

A Level Film Studies Transition Booklet



This pack contains information about A Level Film Studies and a programme of activities and resources to prepare you to start an A Level in Film Studies in September. Please use this during the summer term and the summer holidays to prepare for your A Level course.

Please note the compulsory summer work which starts on page 3

About the course: The specification we teach is produced by Eduqas. The unit code is A670QS A (A level) and a full copy of this specification and other useful information is available at:

https://www.eduqas.co.uk/qualifications/film-studies-as-a-level/#tab_overview

The course consists of the study of eleven films over three components:

Component 1: Varieties of Film Making

Component 2: Global Filmmaking Perspectives

Component 3: Non-examination assessment

Films you can expect to study:

- Vertigo (Hitchcock, 1958) & Alien (Scott, 1979), 15
- Joker (Phillips, 2019), 15 & Captain Fantastic (Ross, 2015), 15.
- Shaun of the Dead (Wright, 2004), 15 & We Need to Talk about Kevin (Ramsay, 2011), 15
- Pan's Labyrinth (Del Toro, 2006) & City of God (Mereilles, Brazil, 2002), 18
- Stories We Tell (Polley, Canada, 2012), 12A
- One Week (1920), U and The Scarecrow (1920), U and The 'High Sign' (1921), U and Cops (1922), U, (Keaton, US)
- Memento (Nolan, US, 2000), 15

Learners will study all of their chosen films in relation to the following core study areas.

Area 1. The key elements of film form: cinematography, mise-en-scène, editing, sound and performance

Area 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic medium

Area 3. The contexts of film: social, cultural, political, historical and institutional, including production.

Examination:

You will have three components of assessment as outlined below.

1. Varieties of Film Making, written examination, 2 hours 15 minutes, 35% of qualification
2. Global Filmmaking Perspectives, written examination, 2 hours 15 minutes, 35% of qualification
3. Non-examination unit, either the production of a short film or screenplay, with an evaluative analysis, 30% of qualification.

Compulsory Summer Work

Task 1: Film Aesthetics Terminology

Research and define these key terms for the study of film aesthetics. Create your own glossary of definitions document (hand written OR electronic is fine).

Denotation				
Connotation				
Cinematography				
Mise en scene				
Within each category, define the key terms				
Camera Shots	Camera Movement	Lighting	Sound	Editing
Extreme close-up	Aerial	High key	Diegetic	Cut
Mid Shot	Pan	Low key	Non diegetic	Continuity Editing
Close-up	Crane	Three point	Sound FX	Cross cutting
Long shot	Tilt	Natural	Contrapuntal	Cut away
Extreme long shot	Tracking	Filters	Foley sound	Dissolve
High angle	Dolly		Parallel	Eyeline match
Low angle	Steadicam			Fade
Dutch/canted angles	Zoom			Iris
POV shots				Montage
Establishing shot				Shot reverse shot

Task 2: Practice Scene Analysis

At the start of the Film Studies course, you will need to learn the basic skills of scene analysis using the key terminology of film aesthetics you have researched in task 1. For this activity, we would like you to watch the opening scene from *Skyfall* (0.00 – 2.15) several times and using the template below, develop an initial analysis of the scene.

Remember, where possible, use the terminology you have learned in task 1.

Skyfall clip: <https://www.youtube.com/watch?v=8dcTNWOoZlg>

Aesthetic Element	Denotations:	Connotations:	Meanings and Representations:
Cinematography	Which camera shots and movements have been used?	Why do you think these camera shots and movements have been used?	What could be the wider meaning of these choices?
Mise en scene	What props, costumes, locations, colours have been used?	Why do you think these props, costumes, locations, colours have been used?	What could be the wider meaning of these choices?
Sound	What sound effects, music, dialogue have been used?	Why have these sound effects, music, dialogue been used?	What could be the wider meaning of these choices?
Editing	Which editing techniques have been used?	Why have these editing techniques been used?	What could be the wider meaning of these choices?

Task 3: Summer Film Diary

Over the summer, we would like you to create a diary of the films you watch and to make notes on:

- The themes, ideas and issues presented in the films
- The visual characteristics of the films. For example: the use of specific colours, camera angles, settings, editing techniques
- How individuals or groups are represented to the spectator. What do we learn about different people or communities?

Challenge: You may decide to watch some of the films we will be studying during the course such as:



Task 4: Key Concept Deep Dive

Spectatorship

A central part of Film Studies is exploring how films address individual spectators through, for example, particular shots, editing, music and performance as well as narrative and genre to engage their interest and emotions. Films are generally constructed to provide the spectator with a particular viewing position, most often aligning the spectator with a specific character or point of view. This in turn raises questions about how 'determined' spectators' responses to a film are and how far spectators can and do resist the position they are given. Learners will thus consider how far spectators are 'passive' or 'active' in their responses to film and how social and cultural factors, as well as the specific viewing conditions in which a film is seen, influence spectators' responses.

