****

amy

Film Studies - personal Learning Checklist

|  |
| --- |
| Core Study Areas |
| Film Form |
| **Cinematography:**  **Principal elements**  • camera shots including point of view shots, focus including depth of field, expressive and canted angle shots, handheld camera in contrast to steadicam technology  • composition, including balanced and unbalanced shots.  **Creative use of cinematography**  • camerawork including subjective camera, shifts in focus and depth of field, mixed camera styles, filters  • monochrome cinematography  • the principles of 3-point lighting including key, fill and backlighting  • chiaroscuro lighting and other expressive lighting effects.  **Conveying messages and values**  • how shot selection relates to narrative development and conveys messages and values  • how lighting, including 3-point lighting, conveys character, atmosphere and messages and values  • how cinematography, including lighting, provides psychological insight into character  • how all aspects of cinematography can generate multiple connotations and suggest a range of interpretations  • how and why different spectators develop different interpretations of the same camera shots and lighting  • how cinematography, including lighting, is used to align spectators and how that alignment relates to spectator interpretation of narrative  • how cinematography, including lighting, contributes to the ideologies conveyed by a film.  **Indication of an auteur approach and film aesthetic**  • how cinematography including lighting can be indicative of an auteur approach (director or cinematographer)  • how cinematography contributes to a film’s overall aesthetic. |
| **Mise-en-scène**  **Principal elements**  • setting, props, costume and make-up  • staging, movement and off-screen space  • how cinematography impacts on mise-en-scène, in particular through variation in depth of field, focus and framing (a significant area of overlap with cinematography).  **Creative use of mise-en-scène**  • how mise-en-scène can be used both naturalistically and expressively  • how the principal elements of mise-en-scène can generate multiple connotations and suggest a range of interpretations  • how changes in mise-en-scène contribute to character and narrative development.  **Conveying messages and values**  • how mise-en-scène conveys messages and values  • how mise-en-scène, including setting, props, costume and make-up, can generate multiple connotations and suggest a range of possible interpretations  • how staging, movement and off-screen space are significant in creating meaning and generating response  • the significance of motifs used in mise-en-scène, including their patterned repetition  • how mise-en-scène is used to align spectators and how that alignment relates to spectator interpretation of narrative  • how and why different spectators develop different interpretations of the same mise-enscène  • how mise-en-scène contributes to the ideologies conveyed by a film.  **Indication of an auteur approach and film aesthetic**  • how mise-en-scène can be indicative of an auteur approach (director or designer)  • how mise-en-scène contributes to a film’s overall aesthetic. |
| **Editing**  **Principal elements**  • the shot to shot relationships of continuity editing including match editing, the 180° rule  • the role of editing in creating meaning, including the Kuleshov effect  • montage editing and stylised forms of editing including jump cuts.  **Creative use of editing**  • how editing implies relationships between characters and contributes to narrative development including through editing motifs and their patterned repetition  • how the principal elements of editing can generate multiple connotations and suggest a range of interpretations  • how visual effects created in post-production are used, including the way they are designed to engage the spectator and create an emotional response  • the use of visual effects created in post-production including the tension between the filmmaker's intention to create a particular emotional response and the spectator's actual response.  **Conveying messages and values**  • how editing conveys messages and values  • how editing is used to align the spectator and how that alignment relates to spectator interpretation of narrative  • how and why different spectators interpret the same editing effects differently  • how editing contributes to the ideologies conveyed by film.  **Indication of an auteur approach and film aesthetic**  • how editing can be indicative of an auteur approach (director or editor)  • how editing contributes to a film’s overall aesthetic. |
| **Sound**  **Principal elements**  • vocal sounds (dialogue and narration), environmental sounds (ambient, sound effects, Foley), music, silence  • diegetic or non-diegetic sound  • parallel and contrapuntal sound and the distinction between them  • multitrack sound mixing and layering, asynchronous sound, sound design.  **Creative use of sound**  • how sound is used expressively  • how sound relates to characters and narrative development including the use of sound motifs.  **Conveying messages and values**  • how sound conveys messages and values  • how the principal elements of sound can generate multiple connotations and suggest a range of interpretations  • how sound is used to align the spectator and how that alignment relates to spectator interpretation of narrative  • how and why different spectators interpret the same use of sound differently  • how sound contributes to the ideologies conveyed by film.  **Indication of an auteur approach and film aesthetic**  • how sound can be indicative of an auteur approach (director or sound designer)  • how sound contributes to a film’s overall aesthetic. |
| **Performance**  **Principal elements**  • the use of non-verbal communication including physical expression and vocal delivery  • the significance of the interaction between actors  • performance styles in cinema including method and improvisatory styles  • the significance of casting.  **Performance as a creative collaboration**  • the role of directing as a 'choreography' of stage movement  • the relationship between performance and cinematography.  **Conveying messages and values**  • how performance conveys messages and values  • how performance is used to align the spectator and how that alignment relates to spectator interpretation of narrative  • how and why different spectators interpret the same performance differently  • how performance contributes to the ideologies conveyed by film.  **Indication of an auteur approach and film aesthetic**  • how performance can be indicative of an auteur approach (director or performer)  • how performance and choreography contributes to a film’s overall aesthetic. |
| Meaning and response |
| **Film as a medium of representation:**  • how film creates meaning and generates response through cinematography, mise-en-scène, editing, sound and performance (including staging and direction)  • how all aspects of film form including narrative contribute to the representations of cultures and societies (gender, ethnicity and age), including the ideological nature of those representations |
| **Film as an aesthetic medium:**  • the role of mise-en-scène, cinematography including lighting, composition and framing in creating aesthetic effects in specific film sequences  • the role of music and editing in conjunction with the above in creating aesthetic effects  • the significance of the aesthetic dimension in film including the potential conflict between spectacle and the drive towards narrative resolution in film  • the aesthetic qualities of specific films and the concept of film aesthetics  • film aesthetics, approached critically, including the relationship between film aesthetics and the auteur as well as film aesthetics and ideology. |
| The contexts of film |
| **Social, cultural, political contexts (either current or historical)**  • social factors surrounding a film's production such as debates about ethnicity or gender  • cultural factors surrounding a film's production such as a significant film or artistic movement  • political factors surrounding a film's production such as the imposition of restrictions on freedom of expression or a major movement for political change. |
| **Institutional, including production, context**  • relevant institutional aspects of a film's production  • key features of the production process including financial and technological opportunities and constraints. |
| Specialist study areas |
| Filmmakers theories |
| The documentary film will be explored in relation to key filmmakers from the genre. The documentary film studied may either directly embody aspects of these theories or work in a way that strongly challenges these theories. In either case, the theories will provide a means of exploring different approaches to documentary film and filmmaking.  • Michael Moore  • Kim Longinotto |
| Critical Debates |
| **Debate 2: The significance of digital technology in film**  The degree of the impact the digital has had on film since the 1990s is a developing debate. Some film commentators argue that, although digital technology could potentially transform cinema, so far films, especially narrative films designed for cinema release, have changed very little from pre-digital times. Others consider that the impact of digital filmmaking is only beginning to emerge, both in high concept Hollywood filmmaking and in much lower budget experimental work. |