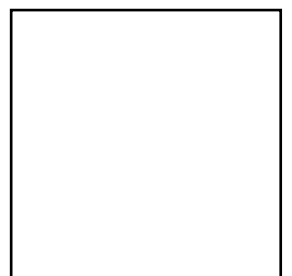
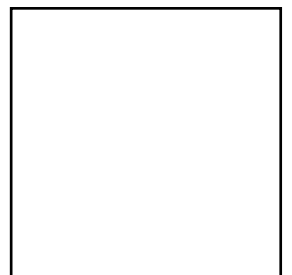
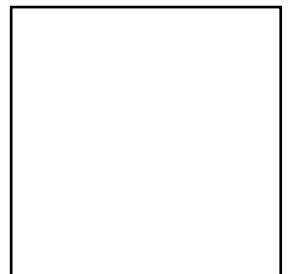


Nelson Thornes
Distance Learning

A2 Film Studies

Karen Ardouin



Nelson Thornes

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Photographs

Alamy/Trinity Mirror/Mirror pix p116; **The Kobal Collection**/Company Pictures p127, / Daiei p76b, / Flaherty p100, / Toho p76 tl and tr.

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You should have received all the sections and booklets listed on this contents page in your pack of student course materials. Please check your pack for all these materials and contact your tutor if any sections or booklets are missing. Please make sure that all films on the list are readily available to you for study.

Film list

Tokyo Drifter

Kwaidan

Sanjuro

Nanook of the North

Fahrenheit 9/11

**Taking Liberties/Etre et Avoir/The World at
War/Don't Look Back**

Morvern Callar

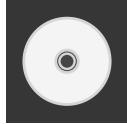
Key to icons used throughout this pack:



Writing



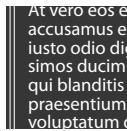
Hand-in activity (either by post or e-mail)



Watching/Listening



Discussion



Reading



Research or online activity

Introduction



Preparing for the year ahead

It is important to be aware of how your AS studies inform your A2 studies. Knowledge of film form and film language will be important. It is vital that you can read the texts, or films, and are able to apply your knowledge within a broader context of genre and narrative, history and culture. Before you begin, it may be useful to re-acquaint yourself with analytical terms such as mise-en-scène, narrative function, diegetic, representation and enigma.

Watching your text, or film, a number of times is vital to the learning process. Try to watch the film with a pen and notepad so that you can jot down important points you may forget. On second or third viewing, you will see things you missed on previous viewings.

Activity 1

Take a look at the units for the rest of this term and briefly examine the work you will have to do each week.

At vero eos e
accusamus e
iusto odio di
simos du cim
qui blanditis
praesentium
voluptatum e



Your commitment to Film Studies should be 4–6 hours per week, including homework time, just the same as for a non-self-study subject. Draw up a realistic timetable for that work. Some of your times may be shared with the rest of your tutor group so that you can watch films together and have discussions before your tutorials.

In your timetable, have set times for working on your coursework project and definite aims for work to be completed by specific dates. Ask your tutor if there are any fixed deadlines that you should work towards. Have set times for film viewing, weekly activities and reading.

It is very important that you see the prescribed films at the scheduled times. Your next lesson will probably be based on the film and the expectation that you have seen the text. If you have not seen the film, you may not understand what the tutor is talking about and you will miss a lot of information. Keep a copy of your timetable and send a copy to your tutor.

At times you may find that the general pressures of being a student make it difficult to stick rigidly to your plan. If this happens, you will be able to talk to your tutor and both of you will know what you should have achieved that week and what can be done to help you to work in a controlled and organised way.

Contact numbers

Nelson Thornes Distance Learning

- Tel—01242 267913
- Fax—01242 267294

Your tutor will be immediately available on e-mail and may also give you another phone number for contact. The numbers above are for messages that can be left or sent via the fax and will be passed on immediately to your tutor.

