

Film Studies Bridging Project 2020

Checklist (tick when complete)

- I have read 'The Expectations' and understand the demands of this course
- I have returned my 'letter of consent' to ensure I have permission to watch films that are of an 18+ rating
- I have completed the tasks on 'My Favourite Film'
- I have created a and a storyboard for a key scene from 'My Favourite Film'
- I have created a twenty second short film based on my storyboard, using only a mobile phone or DSLR camera
- I have researched and created a timeline of different films based on director of 'My Favourite Film' (and a comparative director, for an extension task)
- I have visited each of the 'Useful Links' sites to help me complete the bridging project
- I have compiled all this information into a comprehensive presentation that I am prepared to present to the class upon my return.



Dear Parent/Guardian,

We are writing to all parents/ guardians of students taking the Film Studies A-level course, commencing September 2020.

As part of the EDUQAS Film Studies A-Level course, the students will be required to experience a number of films from various genres, cultures and ratings, which may contain material that some deem inappropriate.

We would like to reassure parents that the Film Studies Department carefully select material that aim to highlight specific focuses such as the social and cultural conditions of the time.

Yours sincerely,

R Brown and R Wilcox
Film Studies Department.

.....

Please complete and return the consent form below.

I give permission for my son/ daughter to view material deemed appropriate by The Highfield School's Film Studies department.

WELCOME TO FILM STUDIES!

(Expectations)

Welcome to **EDUQAS Film Studies**. Considering there is no **GCSE Film Studies** taught at present, it is expected that your **knowledge and understanding** of the skills required to complete the course will be minimal. Therefore, the **Film Studies Department** have created this extensive **bridging project** as a springboard for your first term in September.

Frequently Asked Questions

Why is the bridging project so important?

This bridging project is an excellent way for your teachers to gauge your ability to work independently, the amount of effort you are willing to invest in your studies and whether or not the course is right for you.

When does the bridging project need to be completed by?

Please complete all tasks **IN FULL** and bring with you on your return to school in September. Please note: Any sections that are not sufficiently completed will need to be completed again. (HINT: get it right first time to avoid the frustration!)

How long will it take?

The estimated time needed to complete this bridging project is **10 hours**. Please consider this when planning your summer; leaving it until the last minute may result in inadequate work being submitted.

Where can I find the information I need to help me?

You can find much of the information you need online (see EDUQAS Film Studies website) and the **LINK PAGE** at the end of this document offers some direction but you will need to think for yourself!

COMPONENT 1:
Varieties of film and
filmmaking

COMPONENT 2:
Global filmmaking
perspectives

COMPONENT 3:
Production

YOUR ESSENTIAL TOOLKIT

For you to be sufficiently equipped to start the year, it is strongly advised that you purchase the following items.

- ❑ A **large** A4 folder/ ring binder
- ❑ **At least 5** page dividers
- ❑ An SD card (minimum of 16gb) and a USB flash drive (minimum 8gb)
- ❑ Access to the following films (you may wish to watch these):
 - ❑ Pan's Labyrinth
 - ❑ Wild Tales
 - ❑ La La Land
 - ❑ Captain Fantastic
 - ❑ Some Like it Hot
 - ❑ Do the Right Thing
 - ❑ Amy

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Why have you chosen 'Film Studies'?

COMPONENT 1

Hopefully you're not under the impression that this course is watching films every lesson; it's not! The clue is in the title: Film *Studies* where we will be exploring features of film making much in the same way you explored works of literature in your English lessons.

We hope you have chosen this subject because you LOVE films. If you don't; you may find this subject very difficult.

WHAT IS YOUR FAVOURITE FILM?

A good start to this subject is by simply looking at your own preferences and trying to explain why you like what you do.

You need to choose a film (which should be a tough decision) and be prepared to deliver a presentation detailing contextual aspects about it (who, what, when, where, why) as well as discuss features of its content that appeal to you (from broad narrative and generic conventions to technical production techniques).

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Why have you chosen 'Film Studies'?

COMPONENT 1

WHAT IS YOUR FAVOURITE FILM?