Learners study the following:

- how the spectator has been conceived both as 'passive' and 'active' in the act of film viewing
- how the spectator is in dynamic interaction with film narrative and film features designed to generate response
- reasons for the uniformity or diversity of response by different spectators
- the impact of different viewing conditions on spectator response the analysis of narrative, visual, musical, performance, genre and audio cues in relation to spectator response
- the possibility of preferred, negotiated, oppositional and aberrant 'readings' of film.

In this guide we will look at a range of theories about how we watch films. These will be divided into those that assume a '**passive**' spectator and those that assume them to be '**active**'.

Introduction - How do you watch films?

Task: Interview a friend and record their answers to the following questions:

- What was a scene in a film that you had a strong response to? Was it emotional? Was it intellectual? Was it visceral (i.e. disgust, jump-scare, 'edge-of-seat' excitement)?
- What caused that response? Do you think your response was personal to you, or do you think the filmmaker deliberately 'triggered' this response?
- Did you identify with characters? If so why? Did this contribute to your response?
- Was the response caused by the narrative (plot/story reveals information, builds suspense, creates mystery)?
- Was it the themes and issue being explored? How do this relate to you?
- Was it the techniques the filmmaker used? Use of camera, music, editing etc.
- Where did you view the film? Did the environment influence your response to the film?
- Did other people respond similarly to the film? Similar responses? Different responses?
- If different - do you have any ideas why they responded differently?

What does this tell us about audiences - what stimulates them?

How do filmmakers create deliberate effects?

How much is audience response personal and individual?

Spectatorship Theories - The 'Passive' Spectator

The following theories all suggest that the audiences for films respond in a fixed way that has been created by the techniques of the filmmakers. They group audiences into 'formation' or 'demographic' (e.g. by age, ethnicity, gender) and seek to explain why films have a particular effect on one or more audience groups (e.g. Laura Mulvey focuses on how male audiences). This isn't to say they are simplistic - many seek to explain using complex psychological ideas why people enjoy films.

Mode and Environment of Viewing

Task: *Think about your own film viewing experience:*

Where do you mostly watch films?

Why do you choose that environment?

What distractions are there?

What encourages you to engage with the film?

- The Frankfurt School (1920s-30s Germany) were amongst the first to analyse the media. They said the cinema created the illusion of *proximity* - the combination of sound and a very large moving image, experienced in a darkened room, with attention focused on the screen made the audience feel they were *in* the scene.

Task:

Read this article about early cinema and audience reaction.

<https://entertainment.howstuffworks.com/first-film-audiences-panic-footage-train.htm> Why do you think the audience responded in this fashion?

- Christopher Metz adapted the psychoanalytic writings of Freud and Lacan - he said that the cinema screen acts as a 'mirror' to the spectator. Because we are focused entirely on the action on the screen, we create an idealised character on the screen (more on this later). Laura Mulvey said that the darkness of the cinema creates a sense of privacy and alleviates the guilt of taking voyeuristic pleasure at watching.

Psychoanalytic and Feminist Film Theory

- Psychoanalytic film theorists take a cue from the Surrealists who believed that cinema (with its techniques to distort reality with slow motion, superimposition etc.) was the closest art form to dreaming. Just like a psychoanalyst can mine beneath the surface of dreams and uncover hidden meanings and desires, so they believed they could reveal the 'subconscious' of the film: its 'subtext'.
- Christopher Metz said the reason people enjoy films is because they both recognise (identify with) a character on the screen... but the imperfect, distorted reality of the film also creates an idealised, impossible character. Our experience of film satisfies us because we are able to immerse ourselves in the sensory world of this idealised self.
- Because of this, Metz believed the spectator was 'constructed' by the film itself.

Task:

What film character do you most admire?

What qualities do you like?

What similarities do you have with this character?

What differences?

What are some examples of the character behaving in an exaggerated or unrealistically impressive way? Why is this unrealistic?

Why do you enjoy it regardless?

Discussion: *What problems can you see with this theory?*

- Laura Mulvey also focused on male spectators and proposed the idea of the ‘male gaze’. This is the idea that films are “made by men, for men” and produce a patriarchal view of the world. In the ‘male gaze’, male characters are active, capable protagonists, whilst women are portrayed as passive, incapable, and sexually available. Mulvey said “men act, women appear.”
- The male audience, she said, enjoys this because they ‘narcissistically identify’ with strong, idealised male characters and feel they can sexually own (by ‘voyeuristically objectifying’) the passive, weak and eroticised female characters.
- The combination of sexual desire (libido) and power (thanatos) over the female characters “reinforces the neurotic male sexual ego” i.e. makes them feel sexually confident and strong.

Task: Watch the scene in *Live and Let Die* (*Hamilton*, 1973) - in: 29:28 - out: 38:20 Why might Mulvey say Rosie is ‘voyeuristically objectified’? Use the chart below to spot examples of female passivity and sexual availability. Why would a male audience (according to Mulvey) enjoy this?