Study Calendar



A2 Film Studies

Week	Unit studied	Assignment	Due date
Term 1			
1	Introduction		
2	Research study		
3	Choosing your area of study		
4	Presentation format, annotated catalogue		
5	World cinema		
6	Introduction to Japanese cinema	Proposal–Coursework	
7	History: contextual study		
8	Focus film, <i>Tokyo Drifter</i>		
9	Textual study		
10	Comparison study: introduction to <i>Kwaidan</i>	Presentation script, annotated catalogue, draft 1–Coursework	
11	Textual study	4.3 Activities 1 & 5	
12	Comparison study: introduction to <i>Sanjuro</i>	Creative project, draft 1	
Term 2			
13	Conclusion of world cinema		
14	Spectatorship: introduction to documentary	Presentation script, annotated catalogue, draft 2–Coursework	
15	History: contextual study		
16	Forms of documentary	4.6 a, b, c, Creative project, draft 1–Coursework	
17	Critical study of <i>Nanook of the North</i>		
18	Textual study		
19	Critical study of <i>Fahrenheit 9/11</i>	Draft 1 of completed coursework	
20	Introduction to critical study of one film, <i>Morvern Callar</i>	4.10	

Week	Unit studied	Assignment	Due date
21	Contextual study of <i>Morvern Callar</i>		
22	Textual study of <i>Morvern Callar</i>		
23	Textual study of <i>Morvern Callar</i>	Draft 2 of completed coursework	
24	Conclusion to critical study of <i>Morvern Callar</i>	4.12	
Term 3			
25	Revision		
26	Exam question practice	FINAL coursework date	

Your Nelson Thornes Distance Learning tutor might provide you with a more detailed schedule for working through the student course materials. Your tutor might also ask you to insert the title and deadline of all your assignments.

All coursework units are designed to be studied in your own time, so your tutor might ask you to start on these units at different stages during the A2 course. You must submit this work when asked if you are to gain as much help as you can with this topic. It is your responsibility if you do not do this.

Module 3

Coursework



Module 3 Coursework

Unit 3.1 Getting Started

In this module you will learn:

- research methods
- presentation techniques
- creative structure
- evaluative process.

The first topic of the A2 level starts you with your coursework. Your tutor will guide you through this process. In the meantime, read the information on Topic 3 and familiarise yourself with the content.

It is envisaged that you will start with Coursework A, choosing your area of study and the three films for it. You will have to complete this choice by October half-term as your tutor has to submit this information to the board in a formal proposal. After that, you cannot change your choice, so choose carefully.

Once you have made your choices, you are free to continue your research, writing down any websites, books, magazines or articles that you come across. This will form the beginning of your annotated catalogue, the second part of Coursework A. Your presentation script is only 1500 words and is not an essay. Have a good look at the examples in your pack and familiarise yourself with the task. Suppose you are going to give a talk to your classmates about your research findings. You need to consider what you will tell them, what you are researching and what you have found out.

You need to organise these ideas before your talk, so you need a script; this consists of a running order and blocks of information, punctuated by relevant film clips, pictures or sounds; in other words, a presentation script.

Express your information carefully and concisely. Be critical in your analysis. If you have any problems or do not understand the process, ask your tutor and they will help you. But you have to ask. Tutors know lots of ways to help you but they cannot read your mind.

Now read on and choose an area of study that will hold your interest. **This is Coursework A. Coursework B is a creative section and we will consider it later.**

3.2 Coursework A

Coursework A consists of a presentation script and an annotated catalogue:

- Presentation script, 1500 words (25 marks)
- Annotated catalogue, 10–15 items only (15 marks)

For Coursework A you have to choose an area of research and three films to study.

Choose an area of study

Choose one area of study from the following list. Unit 3.2 will help you make your choice.

- Star/Performer
- Genre
- Auteur
- Social, political and cultural studies
- Gender issues
- Ethnicity
- Institution
- Technology

You must stay with your chosen area of study. Here is an example to give you an idea of what to look for:

- **Star/Performer**—focuses on an individual or group of individuals. It is envisaged that this will allow star study but it will also engage with historical developments, cultural features, fandom and issues of performance.

Choose three films

Now you must choose three films for your research, one focus film and two related films. To make your research easier, choose films that give you some diversity.

Suppose you have chosen Johnny Depp as your area of study. Johnny Depp has appeared in several genres, so the choice of films is very wide. Perhaps you could choose three films that examine his performance over a period of time and look at how his roles and abilities have changed.

Perhaps you could look at how diverse an actor he can be, how he works across genres and how he works with specific directors and other actors. Perhaps it will be all three areas and more besides, as long as it's relevant to your area of study. Do not pack in too much as you only have 1500 words. You need in-depth research and a succinct presentation script.

Careful choices

Think carefully about three films for your area of study, because all your research will be based around these choices. For example, if you choose genre, you could look at the progression of the horror genre over the years, so your choice of films must reflect this, perhaps one from the 1940s, one from the 1970s and one recent film. If you are looking at a star or performer, then give yourself a choice of films that will reflect their change of performance and rise to stardom. One of the three films will be your focus film.

Choose one book, one magazine and one website to reflect the beginning of your research material. If you are having difficulty in choosing a research area or three films, ask your tutor for help.

