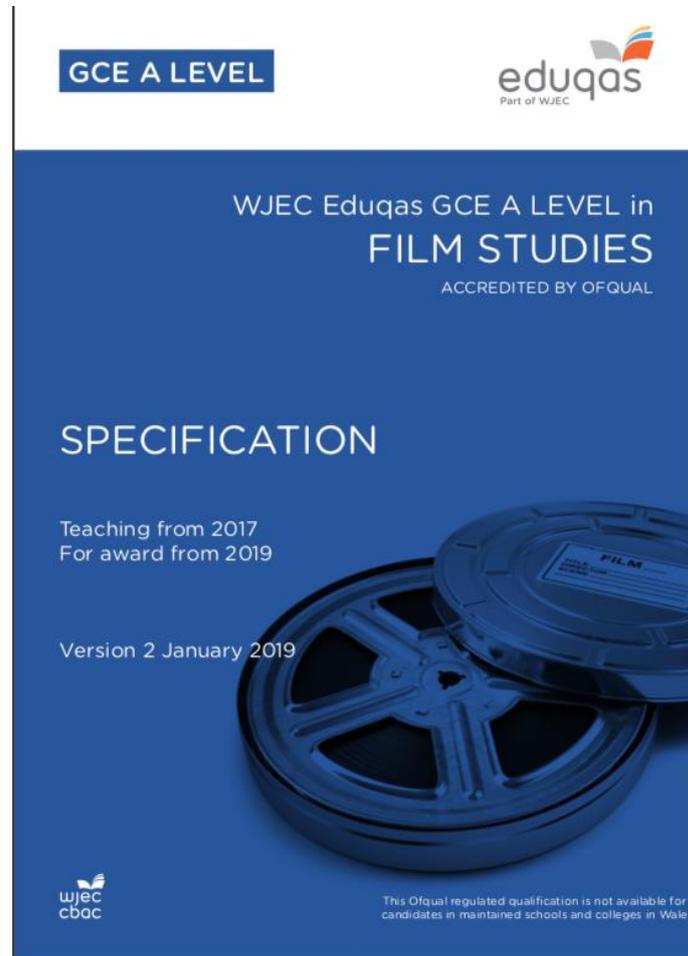


Transition Pack

A Level Film Studies



If you have any questions about the transition work, please contact pl@hinchbk.cambs.sch.uk or klt@hinchbk.cambs.sch.uk

The WJEC Eduqas A level in Film Studies aims to enable learners to demonstrate knowledge and understanding of:

- a diverse range of film, including documentary, film from the silent era, experimental film and short film
- the significance of film and film practice in national, global and historical contexts
- film and its key contexts (including social, cultural, political, historical and technological contexts)
- how films generate meanings and responses

- film as an aesthetic medium
- the different ways in which spectators respond to film.

It also aims to enable learners to:

- apply critical approaches to film and
- apply knowledge and understanding of film through either filmmaking or screenwriting.

What you will be learning about on your A Level Film course:

Classic Hollywood 1930-1990

American film since 2005

British film since 1995

Global film

Documentary film

Silent cinema

Experimental film

You will also be required to apply your learning in a creative project. This can either be:

A short film

Or

A screenplay plus a digitally photographed storyboard

Transition tasks

1: Research and write definition of these filmmaking terms in your own words:

Theoretical framework	Definition
Cinematography	
Mise-en-scene	
Editing	
Continuity	

Focus shift	
Montage	
Diegetic	
Intercutting	
Colour palette	
Aspect ratio	
Synchronous/ asynchronous	
Parallel editing	
Three act structure	

You will also need to know, understand and apply a range of academic theorists and apply them to news and online news, and also Long form television, both of which are synoptic units (meaning you will need to know them in lots of detail).

2: Read this review of the Shawshank Redemption:

<https://www.theguardian.com/film/2020/apr/08/ive-never-seen-the-shawshank-redemption> (It doesn't matter if you haven't seen it)

In paragraph four, the reviewer points out that this very popular work does not appear on many 'best of' lists by critics. He says, 'The Shawshank Redemption is a movie, not a film',

meaning that it is well-acted, structured, plotted and is a relatable (and moving) human drama, but it is not 'painterly' - as in using the camera to express a way of creating art.

Your task: have you seen a film that you might describe as 'painterly'? Write a brief description or label a particular screen shot of what you think makes the film stand out.

3. This is good - Mark Cousins speaks about film with real love and passion and here's an opportunity to learn about Film from him for 5 minutes a day:

https://vimeo.com/399407221?utm_campaign=5370367&utm_source=affiliate&utm_channel=affiliate&cjevent=110de1bb729e11ea83a6029f0a180510

The video seems to stick a few seconds in (it did on my laptop anyway) but works if you nudge it on a few seconds.

Keep a record of what you learn about the terms he uses:

Colour	
Eyeline	
Drawing	
Focus	
Obsessive Motifs	
Nature	
Storytelling before the renaissance	
Story Economy	

Kick out the truth?	
Sublime	
Rebellion	
Tension	
Poetics	
Commentary	
Movement and blocking	
Sound poetics and music	
Distinctive voice	

(There are others on Cousins' list that you might want to include notes on)

4. Here is the British Film Institute (BFI) list of the top 100 greatest films of all time (Three will be on the course): <https://www.bfi.org.uk/greatest-films-all-time>

Your task: try to watch *at the very least one* film from the list that you have not already seen. Write a short review of each film you see (your review can be negative, but you must say why). Did you identify any of the techniques you have learned above? Could the film be described as 'painterly'?

Challenge yourself: try to watch a non-English language film or a silent film.

5: Watch this short shot analysis of Alfred Hitchcock's *Psycho*:

<https://www.youtube.com/watch?v=j-IPcnJwoyo>

Your task: research the life, directing style and films of Alfred Hitchcock. Try to watch at least one film by him – any except *Vertigo*, which we shall be analysing in class.

NEA Transition Work

As part of your Film Studies coursework (the NEA – Non-Examined Assessment), you will create either a short film or a screenplay and photographed storyboard for a short film. Here are two mini projects for you to use as a practise for your practical element of the course. Choose **one** of the mini projects below.

TASK 1 – Creating the product

Choice 1: A ten-shot storyboard

Produce a sequence of still images that **tell a story about a great discovery** without any dialogue.

Choice 2: Write a scenario for a short film

Produce an outline of no more that 1000 words for a short film **that involves a character feeling scared**. You do not have to worry about formal screenplay conventions, but if you wish to research and apply these, then feel free

Choice 3: A short film

Can you use editing software already?.

Make a short film. It is up to you what you choose to base this on. Try to do something that uses no dialogue.

Extension Tasks

You may choose to complete some or all the below tasks as an extension

Global cinema

It is suggested above that you watch at least one non-English language film from the BFI top 100 list. Try to see as many others as you in different languages – they don't have to be on a critical hit list.

Hollywood 1930-90

You will be studying Ridley Scott's *Blade Runner*. The roots of this film are long and complicated. Do some research into the production of this film and why it ended up being re-released in different cuts.

Short Films

You will be studying the format of the short film as part of the preparation for making your own film or screenplay. Try to see a few on YouTube and make a list of any characteristics you can identify that makes a short film different from the longer format.