

A-Level Film Studies



WHY A-LEVEL FILM STUDIES?

- Do you want a deeper understanding, appreciation, and enjoyment of film?
- Are you interested in how films shape our perceptions of the world?
- Do you want to experience films with a more critical eye?
- Do you want to discuss and debate the kind of films that shape public discourse, win awards, and receive critical acclaim?
- Considering a film-related subject (e.g. Media Studies, Journalism, English, or Drama) at degree level?
- You do not need to have studied Film or Media at GCSE to study this course at A-level.

WHAT DOES THE COURSE CONSIST OF AT A-LEVEL?

1 Internally assessed component:

- Component 3: Production (30%)

2 Externally examined components:

- Component 1: Varieties of Film (35%)
- Component 2: Global Filmmaking (35%)

A-LEVEL COMPONENT 1 BREAK-DOWN

External: Component 1 – Varieties of Film (35%)

- **SECTION A:** Hollywood 1930-1990 (Classic Hollywood and New Hollywood)
- **SECTION B:** American film (Independent film)
- **SECTION C:** British film



A-LEVEL COMPONENT 2 BREAK-DOWN

External: Component 1 – Global Filmmaking (35%)

- **SECTION A:** Global film (Non-English language films)
- **SECTION B:** Documentary
- **SECTION C:** Silent film
- **SECTION D:** Experimental film



WHAT SORT OF QUESTIONS WILL YOU BE ASKED?

Section A: Global film (two-film study)

Answer on **one** film from group 1 and **one** film from group 2.

Group 1: European film

- *Life is Beautiful* (Benigni, Italy, 1997)
- *Pan's Labyrinth* (Del Toro, Spain, 2006)
- *The Diving Bell and the Butterfly* (Schnabel, France, 2007)
- *Ida* (Pawlikowski, Poland, 2013)
- *Mustang* (Ergüven, France/Turkey, 2015)
- *Victoria* (Schipper, Germany, 2015)

Group 2: Global film outside Europe

- *Dil Se* (Ratnam, India, 1998)
- *City of God* (Mereilles, Brazil, 2002)
- *House of Flying Daggers* (Zhang, China, 2004)
- *Timbuktu* (Sissako, Mauritania, 2014)
- *Wild Tales* (Szifron, Argentina, 2014)
- *Taxi Tehran* (Panahi, Iran, 2015)

Either,

1 1

Explore how cinematography **and** sound help to convey important themes in the films you have studied. Refer to key sequences from each film. [40]

Or,

1 2

Discuss how **one or two** contextual factors have influenced the aesthetic of each of the films you have studied. Refer to key sequences from each film. [40]



A-LEVEL COMPONENT 3

My greatest influences came from the sci-fi genre, especially the work of Ridley Scott. As you can see from the still from 'Alien', the mise-en-scene creates a grimy, industrial and claustrophobic effect, which I reference in my own mise-en-scene. The framing also directs the spectator's gaze to the junction at the end of the shot. It's impossible to see what might be around the corners, which creates tension and suspense.

In the final shoot-out sequence, Leone skilfully establishes location through a high angle ELS of a graveyard, and, because of these choices, builds in symbolism of mortality. I attempted to use this technique in shots 8-16 to create a sense of imminent crisis and...

Internal: Component 3 – Media Production (30%)

BLACK SCREEN

CUT TO:

01: EXT. BAR WINDOW, NIGHT

Car alarms are RINGING in the distance. The wind is HOWLING. A small grimy window sits mid frame, rain lightly pattering on its face and dripping down in little streams. The window is surrounded by brick wall. There are a few unidentifiable objects we can see, blurred though the filth of the window. "DYLAN TYRER PRESENTS..." FADES ON AND OFF SCREEN. "IN DREAMS".

02: INT. BAR, NIGHT

We are greeted by the backs of two men sat at a bar; OTHER MAN on the right is considerably larger than THE PROTAGONIST on the left. There is no bartender; the bar is reminiscent of a low budget bar set from thirty years ago, completely stripped of furniture apart from the actual bar and two stools. PROTAGONIST is seen staring gormlessly into nothing, dark haired, skeletal face, sunken eyes that look to have seen enough horrors for a lifetime. He sports an incredibly oversized suit and is smoking a cigarette. We see half pint of lager but PROTAGONIST doesn't seem to be drinking it. OTHER MAN, he is gruff and fat, the bar space in front of him is covered in empty pint glasses and screwed up pub snack packets.

OTHER MAN (SUBTITLES)

Can I help you, Pal?

PROTAGONIST gives a shocked half-smile, opening his mouth as if he was going to say something. Immediately his face drops

the Storyboard



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

2



Slug Line: Ext. Driveway. Day
Action: Freddie reaches up and looks at the roofbar mount
Camera: MLS side on of Freddie and car
Dialogue: N/A
Sound: Town atmos. Occasional passing traffic
Transition: Cut
Duration: 3 Sec

3



Slug Line: Ext. Driveway. Day
Action: Freddie opens the flap on the roofbar mount
Camera: CU hand lifting flap
Dialogue: N/A
Sound: Town atmos. Occasional passing traffic. A Church bell starts to toll
Transition: Cut
Duration: 2 Sec

COMPONENT 3 EXAMPLE

CONT:]

2

LEO (V.O.)

(nonchalant)

I want to see you again.

We hold on the side of Leo's face, like in a cameo painting, lit up by a cool, soft gleam of blue.

LEO (V.O., CONT'D)

(Slow, bemused)

To see... if I really want to see you.

3. EXT. BUSY ROAD. NIGHT.

3.

The road is animated by several neon lights, from the cars constantly moving, traffic lights and shops, such as the newsagents and the cinema. People restlessly push past one another on the pavement.

We hover over the bustling road below. The muted sounds of engines HUMMING and TYRES rolling over the concrete ECHO quietly up to Leo's balcony.

Correct format

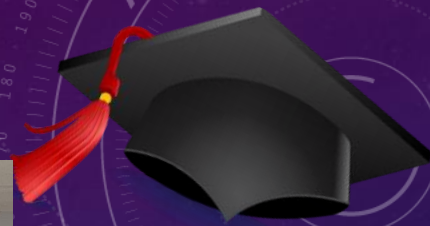
WHAT MIGHT THE SUBJECT LEAD TO?



- Media, journalism, drama and English-related undergraduate study.
- Careers in the film industry—and transferable skills for careers in areas such as advertising, marketing, and journalism.
- Any career involving interpersonal or analytical skills (there is a lot of discussion involved and Film Studies is well-suited to those with a perceptive nature).



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<p>BFI Film Academy Specialist Course: film programming and audience development</p> <p>Applications will open in 2024.</p> <p>See course details ></p>	<p>BFI Film Academy - Craft Skills (England)</p> <p>Applications are open.</p> <p>See course details ></p>	<p>BFI Film Academy Specialist Course: documentary</p> <p>Learn how to make a documentary film - applications are now open.</p> <p>See course details ></p>
<p>BFI Film Academy Animation Specialist Course: animation</p> <p>Aged 16 to 19 and interested in stop-motion animation? Applications open on 18 October 2023.</p> <p>See course details ></p>	<p>BFI Film Academy Specialist Course: art department</p> <p>Aged 16 to 19 and interested in the art department in film or TV drama? Applications open on 18 October 2023.</p> <p>See course details ></p>	<p>BFI Film Academy Specialist Course: VFX</p> <p>Learn how to make an animated film or VFX sequence - applications open on 1 November 2023.</p> <p>See course details ></p>