Passive Female Traits	Example from <i>Live and Let Die</i>
Physically weak	
Insecure	
Scantily dressed	
Easily scared	
Hysterical	
Sexually passive	

- Why might Mulvey say the male spectator 'narcissistically identifies' with Bond? Use the chart below to spot examples of idealised masculine traits - where does Bond display them? Why would Mulvey say a male audience would enjoy this?

Idealised masculine traits	Example from <i>Live and Let Die</i>
Authoritative / assertive	
Wealthy	
Cool and calm (when in danger)	
Technologically adept	
Brave	
Quick-thinking	
Physically strong	
Resourceful	
Sexually successful	

Discussion: *What problems can you see with this theory?*

Task: Can you think of any films you have seen that seem to 'prove' Mulvey's ideas about spectatorship?

How were men portrayed?

How were women portrayed?

Why might this provide pleasure for a male spectator?

What are some different interpretations of the film? How might female spectators respond?

Can you think of some films that seem to 'disprove' Mulvey's theories?

How are women portrayed in an active, capable or non-sexualised way?

How are men portrayed in a weaker or more vulnerable way?

Spectatorship Theories - the 'Active' Spectator

The following theories suggest a more complex relationship between text and reader. These suggest that the spectator's meaning and response to a film is much more individualised and influenced by personal experiences, values and social contexts. They also propose that spectators 'use' films for a range of psychological purposes and can have a range of conflicting yet simultaneous responses.

Uses and Gratifications

- Blumler and Katz first proposed that audiences actively select media to use for their own benefits (as opposed to being passively manipulated)
- They identified a range of different 'uses' that offered specific pleasures (gratifications), that they grouped under: Education/Information, Personal Identification, Social Interaction, Escapism/Entertainment.
- The **'Uses and Gratifications' Resource** sheet breaks these categories down in more detail

Task: *Use the sheet to discuss in groups examples of films that offer the specific uses and gratifications. Explain how they offer these pleasures.*

Multiple Spectating Selves

This theory proposes that when we watch a film, we do so from the perspective of many different selves, each of which gain a particular pleasure from the experience. They are:

- **Social Self** - gains satisfaction from having a similar response to other spectators, with similar values.
- **Cultural Self** - 'gets' references and meanings generated by the memory of other films, TV, news, etc.
- **Private Self** - generates personal and unique meanings based on personal memories.
- **Desiring Self** - brings un/conscious energies and responses that have little to do with surface content.

Task: Think about a film you know well. How could it provide pleasures for multiple 'spectating selves'? Use the chart below to help you identify specific content.

Spectating Self	Film example + how does it appeal to that 'self'
Social Self	
Cultural Self	
Private Self	
Desiring Self	

Stuart Hall and 'Encoding/Decoding'

- Stuart Hall was part of The Centre for Contemporary Culture (also known as the Birmingham School) who in the 1970s was amongst the first Media Studies academics in the UK.
- He said audiences created meaning from a text in three main different ways.
- Firstly, the creator of the text 'encodes' an intended meaning.
- The 'reader' then 'decodes' the meaning. The 'preferred' meaning is the one intended by the author.
- But there may also be a 'negotiated' meaning - where the reader recognises the intended meaning but may not entirely believe or accept the message.
- There is also an 'oppositional' or 'aberrant' reading, where the viewer may deliberately reinterpret or mistake the meaning, creating a new message/response from the text.

Task: Watch the trailer for *Captain Fantastic* (Ross, 2015).

What do you think is the filmmakers 'encoded' and 'preferred' meaning?

What do you think might be the 'negotiated' meaning? What kind of spectator might create this meaning?

What might be an 'oppositional' meaning? What kind of spectator might create this meaning?

David Chandler and the Gaze

Chandler identified a number of different ways that the 'gaze' is produced - and represented - within a film. There are some films that are 'self-reflexive' i.e. they draw attention to the fact that we are watching a film. These challenge the spectator to reflect on their own spectatorship.

- Spectator's Gaze - the viewpoint of the camera, usually offering voyeuristic pleasure (we are watching someone's intimate life without them knowing we are watching)
- Intra-Diegetic - the characters look at each other (we empathise with their responses because of use of shot reverse-shot)
- Extra-diegetic - the characters looks directly at the camera, becomes aware they are being watched (either by another character or the spectator)
- Camera's Gaze - the film reveals the 'mechanics of the gaze', reminding us we are watching a film
- 'Text-within-a text' - the characters are also watching/making a film, and for a time we watch the film they are also seeing or constructing.

Task: Watch one of your focus films. How does it provide pleasures via the way the 'gaze' is represented (according to Chandler)? Use the chart below to help you.

How is the 'gaze' represented?	Example + effect on spectator
Spectator's Gaze	
Intra-Diegetic Gaze	
Extra-diegetic	
Camera's Gaze	
'Text-within-a-text'	