1. Introduction

Research and share some practical information about the film:

Director, producer, screenwriter, composer, actors, dates, genre, franchise, adaptation, critical reception, opening box office takings, legacy, merchandise ...

... and so on.

For each person involved, it would be worth having a look at their repertoire of works (what else have they done to compare this to?)

2. The film itself

There are a variety of aspects to think about how and why this film appeals to you. They are the key elements (**macro** and **micro**) you will be learning and analysing (and using) throughout the course.

Narrative, theme, social context, genre, setting, acting, pacing (editing), special effects, sound, lighting, camera work.

What worked well and **why** do you think it was good? (A good tip is to compare how it stands up against similar films).

EXTENSION TASK: To include and annotate key screenshots.

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Here is a breakdown of the MICRO FEATURES OF FILM

NOT TO BE CONFUSED WITH
MACRO FEATURES
(NARRATIVE AND GENRE)

MISE - EN - SCENE	SETTING	PROPS	STAGING	COSTUME	MAKE UP	FIGURE EXPRESSION AND MOVEMENT	OFF SCREEN SPACE
PERFORMANCE	PHYSICAL EXPRESSION	VOCAL DELIVERY		INTERACTION BETWEEN PERFORMERS		ISSUES OF STAGING	CHOREOGRAPHY
CINEMATOGRPAHY	PHOTOGRAPHIC ELEMENTS (E.G. CAMERA POSITION, COLOUR, LENS, DEPTH OF FOCUS)		LIGHTING	FRAMING	COMPOSTION		SPECIAL EFFECTS
EDITING	ORGANISATION OF TIME (SEQUENCE)	ORGANISATION OF TIME (ACROSS SECTIONS OF NARRATIVE)	ORGANISATION OF SPACE AND COHERENCE FOR SPECTATOR		CONTINUITY (SHOT REVERSE; 180 DEGREE RULE;		MONTAGE
SOUND	DIGETIC	NON-DIEGETIC	AURAL ELEMENTS (SPEECHL MUSIC; NOISE)			SOUND IN RELATION TO IMAGE	

Why have you chosen 'Film Studies'?

COMPONENT 2

Film making style, content and process can vary hugely depending on where the film is made: political, historical, cultural, social and economical influences can have a massive influence on what the finished piece looks and sounds like.

WHAT IS YOUR FAVOURITE FILM?

The next part of your presentation is to create a timeline of the career of your chosen director:

- ▶ What other films have they been a part of? Many directors start off as technical assistants or work on music videos (it won't be long before directors will list *TikTok* as part of their CV).
- ▶ You might even be able to find out their academic path - where and what did they study in preparation for their career choices?

In conjunction with that, you need to research and timeline a comparable director from a different country:

- ▶ Do they create generically or narratively similar films?
- ▶ Does one cite the other as inspiration (or are they critically compared)?

Eg. Horror directors Sam Raimi vs Neil Marshall.

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Some Key Directors (in no particular grouping)

Kathryn Bigelow
Christopher Nolan
Roman Polanski
Clint Eastwood
Orson Wells
Paul Thomas Anderson
D.W. Griffith
Jean-Luc Goddard
John Ford

Alfred Hitchcock
Stanley Kubrick
Quentin Tarantino
Martin Scorsese
Sam Mendes
Sergei Eisenstein
Charlie Chaplin
Federico Fellini
Ingmar Bergman

Steven Spielberg
Tim Burton
Ridley Scott
George Lucas
Guillermo del Toro
Peter Jackson
Jean Cassavetes
Billy Wilder
Jean Renoir

Spike Lee
Mel Brooks
Terry Gilliam
Howard Hawkes
Jane Campion
Ron Howard
Danny Boyle
Tony Scott
Charlie Kaufman

Akira Kurosawa
Takishu Miik
Sergio Leone
Patty Jenkins
Joel and Ethan
Cohen
Greta Gerwig
Luc Besson
Spike Jonze

Francis Ford
Coppola
Sophia Coppola
Francois
Truffaut
Buster Keaton
Fritz Lang
Lynne Ramsay
Hayao Miyazaki

Ken Loach
James Cameron
David Lynch
Ava DuVernay
John Huston
Woody Allen
Luis Bunuel
Ernst Lubitsch
John Lasseter

1900

1950

1990

2000

2015

TASK: Create a timeline that indicates the release date of the films / works by your chosen director.