Send your tutor the full titles of your three films, who directed them, the dates they were released and their country of origin. Give the full title of the book plus the author and publisher. Give the title and publisher of the magazine. Give the name of the website and the date accessed. This is good practice as university essays require a bibliography with full details of all sources.

Once you have chosen your area of research and your films, you *cannot* change your mind, so please choose carefully.

Proposal by October half-term

Your tutor will have to submit your choice of research material to the examination board by October half-term. This is a formal requirement by the education authority, so you must keep to the deadline.



AS FILM STUDIES
FM1 COVER SHEET

FM1a

Centre Name:

Centre Number:

Candidate's Name:

Candidate's Number:

To be completed by the candidate	
Assignment Details	Conditions for Assignment such as time taken, guidance given and key reference material.
<p>Analysis of film extract [one or more micro feature(s)] Film chosen:</p> <p>Micro feature(s) you are analysing:</p> <p>Title:</p>	
<p>Creative Project: Aims and Context Aim(s) of your project:</p> <p>Context:</p> <p>Role and micro aspect you are responsible for (if group):</p>	

NOTICE TO CANDIDATE
 The work you submit for assessment must be your own.

If you copy from someone else, allow another candidate to copy from you, or if you cheat in any other way, including plagiarising material, you may be disqualified from at least the subject concerned.

Signature: _____ Date: _____

This form *must* be completed by all candidates and *must* be submitted with the internally assessed work of those candidates included in the sample for external moderation.



Module 3 Coursework
Unit 3.2 Areas of Study



3.2A Star/Performer

WJEC says:

This will focus on an individual or group of individuals. It is envisaged that this will allow 'star study' but will also engage with historical developments, cultural features, fandom as well as issues of performance.

Choose a star or performer

Remember that the focus is on depth of research, so give yourself a good, clear pathway to follow. Activity 1 helps you choose a performer.

Activity 1

- 1 Which performer do I really like?
- 2 Are they diverse enough to give me depth of research?
- 3 What would I like to find out about them?
- 4 What issues of performance am I going to consider?



Think carefully. Perhaps look again at some of the films you might study. Have access or get access to at least three of your chosen performer's films.

An initial idea

In deciding which performer to focus on, consider the types of film they have appeared in. The performer must have a distinct style, and be recognised for a body of films. You will consider historical developments, cultural features, fandom as well as issues of performance within this study, so choose well.

Questions to help you

As always, work systematically and answer these questions:

- What are the basic characteristics of your chosen star?
- How relevant is the consideration of historical development in your study?
- What do we understand about the concept of performance?
 - Star qualities
 - Gender
 - Expression
 - Technique
 - Creativity
 - Style
 - Experience
 - Role
 - Genre-specific or not
 - History
 - Culture
 - Critics' reports
 - Directorial information
 - Working with other actors

You have a range of technical terms to use for each of these items. To remind yourself, spend 10 minutes leafing through Topic 1 of AS Film Studies.

Stardom

Here is a list of ideas that may help you understand the idea of a star:

- **Star as commodity**—the idea of the star within the economic context, a selling tool.
- **Star as an object of desire**—why are film stars so fascinating to us? The act of spectatorship, the process of desire and fantasy and the pleasure of stargazing.
- **Star as image**—voice quality, appearance, specific performance skills, but we do not know them.
- **Star as celebrity**—sustained by notoriety and infamy as opposed to abilities.
- **Star in the digital age**—a disseminated image far larger than anything known in history. Ideas have therefore grown to include areas of discussion such as the superstar or even the megastar and the selling opportunities that go with them.
- **Star as professional**—stars work critically, not as a business commodity and they are appreciated independently of their professional work.
- **Star as performer**—the converse of star as celebrity, it looks at ideas of the acting process.

Consider these questions:

- Does the star have a unique style?
- How is this style achieved?
- What is the context of the film?
- What is the overall message of the film and how has this been informed by the performer, if at all?
- Is the performance style true across a body of the star's films or does it change?

Activity 2

In preparation for next week, establish an outline plan for your chosen performer.

Presentation

In your presentation piece, it is not enough just to list thoughts. Once you have decided what you want to say, you must bring weight and authority to your presentation by adding examples, diagrams and references from your catalogue to support your statements. The statements need not be all your own thoughts; some may be the agreed opinions and comments of film experts and academics.

Give yourself a clear pathway for presenting your findings. For example, you may wish to introduce the idea and meaning of the star or performer then introduce the individual you have chosen to study, beginning with some background on them.

