service video, giving us instruction, Ferris is described as a 'great guy' by almost everyone in the film, this is his way of getting us to like him, we want to be his friend.

Parade:

- The American flag appears in almost all of the shots, at times it frames Ferris on the float but looks into the corners of the frame, in the reflection of windows.
- This scene is a celebration of America's greatness and diversity, an advert for the American dream, happy smiling faces of different ages, status and race all dancing together.

- Ferris is positioned at the centre of the crowd, the heart of this joyous mass hysteria, representing that the white middle class male is 'king' in this culture, the crowd worship him, he can 'do anything'. At the end of the scene Ferris brandished a silver cane - he is the ringmaster, a rock star, a hero.

Editing

Opening:

- Introduction of Jeannie is staggered, with a CU of the foot tapping, then CU of hands on hips before the reveal of the face, it is the edits here (It is not a slow pan/male gaze shot) that show she is introduced as the aggressor or antagonist, she is not sexualised like Sloane.
- There are scenes in the film with MTV/Music Video style montage, this montage actually starts with the MTV ad.

Sound Opening:

- Music is used to appeal to the teen audience, to anchor the feeling of excitement and demonstrate how cool Ferris is in this scene.

Parade:

- The choice of a Beatles song implies 'Beatlemania' a form of hero worship.
- The sound of the crowd and the music bleeds into Mr Buller's office, connoting that this celebration of America, of youth, cannot be stopped and is embraced by all generations.

PART 3: STARTING POINTS - Contexts

Social:

- In the 50's the teenager was 'born' and there was an element of fear surrounding that generation, in the 80's Teenagers do not need to battle parents, they have already won, teenagers were celebrated. However an obsession with labels and designer goods meant that status was tied into external symbols of wealth (which Ferris has in abundance).
- Generation X, were called 'latchkey kids' due to changes in society these teens had less adult supervision than previous generations.
- MTV was launched in 1981 and became the voice of the teen generation.

Historical:

- 80's economic boom meant that teens found it easier to afford cars and such, led to selfish teens. Ferris is annoyed because he got a computer and not a car.
- The US was the most powerful nation in the world, and was winning the Cold War. This feeling of invincibility can be seen in scenes like 'The Parade' where the whole country appears to be unified.

PART 4: STARTING POINTS - Specialist Focus - Genre & Narrative

Genre:

- John Hughes is considered 'an auteur' of the teen genre.
- Teen films have a critical view of authority and High School, the character of 'Rooney' embodies this but the Ferris' parents are seen in a sympathetic light. High School is simply shown to be boring 'Buller, Buller.....' but not dangerous.
- The appeal of teen films is that it allows the audience, whatever age they may be, to re-live their High School Years, and in this film, it allows us to re-live high school as the most popular kid in school.

Narrative:

Ferris offers us an alternative to the usual 'outsider' protagonist that usually guides us through High School, instead we have the POV of the most popular boy in school, and the direct mode of address used places us at his side, equally popular.

The Hate U Give

(Tillman Jr. USA, 2018)

Component 1

Core study areas: Film form and contexts

Additional study areas: Specialist writing

Rationale for study: *The Hate U Give* is a contemporary film for a timeless issue – racial profiling and discrimination. The film is a shocking, energising and insightful look at modern America that will outrage and move spectators. *The Hate U Give* alludes to the Black Lives Matter movement and explores the issue of police brutality through evocative performances, recognisable characters and situations, interesting use of cinematography and *mise-en-scène*, and an engaging soundtrack.

Starting points – useful sequences and timings

- Starr introduces us to her family and local area: 00:03:09 – 00:06:41
- Kalil is shot by the police: 00:25:14 – 00:29:08
- The protest and Starr: 01:45:37 – 01:55:10

Core study areas 1: Key elements of film form (micro features)

Cinematography

- Light and colour are used to establish mood and tone. Garden Heights is established as a welcoming place using rising sunlight which is golden and warm. By contrast, the establishing shot of Williamson School is blue and grey, suggesting a coldness that emphasises Starr's general lack of comfort in the school.
- Throughout the film, shot sizes and angles are conventional, suggesting relative power or

relationships. People who are close are framed together, the angles of which suggest power. This is particularly evident with Starr, such as when she confronts Hailey and later in the film when she addresses the crowd about what really happened to Kalil. Camera movement follows the protagonist and the action on screen.