Add the career path of a comparable director from another country – this may require some independent research as to who some of these directors are and the works they have created.

You may wish to refer to www.imdb.com for more information. Please do this task ELECTRONICALLY so that it can be used again and again (it will be an excellent tool to help you throughout the course!)

EXTENSION TASK: Research your director's inspiration (look for interviews) and plot their career.

Why have you chosen 'Film Studies'?

COMPONENT 3

But it's not all watching and discussion, part of the course is going to be getting behind a camera and putting theory into practice.

WHAT IS YOUR FAVOURITE FILM?

The last part of your presentation is to reproduce a short scene from your favourite film (about 20 seconds).

Step 1: To create a storyboard of the scene.

Step 2: To film and edit it.

(If you do not have access to study the scene in detail, do your best from memory).

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Step 1: Features of a Storyboard (use this to help you complete the COMPONENT 3 task)


SLUGLINE: This is essential information; It begins with the designation of **INT.** (Interior) or **EXT.** (Exterior), the location, and whether it is **DAY** or **NIGHT** - you must choose two of them.

ACTION: An simple explanation of what is happening in the scene.

SOUND: The real and atmospheric sounds that occur in this scene.

Transition: After the shot, how will you move into the next one? (Cut, dissolve, ripple etc.)

DURATION: How long the scene lasts for (this is important when thinking about the meaning).

1		Slug Line: Ext. Driveway. Day
		Action: Freddie is trying to take off his roof bars
		Camera: LS front on of Freddie and car
		Dialogue: N/A
		Sound: Town atmos Occasional passing traffic
		Transition: Cut
		Duration: 3 Sec

CAMERA: Position of camera (using correct acronyms if you can - LS = low shot etc.)

DIALOGUE: The commentary which occurs during this scene. If there is no dialogue, just write 'not applicable' (N/A)

You must complete a **film storyboard** containing each shot that you plan to use.

For a 20 second clip, this will be approximately **5 to 8 shots**, depending on the style of film you have chosen - action films have shorter shot durations whereas romantic films tend use lengthier shots.

Shots can be drawings or digital images.

FM1: Storyboard template

Your name:

Class:

No.	Slug Line:
	Action:
	Camera:
	Dialogue:
	Sound:
	Transition:
	Duration:
	Slug Line:
	Action
	Camera:
	Dialogue:
	Sound:
	Transition:
	Duration:
	Slug Line:
	Action
	Camera:
	Dialogue:
	Sound:
	Transition:
	Duration:

COMPONENT 3 - Create a short film using a mobile phone only or DSLR (20 seconds)

Step 2: 'Quiet on set! Lights! Camera! ...

... Action!

- ▶ Re-create the **twenty second film sequence** (shot for shot) as close to the original (shot, colour, compositions, dialogue, ...) as possible.
 - ▶ Hint: films are recorded landscape.
- ▶ You could look for a clip from YouTube for an easy comparison.
- ▶ You will present your work in the first week of September, to the rest of the class.
- ▶ **EXTENSION TASK:** To explain why you chose this sequence and what you did to create it.

Idea 1



Rushmore - Pool Scene (with Bill Murray)

Idea 2



Come Play With Us - The Shining (2/7) Movie CLIP (1980) HD

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Useful Links

- ▶ Cinematography Key Terms - <http://www.flashcardmachine.com/cinematography-terms.html>
- ▶ International Movie Database (IMDB) - <http://www.imdb.com>
- ▶ The British Film Institute (BFI) - <http://www.bfi.org.uk/>
- ▶ EDUQAS Film Studies (A LEVEL 2020) - https://www.eduqas.co.uk/ed/qualifications/film-studies-as-a-level/?sub_nav_level=digital-resources#tab_resources
- ▶ 'The Greatest Film Directors of all Time' - <http://www.filmsite.org/directors.html>

Please email rozbrown@highfield.Herts.sch.uk or rhywilcox@highfield.Herts.sch.uk if you have any questions