The star's upbringing will probably have informed their work in some way and may be a good introduction to the first of your films. Be clear about the performance issues you are considering, then systematically and including all three films, work your way through your body of information, backing up your points with appropriate quotations. Quotations are not included in your word count, but do not use too many; be critical and use them to back up your points.

3.2B Genre

WJEC says:

This will focus on a single genre or a range of genres and is designed to develop investigations that consider film as a structured product that is designed to relate to other similar films. Approaches here may include genre study (codes, conventions stars, etc.), genre as a tool of the industry, evolution in genres, genre as national cinema and genre as a cultural product.

Choose a genre

Remember that the focus is on depth of research, so give yourself a good, clear pathway to follow. Activity 1 helps you choose a genre.

Activity 1

- 1 Which genre do I really like?
- 2 Is this type of film diverse enough to give me depth of research?
- 3 What would I like to find out about this genre?
- 4 What issues of genre am I going to consider?



Think carefully. Perhaps look again at some of the films you might study. Have access or get access to at least three films in your chosen genre.

An initial idea

In deciding which genres to focus on, consider an area of contrast. Understand the concept of genre and identify an area of investigation that is interesting to you. You will consider historical developments, cultural features, star, genre as a selling tool, the formula and the audience.

Questions to help you

As always, work systematically and answer these questions:

- What is the basic formula of genre?
- How relevant is the consideration of historical development in your study?

- How is genre an industry selling tool?
- What is the star association with genre films?
- What do we understand about the concept of genre?
 - Star identification
 - Gender
 - Style
 - History
 - Culture
 - Critics' reports
 - Directorial information
 - Audience

You have a range of technical terms to use for each of these items. To remind yourself, spend 10 minutes leafing through Topic 1 of AS Film Studies.

Ideas of repetition and iconography may help you understand the genre formula in different ways:

- **Repetition**—repetition of plot, character types, costumes, language and verbal signifiers, setting, props, narrative structure, stars, camera shots, musical signifiers, titles.
- **Iconography**—aspects of the mise-en-scène design may reflect a genre so acutely that it may take on iconic status. The elements within the frame that belong to that genre may be used to identify the genre through a conventional setting, such as a dockland for a gangster genre or a snow setting with Christmas music for a romantic genre.

Most aspects of the genre approach rely heavily on repetition, formulas and stereotypes. The film industry uses audience expectations to help sell its films.

The story and plot of a genre are related to audience expectations, because they are expecting certain happenings and a certain conclusion.

Patterns of narrative are as much a part of the generic expectation as the iconographic formula, patterned and repetitive.

Consider these ideas:

- Genre as a formula
- How is the formula achieved?
- What is the context of the film?
- Ideas of stars belonging to genre
- Can I identify the narrative patterns in my body of films?

Activity 2



In preparation for next week, establish an outline plan for your chosen genre investigation.



Presentation

In your presentation piece, it is not enough just to list thoughts. Once you have decided what you want to say, you must bring weight and authority to your presentation by adding examples, diagrams and references from your catalogue to support your statements. The statements need not be all your own thoughts; some may be the agreed opinions and comments of film experts and academics.

Give yourself a clear pathway for presenting your findings. For example, you may wish to introduce the idea and meaning of the genre then introduce the genres you have chosen to study, beginning with some background and history.

The idea of formula may be a good introduction to the first of your films. Be clear about the iconography you are considering, then systematically and including all three films, work your way through your body of information, backing up your points with appropriate quotations. Quotations are not included in your word count, but do not use too many; be critical and use them to back up your points.

3.2C Auteur

Choosing a director as an auteur

If you have chosen the auteur area of investigation, then the following is designed to help you start your research and to consider the format for your presentation script. Remember the focus is on the depth of research, so give yourself a good clear pathway to follow and do not focus on all of the attributes of his or her auteur status as you will not have the word count to explore this in enough depth.

Choose no more than two areas of research under the auteur to umbrella

These first activities are designed to help you choose an auteur to study.

Activity 1

Work for the week

Your work over the next week consists of a seemingly simple, but crucially important, decision.

- 1 Which director do I really like?
- 2 Is he/she a good enough director to study closely?
- 3 What would I like to try to find out about him/her?

Think carefully; perhaps look again at some of the films you might be thinking about studying. Make sure you have, or can get, access to at least three of your auteur's films.

Auteur research project, an initial idea

In deciding which director to focus on, some students like to work from films or directors they've looked at elsewhere in the course. The choice is yours but it must be an auteur who has worked on at least three films. He or she must have a distinct style with a message of some kind embedded within text.