Mise-en-scène



Image by AF archive / Alamy Stock Photo

- A significant aspect of *mise-en-scène* is the difference between Garden Heights and other locations in the film. Starr's home life and local area are presented in a warm, comforting glow, although they are also depicted as generally 'normal', recognisable and sometimes 'run down'.
- The house designs are more prosaic than other areas. Stores and restaurants lack frills and expensive materials, and the general production design of Garden Heights is unshowy, lacking pretension and generally unremarkable.
- By contrast, Starr's school, Williamson Prep, is made up of glass and shining materials that look new and well-looked after. It also features large, bright, open spaces that lack personality or comfort for Starr, and therefore the audience,

as the sterile nature creates a sense of alienation or coldness. The exception to this is the protest/riot which takes place in Garden Heights, where the previous warmth and comfort of the area is amplified to the point where it is literally on fire. This mirrors the emotions of the local citizens and symbolises the destructive nature of anger.

Editing

- The editing is functional and creates a consistent pace to scenes which are dominated by dialogue. However, there are several instances of montage that help establish locations or movement to and/or from locations.
- There are also several instances of slow motion throughout the film, often where Starr interjects via voice-over to explain key information. Here, the filmmaker removes diegetic sound and slows down the frame rate so that things appear much slower than usual, creating an almost dream-like aura.
- The pace increases somewhat during some of the final scenes but doesn't rush through moments. In some scenes it allows the audience to linger on details and specific information or, crucially, to consider the thematic ideas being presented.

Sound

- As typical for an adaption from a novel, the film employs a voice-over. This allows us to appreciate some of Starr's internal conflicts and allows her to provide exposition/backstory. It also allows Starr to explore and discuss out loud any thematic issues and questions for the audience to consider.
- Throughout the film there is an unobtrusive score which underlines the main emotional beats of the film. The soundtrack features predominately contemporary hip-hop tracks and also classic tracks from 2Pac, who is a key influence on the film and on the novel's author, Angie Thomas.
- The lack of other diegetic sound in some scenes where Starr narrates allows the audience to focus on her words and makes them privy to Starr's emotions, enabling the audience to understand how she feels.

Core study areas 2: Contexts

Social

- *The Hate U Give* is an adaption of a 2017 young adult novel by Angie Thomas. It is Thomas' debut novel and was expanded from a short story she wrote in college. The short story was a personal reaction to the police shooting of Oscar Grant and stemmed from Thomas' belief that there was a lack of literature dealing with issues that affected young black American people.
- The narrator of the book and the film is 16-year-old Starr Carter, who attends an elite school in a predominantly white, affluent part of the city but who lives and grew up in a poorer area. Mirroring other instances of young black people being the victims of police brutality and hate-crimes, Starr witnesses a white police officer shoot and kill her childhood friend, Khalil. Starr speaks up about the shooting, and tensions over the incident culminate in a riot after the police officer is not indicted for the shooting.
- In covering issues of race and racial inequality, the novel and film attempt to expand readers' understanding of the Black Lives Matter movement, the difficulties faced by black Americans who employ 'code switching' and the prevalence of gun crime. As a result, the book faced significant controversy upon release, but was a commercial success and won several awards.

