

Moving on day pack

Summer 2017

Name:

Welcome to A Level Film Studies



This pack contains:

Course information

Today's Task

Holiday work

BHASVIC MPA DEPARTMENT 2017

AUTEUR CLASS WORK

What makes an *auteur*?

- with your neighbour, identify 3 different features of a director's work which might help you to recognise their 'signature' or 'hallmark'
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- Watch the following introductions to *The Royal Tenenbaums* (2001) and *Moonrise Kingdom* (2012) and make notes:
 1. Identify elements of visual style which connect the 2 sequences.
 2. Record any ideas or possible themes which occur in both clips.
 3. What changes have occurred in Anderson's filmmaking between 2001 and 2012?

A Level Film Studies: The course at a glance

Component 1 Assessment

Written examination: 2 hours 30 minutes

120 marks (3 x 40)

35% of the qualification

Learners must answer **one** question from each of the three sections. There will be a choice of **two** questions in each section.

Section A: Hollywood 1930-1990 (comparative study), 40 marks

Section B: American film since 2005 (two-film study), 40 marks

Section C: British film since 1995 (two-film study), 40 marks

Component 2 Assessment

Written examination: 2 hours 30 minutes

100 marks

35% of the qualification

Learners must answer **one** question from each of the four sections. There will be a choice of two questions in each section.

Section A: Global film (two-film study), 40 marks

Section B: Documentary film, 20 marks

Section C: Film movements – Silent cinema, 20 marks

Section D: Film movements – Experimental film (1960-2000), 20 marks.

Component 3 Assessment

30% of the qualification

This component assesses **one** production and its evaluative analysis. Learners produce:

either a short film (**4-5 minutes**) **or** a screenplay for a short film (**1600-1800 words**) with a digitally photographed storyboard of a key section from the screenplay

an evaluative analysis (**1600 - 1800 words**).

A level Film Studies Year 1

Component 1

Section A: Hollywood 1930-1990 (comparative study)

Classical Hollywood (1930-1960): Vertigo (Hitchcock, 1958)

New Hollywood (1961-1990): One Flew over the Cuckoo's Nest (Forman, 1975)



Section B: American film since 2005 (two-film study)

Mainstream Film: *No Country for Old Men* (Coen Brothers, 2007)

Contemporary Independent Film: *Winter's Bone* (Granik, 2010)



Section C: British film since 1995 (two-film study)

Moon (Jones, 2009)

Under the Skin (Glazer, 2013)

Documentary

20,000 Days on Earth

(Forsyth and Pollard, UK, 2014) OR

Amy (Kapadia, UK, 2015)

Practical Work

Short film or screenplay and digital storyboard

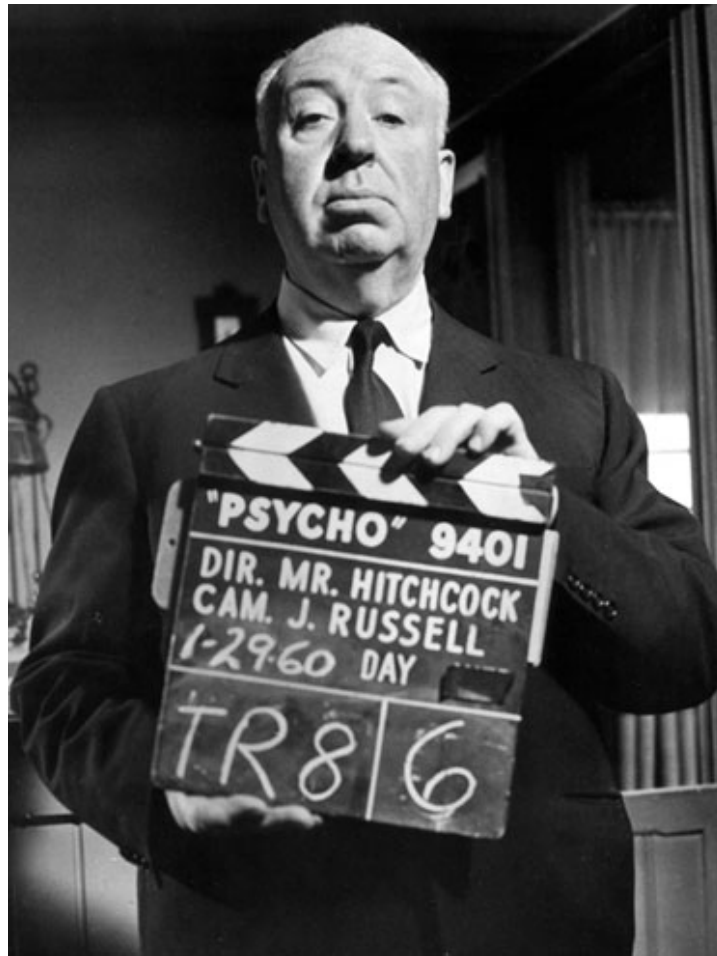


Holiday Homework

Please complete the following tasks and bring this pack and your viewing notes handbook to YOUR FIRST FILM STUDIES LESSON next term

Checklist (please tick when complete)

1. **Viewing notes** on Vertigo (Hitchcock, 1958) (download and print off Viewing notes sheets. Buy a copy of the DVD and complete the sheets)
2. **Auteur notes** on Hitchcock and **critical research**
3. Research on the **Hollywood Classical Studio** system



Please complete this section on Alfred Hitchcock after you have seen and made notes on *Vertigo* [auteur, critical review, Hollywood]

Alfred Hitchcock the Auteur

- Having viewed Vertigo (Hitchcock, 1958), apply what you have learnt about auteurs on Moving On day by completing the boxes below in detail:

Visual Style: camera movements, colours, lens work, shapes, framing, lighting, etc.

Themes: recurring ideas and key scenes which explore these

Collaborators: research this online – look for key personnel behind the camera as well as actors/stars

- **Critical Response**

Now research a review of Vertigo which gives you a better understanding of why it has become such a celebrated classic.

Record the author, the source and the date followed by 5 key points (in your own words) from the review.

e.g. **Roger Ebert** from <http://www.rogerebert.com> **October 13, 1996**

1. Alfred Hitchcock was famous for his legendary control over his female actors. In this film we see his 'ideal' female star imprisoned in the role he has created for her.
2. Hitchcock is represented by Scottie and his contradictory relationship with women in the film.
3. Scottie's sense of pain and betrayal at the end is increased by his knowledge that another man had shaped the ideal woman that he had wished to shape.
4. In the climactic shot of Judy dressed as Madeleine and Scottie in the hotel bedroom, Hitchcock creates a vertigo like effect by using a circling camera. The theme of obsession is enhanced by the techniques of filmmaking.
5. The film frequently repeats the idea of 'falling': the plunge from the bell tower, Scottie driving down the hills of San Francisco, Scottie 'falling' in love.

Author, source and date:
Key points from the article:
1.
2.
3.
4.
5.

Studio System Research

For your final task, answer the following questions on the Classical Hollywood Studio system:

1. Name the 5 major studios and the 3 minors
2. Why did Hitchcock move from the UK to USA to pursue filmmaking?
3. For which studio did Hitchcock originally work?
4. Which Hitchcock film was most successful commercially?

Please bring your completed holiday work to your FIRST lesson next term