Activity 2

Research the idea of auteurism

Answer the following questions:

- 1 Where did the idea of auteur theory originate?
- 2 What are the basic characteristics of an auteur?

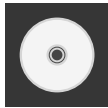


Remember to proceed, as always, systematically

- Mise-en-scene
- Cinematography
- Editing
- Sound
- Lighting
- Auteur history
- Personal information.

You have a whole range of technical terms to use for each of these. Spend ten minutes leafing through the Module 1 (FS1) units from AS Film Studies to remind yourself of them.

Activity 3



Example of one scene

Watch the famous football match scene from the film *Kes*—a film many of you may already have seen in your English classes, or you may have read the original novel by Barry Hines. It may surprise you to learn that many people think of *Kes* as perhaps the best British film of the twentieth century!

Remember—film is about holding an audience’s attention. What range of emotions is drawn out in this sequence and how is this done? Spend five minutes listing these techniques.

Perhaps you would agree that this is a really funny, enjoyable sequence. It may, however, evoke more complex feelings, like amusement as well as a sense of being appalled at the teacher’s apparent indifference to the pupils—and perhaps sadness, for the pathetic Billy, a truly terrible goalie.

Consider the use of film techniques:

- How does Loach use these to evoke his own unique style?
- What is he saying and how?

Look at the author of the piece and consider the following:

- His unique style
- How is this achieved?
- What is the context of this film and how has it been informed by the director’s political ideas?
- What is the overall message of the film?
- What film movement influences have helped to shape the film and how?
- Is this style true across a body of his films?

The above list is designed to promote the right thoughts with regard to auteurism, and you might want to introduce your piece with this, but please remember that you only have 1500 words and the Board do not wish you to cover all of these issues. So please choose **NO MORE THAN TWO aspects** of this overall picture and look at these with clarity and depth. It is this that will secure your marks. In fact, **you may be penalized** if you do not.

Presentation

It is not enough in your presentation piece to just list thoughts. Once you have decided what you want to say, then you must bring weight and authority to your presentation.

Give yourself a clear pathway from which you are to present your findings. For example, you may wish to introduce the idea and meaning of the term 'auteur'. Then, introduce the individual you have chosen to study, beginning with some background of that person. The experience of their upbringing will probably have informed his or her work in some way and may be a good introduction to the first of your films. Be clear about the 'stamp' on their work and where this has come from. List the micro and/or macro analysis you have undertaken of their body of work, then systematically and including all three films, work your body of information, backing your points with quotes where appropriate. Remember, these are not included in your word count, but do not use too many; be critical and use them to empower your piece.

Please remember that this example tries to cover all points, but you must only choose a maximum of two points for your analysis so as to make sure you cover the depth of your points.

3.2D Social, Political and Cultural Studies

WJEC says:

This will focus on the social and political context of production (such as McCarthy-era films) or on the commentary offered by films on particular social and political contexts (such as the Iraq War).

Choose a context

Remember that the focus is on depth of research, so give yourself a good, clear pathway to follow. Activity 1 helps you choose a context.

Activity 1

- 1 Which area of social, cultural and political study am I interested in?
- 2 Is my choice diverse enough to give me depth of research?
- 3 What would I like to find out about this area of study?
- 4 What issues of social, cultural and political study am I going to consider?



Think carefully. Perhaps look again at some of the films you might study. Have access or get access to at least three of your chosen films.

An initial idea

In deciding which area to focus on, consider an area of contrast. Understand the concept of social, cultural or political text and identify an area of investigation that is interesting to you. You will consider historical developments, cultural features, message, propaganda, and the audience.

Questions to help you

As always, work systematically and answer these questions:

- What is the idea behind the making of these films?
- How relevant is the consideration of historical development in your study?
- How is propaganda relevant?
- What is the context in which these films were made?
- What do we understand about the concept of social, cultural and political purpose?
 - Message
 - Style
 - History
 - Culture
 - Critics' reports
 - Directorial information
 - Audience

You have a range of technical terms to use for each of these items. To remind yourself, spend 10 minutes leafing through Topic 1 of AS Film Studies.

Ideas of repetition may help you understand the social or political formula in different ways:

- **Repetition**—repetition of plot, character types, costumes, language and verbal signifiers, setting, props, narrative structure, stars, camera shots, musical signifiers, titles.

You may wish to consider the idea of social realist films and consider the different messages, ideas of place and political commentary, and audience readings.

