



Film Studies

Year 12

The A Level course takes place over two years of study. In the first year students will develop a detailed understanding of specific topics including Independent US film, Hollywood 1960-90, European Cinema and British film. Within these focus areas students will develop analytical skills, focusing on camera moment, sound, mise en scene and editing and will consider how these have been used to create meaning or to engage and encourage responses from spectators. As well as these core study areas students engage in specialist areas of study include ideologies, spectatorship, narrative and Auteur. For each of these topics students will also understand the historical and contextual issues surrounding the film's production, release and reception. Students will also have the opportunity to practically demonstrate their understanding in these areas and their technical ability by completing a practical coursework task, worth 30% of their outcome.



Year 13

In the second year of study students will build on their skills, knowledge and understanding from year one, by studying additional films and film movements. This year students will study another contemporary American film as well as a film from global cinema. In this year students will also be introduced to silent cinema, experimental film and documentary. The second year takes a more synoptic approach to the study of films where students will draw



on all knowledge to support the further study of key areas. Students will develop essay writing skills and will apply these to any of the areas studied, which prepares them for their future destinations and university study.. Students will continue their specialist studies in ideologies, narrative, Auteur and Spectatorship and apply this to more complex and



challenging subject matter and film movements. At the end of the year students will sit two examinations covering all seven film movements.

What are the HW Expectations?

Across A level study, students will be expected to complete a range of homework tasks. Often this takes the form of academic readings, research into specific topics and essay writing. Students will need to complete these tasks to supplement their learning and to support. Watching and researching additional films is also useful to support study, but not always set as formal homework.

Storyboard: 'My Jenny Wren'

1		<p>Slug Line: EXT. DAY. TRAIN STATION. 1940.</p> <p>Action: A train prepares to leave the station.</p> <p>Camera: One</p> <p>Dialogue: None</p> <p>Sound: Whistle of train and steam</p> <p>Transition: Blunt</p> <p>Duration: 2 seconds</p>
2		<p>Slug Line: EXT. DAY. TRAIN STATION. 1940.</p> <p>Action: JOAN waves the train goodbye</p> <p>Camera: One</p> <p>Dialogue: JOAN: Goodbye my love.</p> <p>Sound: Dialogue overlapping with train</p> <p>Transition: Blunt</p> <p>Duration: 1 second</p>
3		<p>Slug Line: INT. DAY. FLAT. 2015.</p> <p>Action: Establishing location shot</p> <p>Camera: One</p> <p>Dialogue: None</p> <p>Sound: Ambient noise of cars passing</p> <p>Transition: Blunt</p> <p>Duration: 2 seconds</p>

4		<p>Slug Line: INT. FLAT. DAY. 2015</p> <p>Action: JOAN reads the newspaper</p> <p>Camera: One</p> <p>Dialogue: 'my_jenny_wren'</p> <p>Sound: pages turning, ambient</p> <p>Transition: Blunt</p> <p>Duration: four seconds</p>
5		<p>Slug Line: EXT. DAY. TRAIN STATION. 1940</p> <p>Action: JOAN looks her eyes</p> <p>Camera: One</p> <p>Dialogue: none</p> <p>Sound: ambient</p> <p>Transition: Blunt</p> <p>Duration: 3 seconds</p>
6		<p>Slug Line: EXT. DAY. TRAIN STATION. 1940</p> <p>Action: JOAN talking to man</p> <p>Camera: One</p> <p>Dialogue: 'Are you okay girl?'</p> <p>Sound: dialogue, ambience</p> <p>Transition: Blunt</p> <p>Duration: 4 seconds</p>

William Barnard

Film Studies: Film Diary/Commentary

Classic Hollywood Era Films(s):

Psycho (1960):

Potentially one of Hitchcock's finest masterpieces of the second half of the twentieth century, Psycho endeavours in its complex subject matter of psychological disturbance and transvestism as a mental illness (a theme later observed in Jonathan Demme's "The Silence of the Lambs") as well as featuring the common tropes of Hollywood budgeted films in the nineteen sixties. Conventionally, as with many other thrillers filmed by Hitchcock and similar directors such as Seth Holt during this time period, Psycho succeeds in its constant revelation of tension, as evidenced by the implementation of minor characters whose sole purpose is to question the personal ethics of major roles, for example, the state trooper questioning Marion's neurotic behaviour (as the audience at this moment know of the decision made by her). Motifs inserted by Hitchcock like the frequently seen shadows looming over certain characters (often before they are murdered by Norman Bates, the primary antagonist of the film) and the inclusion of mirrors frequenting in close up camera shots are utilized to the suspicions of characters motives and their horrific departures later in the film, as well as for a way for the audience to judge the characters' choices.

Psycho does not feature certain elements of Mise en scene (colour being the most obvious) and costumes chosen for the film are in uniform with each other (meaning characters generally have near identical style to each other, with some exceptions). All of the locations found in Psycho were recreations of existing places built at the Revue, a recurring theme found in many films financed with a high budget at that time. The cinematography was focused on typical shots seen in thrillers of the nineteen sixties - close ups and mid shots for most two person conversations and high points of tension and fear (notably the Shower scene) with wide and a small handful of extreme wide shots for setting and when a large number of characters are speaking at once. The humanisation of the cinematography was enhanced by the use of a 35mm camera with 50mm lenses.

This is an excellent piece about Psycho The soundtrack is so iconic for this film as well and not just the screeching violin in the shower scene but the whole film has drama and tension.

How will I be assessed?

Students are regularly assessed through examination practice in lessons, and through the opportunities for Pre Public examinations. Each lesson also has an opportunity for discussion supporting informal assessment. The final assessment comes with two examinations, both 2hours 30mins and a controlled assessment brief worth 30% of the overall grade.

What equipment/books do I need to be successful?

There are revision guides which are available from the examination board, eduqas, which will cover all the specialist study areas and provide case studies for some of the films. There is also a

department revision guide which is available for all students for free, which covers examination questions, additional tasks and the set films.



What other opportunities exist outside the classroom?

Outside of the classroom students have been offered additional activities to support their learning such as trips or film screenings. There are regular external opportunities run by film related organisations such as film school and work shops which run in school holidays. These offer perfect opportunities for students to network and support future destinations such as university or careers.