Cultural

- Author Angie Thomas cites 2Pac Shakur as an important influence on her life. Even the title is derived from 2Pac's tattoo 'THUG' which was an acronym for 'The Hate U Give'. The film uses 2Pac's music and the positive messaging within it and is the basis for the conversation between Khalil and Starr before his murder as a way of reinforcing that the two are simply enjoying each other's company and discussing their differing tastes in hip-hop.
- Starr's footwear of choice are Nike Air Jordans, a popular trainer that has specific connotations of being a 'sneakerhead' – someone who collects and enjoys sneaker-culture. They are shown in the film several times and even referred to by

a character early in the film. Those who have a similar passion will respond positively to the inclusion of Starr wearing Jordan 11s to school and the shared interest of Jordans held by the students at Garden Heights and Williamson Prep.

Political

- The murder of black Americans by police officers is an issue which has plagued the USA, and the increase in availability of cheap, accessible technology to record and share events easily via social media has significantly increased the profile of these killings. Most recently, the killing of George Floyd brought world-wide attention to the issue and saw protests across the globe, most notably in the USA where an estimated 450 separate protests took place.
- The film implicitly refers to the Black Lives Matter movement. This political movement first began in July 2013 with the use of the hashtag #BlackLivesMatter on social media as a response to the acquittal of George Zimmerman in the shooting of teenager Trayvon Martin. The movement later gained national attention with demonstrations following the 2014 deaths of Michael Brown in Ferguson, Missouri and Eric Garner in New York City. Late in the film, a protest features that shares symbolic and literal comparisons to the BLM movement and acknowledges instances of civil unrest.

Institutional

- Adapted from the 2017 novel of the same name, *The Hate U Give* (or THUG) was author Angie Thomas' debut novel. As the novel was a critical and commercial success, the rights to the adaptation were snapped up and sold to Fox 2000, an independent branch of film studio 20th Century Fox.
- The film was shot and released quickly. Filming began in September 2017 and it was released just 13 months later, capitalising on the success of the novel. The production budget was \$23 million and it grossed approximately \$35 million at the worldwide box office. While it's suggested that the marketing costs meant that the film made a significant loss, this is slightly offset by the critical reception of the film which was universally positive.

Key sequence analysis

Introduction to Starr and her home and school life

00:03:18 - 00:13:14

Cinematography

- The house is bathed in warm, golden light. The light is soft and high key and creates a comforting and welcoming environment.
- Many shots in the house are medium-close-up to close-up, allowing us to see the warm, friendly smiles on faces and appreciate the affectionate eye-lines that show connections between the family members.
- The parents are mostly shown in two shots; placing them together in the scene reinforces their love and connection to each other. Outside, shots are much wider, helping to establish the core locations and general atmosphere.

Mise-en-scène

- Props such as the star lantern, photos of friends and Air Jordan 3 trainers all quickly establish Starr's age, interests and name.
- One or two parts of the local area look rundown, but overall, the area is designed to look very normal and recognisable, even unremarkable.
- The local high school is shot through a fence, connoting segregation and penitentiaries. As the family travel closer to the well-respected high school, the houses become larger and the area more affluent.

Editing

- Continuity editing is used to create a montage.
- We learn a lot in a short period of time, and the use of montage not only shortens the journey to school but provides snippets of important aspects of Starr's home life, family and journey through Garden Heights.
- The continuity editing also ensures that the morning routine feels natural and relatable for the audience. We only see the key parts of the morning that may be part of our own regular morning routine.

Sound

- The first scene after the opening title begins with non-diegetic soundtrack of Kendrick Lamar's *DNA*, a song which celebrates, critiques and explores his and others' African American heritage and culture. It is an engaging song and appealing for the target audience; a thematic message of the song runs parallel with the film. However, the song is soon cut off and, after a short beat, is replaced by a (largely) instrumental version of *Hold On* by Pusha T. The song lyrically recalls the rappers' drug dealing past as we see that Garden Heights is somewhat controlled by the 'drug lord' king and open drug dealing.
- Starr's voice-over is crucial in this scene, providing detailed exposition and aligning the audience with her. It also reflects the way exposition is delivered in the novel. Similarly, the limited use of dialogue establishes the world and develops her character and relationships. We gain an insight into what Starr feels and believes about the people at school, such as her friends and boyfriend through her voice-over, and then we hear from them directly in limited dialogue.
- The combination of slow-motion scenes narrated by Starr with no other diegetic sound aligns the audience with Starr, rather than allowing others to 'speak for themselves' initially. It also keeps the audience focused with no distractions from possible foley or ambient sounds.