In the context of the Vietnam War and ideas of realism and propaganda, you could consider the film *Forrest Gump* and perhaps *The Deer Hunter*, research their messages and see how they are put across through narrative and microdesign. Or perhaps look at World War II films for differences in the political and cultural use of propaganda between countries at war.

Consider these questions and ideas:

- How is social reflection achieved?
- What is the context of the film?
- Ideas of political commentary
- Can I identify the message and the cultural viewpoint in my chosen films?

Activity 2

In preparation for next week, establish an outline plan for your chosen investigation.

Presentation

In your presentation piece, it is not enough just to list thoughts. Once you have decided what you want to say, you must bring weight and authority to your presentation by adding examples, diagrams and references from your catalogue to support your statements. The statements need not be all your own thoughts; some may be the agreed opinions and comments of film experts and academics.

Give yourself a clear pathway for presenting your findings. For example, you may wish to introduce the idea and meaning of the social, political or cultural film

choice then introduce the context you have chosen to study, beginning with some background and history.

The idea of message may be a good introduction to the first of your films. Be clear about the narrative choice you are considering, then systematically and including all three films, work your way through your body of information, backing up your points with appropriate quotations. Quotations are not included in your word count, but do not use too many; be critical and use them to back up your points.

3.2E Gender

WJEC says:

This will focus on issues of how we understand gender and how gender can be understood when considering the concept in relation to film text. Consider how gender is portrayed within a variety of genre films and discuss the idea of the representation of image of the male or female roles and audience reception.

Choose a context

Remember that the focus is on depth of research, so give yourself a good, clear pathway to follow. Activity 1 helps you choose a context.

Activity 1

- 1 Which area of gender study am I interested in?
- 2 Is my choice diverse enough to give me depth of research?
- 3 What would I like to find out about this area of study?
- 4 What issues of gender study am I going to consider?



Think carefully. Perhaps look again at some of the films you might study. Have access or get access to at least three of your chosen films. Remember that you only have 1500 words, so do not be too ambitious with your areas of study, but make sure your idea has depth.

An initial idea

In deciding which area to focus on, consider an area of contrast. Understand the concept of gender study and identify an area of investigation that is interesting to you. You will consider historical developments, cultural features, feminist study, ideas of cross-gender, and how audiences read them.

Questions to help you

As always, work systematically and answer these questions:

- What is the idea behind gender as image?
- How relevant is the consideration of historical development in your study?
- How is feminism relevant?
- What is the context in which these films were made?
- What do we understand about the concept of gender as an identity?
 - Feminism
 - Message
 - Style
 - History
 - Culture
 - Critics' reports
 - Directorial information
 - Audience
 - The male gaze (Mulvey)

You have a range of technical terms to use for each of these items. To remind yourself, spend 10 minutes leafing through Topic 1 of AS Film Studies.

Ideas of identity may help you to understand the concept of gender:

- **Identity**—character types, costumes, language and verbal signifiers, setting, props, narrative structure, stars and fandom, camera shots, musical signifiers, titles, male gaze, identity.

You may wish to consider the idea of gender-based films and consider the idea of genre, the different messages, ideas of place, reinforcing ideas of identity and conformity, and audience readings.

Consider ideas of masculine and feminine identities, especially when considering sexuality and gender. How might the *mise-en-scène* reflect these ideas? Consider the message disseminated to the audience. Research feminist ideas and how they have informed the representation of women in film, and the ideas of Laura Mulvey on the male gaze.

Consider these questions and ideas:

- How is gender reflection achieved?
- What is the film's context?
- Ideas of gender identity.
- Can I identify the gender roles in my chosen films and what the director is trying to say?
- Audience reception.

Activity 2

In preparation for next week, establish an outline plan for your chosen investigation.

Presentation

In your presentation piece, it is not enough just to list thoughts. Once you have decided what you want to say, you must bring weight and authority to your presentation by adding examples, diagrams and references from your catalogue to support your statements. The statements need not be all your own thoughts; some may be the agreed opinions and comments of film experts and academics.

Give yourself a clear pathway for presenting your findings. For example, you may wish to introduce the idea and meaning of gender in film then introduce the context you have chosen to study, beginning with some background and history. The idea of identity may be a good introduction to the first of your films. Be clear about the narrative choice you are considering, then systematically and including all three films, work your way through your body of information, backing up your points with appropriate quotations. Quotations are not included in your word count, but do not use too many; be critical and use them to back up your points.

3.2F Ethnicity

WJEC says:

This will focus on issues of the representation of race and culture and how they can be understood when considering the concept in relation to film texts. Consider how race is portrayed within a variety of genre films and discuss the idea of the representation of image of the male or female ethnic roles.

Choose a context

Remember that the focus is on depth of research, so give yourself a good, clear pathway to follow. Activity 1 helps you choose a context.

Activity 1

- 1 Which area of ethnicity and race study am I interested in?
- 2 Is my choice diverse enough to give me depth of research?
- 3 What would I like to find out about this area of study?
- 4 What issues of ethnicity am I going to consider?



Think carefully. Perhaps look again at some of the films you might study. Have access or get access to at least three of your chosen films. Consider the history and cultural bases of your chosen films.

An initial idea

In deciding which area to focus on, consider an area of cultural contrast or perhaps historical contrast. Understand the concept of ethnic representation and identify an area of investigation that is interesting to you. You will consider historical developments, cultural features, cross-cultural ideas, and how audiences read them.

Questions to help you

As always, work systematically and answer these questions:

- What is the idea behind the representation of image?
- How relevant is the consideration of historical development in your study?
- How are ideological considerations relevant?
- What is the context in which these films were made?
- What do we understand about the concept of ethnicity as an identity?
 - Culture
 - Message
 - Style
 - History
 - Critics' reports
 - Directorial information
 - Audience
 - Issues of ideology and ethnicity

You have a range of technical terms to use for each of these items. To remind yourself, spend 10 minutes leafing through Topic 1 of AS Film Studies.

Ideas of identity may help you to understand the concept of ethnicity:

- **Identity**—character types, costumes, language and verbal signifiers, setting, props, narrative structure, stars and fandom, camera shots, musical signifiers, titles, culture, identity.

You may wish to consider the idea of culturally rich films and consider the ideological representation of an ethnic culture, the different messages, ideas of place, reinforcing ideas of identity and conformity, and how audiences read them.

Consider ideas of ethnic identities, sexuality and gender. How might the mise-en-scène reflect these ideas? Consider the message disseminated to the audience.

Consider these questions and ideas:

- How is cultural reflection achieved?
- What is the film's context?
- Ideas of identity.
- Can I identify the cultural roles in my chosen films and what the director is trying to say?
- Audience reception.
- Historical context.

Activity 2

In preparation for next week, establish an outline plan for your chosen investigation.

Presentation

In your presentation piece, it is not enough just to list thoughts. Once you have decided what you want to say, you must bring weight and authority to your presentation by adding examples, diagrams and references from your catalogue to support your statements. The statements need not be all your own thoughts; some may be the agreed opinions and comments of film experts and academics.

Give yourself a clear pathway for presenting your findings. For example, you may wish to introduce the idea and meaning of ethnicity in film then introduce the context you have chosen to study, beginning with some background and history. The idea of identity may be a good introduction to the first of your films. Be clear about the narrative choice you are considering, then systematically and including all three films, work your way through your body of information, backing up your points with appropriate quotations. Quotations are not included in your word count, but do not use too many; be critical and use them to back up your points.

3.2G Institution

WJEC says:

This may focus on the context of a national cinema and how it is run. You may consider a particular studio, such as Ealing or the Empire Marketing Board, and examine a body of work produced institutionally. For example, consider the use of sound and image, links between writers and directors and any style that may come from them. Use real footage and consider how audiences read this material.

Choose a context

Remember that the focus is on depth of research, so give yourself a good, clear pathway to follow. Activity 1 helps you choose a context.

Activity 1

- 1 Which area of institution am I interested in?
- 2 Is my choice diverse enough to give me depth of research?
- 3 What would I like to find out about this area of study?
- 4 What issues of institution am I going to consider?



Think carefully. Perhaps look again at some of the films you might study. Have access or get access to at least three of your chosen films. Consider the history and the impact of the chosen institution and the style of your chosen films.

An initial idea

In deciding which area to focus on, consider an area of cultural contrast or perhaps historical contrast. Understand the concept of institutional study and identify an area of investigation that is interesting to you. You will consider historical developments, cultural features, technical ideas, and how audiences read them.

Questions to help you

As always, work systematically and answer these questions:

- What is the idea behind institutional style? Consider the use of image and sound.
- How relevant is the consideration of historical development in your study?
- How are ideological considerations relevant?
- What is the context in which these films were made?
- What do we understand about the concept of changing ideas and styles within the chosen institution?
 - Culture
 - Style
 - History
 - Critics' reports
 - Directorial information
 - Institution
 - Audience
 - Issues of technology

You have a range of technical terms to use for each of these items. To remind yourself, spend 10 minutes leafing through Topic 1 of AS Film Studies.