The Hate U Give: Specialist Writing

Specialist Writing Option C: Film Criticism

The Hate U Give is not a Black Lives Matter movie

(Adapted from Why 'The Hate U Give' Is Not a Black Lives Matter Movie, **Melina Abdullah**, LA Sentinel, October 2018)

Some are touting '*The Hate U Give*,' as "the first Black Lives Matter movie". We might, then, wonder about the choice to have Audrey Wells, a White screenwriter adapt an urban Black novel for the screen. **The film's narrative entrenches old race tropes making Black people primarily responsible for their own oppression with the film asking viewers to focus exclusively on "Black-on-Black crime".**

The film builds around Starr witnessing the killing of her childhood friend, Khalil, by a White police officer. Although Khalil's murder at the hands of a White cop is the crescendo of the film, the officer who killed him is quickly overshadowed by the neighborhood drug dealer as the primary villain, a set-up for an ongoing subtext and primary message about **"Black-on-Black" crime as the root of all evil**. Ultimately, Starr spends more time naming the neighborhood drug dealer, King, than she does talking about the police who murdered her friend. At one key point of the film, Starr's voiceover comes in, hitting the audience over the head with the film's main message - that Black communities are saved when Black folks rally together, not against murderous police, but against neighborhood drug dealers. **We must trust police to save us from the Kings of the world and bring them to justice, the film proclaims. Starr's final voiceover warns Black audiences..."Because it's not about the hate YOU give, it's about the hate WE give."**

Starr straddles two worlds, not quite fitting in to the all-Black, inner-city neighborhood in which she resides and not feeling at home at her affluent prep school either, where her White friends exhibit class privilege and everyday racisms. **While Starr's family is a place of refuge, her neighborhood exemplifies a narrative of poor Black folks who are inherently promiscuous and violent. She and her family are portrayed as the exceptions to this because of their ability to redeem themselves from their teenage indiscretions through adherence to a patriarchal nuclear-family structure.**

"The Hate U Give" is propaganda that tells us that the answer to our woes is to trust the policing system to bring an inherently pathological Black community in line. We are eager for cinematic representations of this current iteration of Black freedom struggle. As Black Lives Matters advocates, we state emphatically that this is not a "Black Lives Matter film"; it is the antithesis. We encourage Black audiences, all those who reject narratives that make Black victims of police violence responsible for their own deaths, to invest their dollars in Black film that uplifts and empowers Black communities. *"The Hate U Give"* is not that.

Homework Exam Style Questions

FBDO and RWAC

The following questions could be applied to either Rebel Without A Cause or Ferris Bueller's Day Off.

1a) Name one example of cinematography used in your chosen film. [1]

1b) Briefly describe why this example of cinematography is typically used in film. [4]

1c) Explore how this example of cinematography is used in at least one sequence of your chosen film. [10]

1a) Name one example of mise-en-scene used in your chosen film. [1]

1b) Briefly describe what this example of mise-en-scene can show in film. [4]

1c) Explore how this example of mise-en-scene is used in at least one sequence of your chosen film. [10]

1a) Name one example of sound used in your chosen film. [1]

1b) Briefly describe why this example of sound is typically used in film. [4]

1c) Explore how this example of sound is used in at least one sequence of your chosen film. [10]

Comparison Questions

1a) Compare how genre is presented in your two chosen films. [20]

1a) Compare how context has had an impact on the production and reception of your two chosen film. [20]

1a) Compare how themes are presented in your two chosen films. [20]

The Hate U Give Questions

The following questions are applicable to Whiplash only.

1a) To what extent do you agree with the perspectives shared in your specialist writing? [15]

1a) How has the specialist writing enhanced your views on your chosen film? [15]