Ideas of institution may help you to understand the concept of institution:

- **Ideas of institution**—technical considerations, language signifiers, style, setting, mise-en-scène, props, narrative structure, camera shots, sound advancements, titles, culture, directorial input, use of stars.

You may wish to consider institutional change and advancement and how they have affected the making and viewing of an institution's films.

How might the mise-en-scène, camerawork and use of sound reflect these ideas? Consider the message disseminated to the audience and the expectation of style and format, perhaps including specific stars and use of particular directors.

Consider these questions and ideas:

- How is institutional style achieved?
- What is the film's context?
- Ideas of repetition.
- Can I identify the institutional framework in my chosen films and the particular style?
- Audience reception.
- Historical context.

Activity 2

In preparation for next week, establish an outline plan for your chosen investigation.

Presentation

In your presentation piece, it is not enough just to list thoughts. Once you have decided what you want to say, you must bring weight and authority to your presentation by adding examples, diagrams and references from your catalogue

to support your statements. The statements need not be all your own thoughts; some may be the agreed opinions and comments of film experts and academics. Give yourself a clear pathway for presenting your findings. For example, you may wish to introduce the idea and importance of institution in film then introduce the context you have chosen to study, beginning with some background and history. The idea of identity may be a good introduction to the first of your films. Be clear about the institutional choice you are considering, then systematically and including all three films, work your way through your body of information, backing up your points with appropriate quotations. Quotations are not included in your word count, but do not use too many; be critical and use them to back up your points.

3.2H Technology

WJEC says:

This will focus on issues of how we understand the impact of new technologies and how they have advanced our experience of the reading of vision and sound over the years. For example, consider the relationship of CGI with real footage and how audiences read this material. Or perhaps consider how filmmakers have used advances in sound, or how modern audiences react to digital screenings.

Choose a context

Remember that the focus is on depth of research, so give yourself a good, clear pathway to follow. Activity 1 helps you choose a context.

Activity 1

- 1 Which area of technological change am I interested in?
- 2 Is my choice diverse enough to give me depth of research?
- 3 What would I like to find out about this area of study?
- 4 What issues of technological change am I going to consider?



Think carefully. Perhaps look again at some of the films you might study. Have access or get access to at least three of your chosen films. Consider the history and the impact of the technical advancement of your chosen films.

An initial idea

In deciding which area to focus on, consider an area of cultural contrast or perhaps historical contrast. Understand the concept of technological study and identify an area of investigation that is interesting to you. You will consider historical developments, cultural features, technical ideas, and how audiences read them.

Questions to help you

As always, work systematically and answer these questions:

- What is the idea behind the technological advancement of image and sound?
- How relevant is the consideration of historical development in your study?
- How are ideological considerations relevant?
- What is the context in which these films were made?
- What do we understand about the concept of changing technology within the moving-image framework?
 - Culture
 - Style
 - History
 - Critics' reports
 - Directorial information
 - Institution
 - Audience
 - Issues of technology

You have a range of technical terms to use for each of these items. To remind yourself, spend 10 minutes leafing through Topic 1 of AS Film Studies.

Ideas of technology may help you to understand the concept of technology:

- **Ideas of technology**—technical considerations, language signifiers, setting (perhaps CGI), props, narrative structure, camera shots, sound advancements, titles, culture.

You may wish to consider the idea of technical advancement and how this has affected the making and viewing of films. How might the *mise-en-scène*, camerawork and use of sound reflect these ideas? Consider the message disseminated to the audience.

Consider these questions and ideas:

- How is technical advancement achieved?
- What is the film's context?
- Ideas of institution.
- Can I identify the technical advancements in my chosen films and what the director is trying to say?
- Audience reception.
- Historical context.

Activity 2

In preparation for next week, establish an outline plan for your chosen investigation.

Presentation

In your presentation piece, it is not enough just to list thoughts. Once you have decided what you want to say, you must bring weight and authority to your presentation by adding examples, diagrams and references from your catalogue to support your statements. The statements need not be all your own thoughts; some may be the agreed opinions and comments of film experts and academics.

Give yourself a clear pathway for presenting your findings. For example, you may wish to introduce the idea and meaning of technology in film then introduce the context you have chosen to study, beginning with some background and history. The idea of technological advancement may be a good introduction to the first of your films. Be clear about the narrative choice you are considering, then systematically and including all three films, work your way through your body of information, backing up your points with appropriate quotations. Quotations are not included in your word count, but do not use too many; be critical and use them to back up your points.

