

A-LEVEL FILM STUDIES REVISION BOOKLET – Complete one per film

<p>COMPONENT 2: Title: Global Film-making Perspectives – 2 ½ hour exam</p>	<p>Section (highlight): A) Global Film (<i>Pan's Labyrinth</i> and <i>Wild Tales</i>) /40 marks B) Documentary Film (<i>Amy</i>) /20 marks C) Film Movements – Silent cinema (<i>Sunrise</i>) /20 marks D) Film Movements - Experimental Film 1960-2000 (<i>Pulp Fiction</i>) /20</p>
<p>CORE AREAS - ALL FILMS:</p> <ol style="list-style-type: none"> 1) Film Form (Cinematography, Editing, Sound, Mise-en-scene & Performance) 2) Meaning & Response (how film functions as both a medium of representation and as an aesthetic medium) 3) Contexts (Social, cultural, political contexts, current or historical - and - Institutional contexts, including production) 	<p>SPECIALIST AREA(S) (highlight):</p> <ol style="list-style-type: none"> 4) Auteur 5) Narrative & Alternative Forms of Narrative 6) Ideology 7) Spectatorship 8) Critical Debates (Silent Cinema, Documentary) 9) Filmmakers' Theories (Documentary) <p>NB: No specialist areas for Section A films</p>
<p>FILM TITLE:</p>	<p>Writer(s):</p>
<p>Budget/box office:</p>	<p>Director:</p>
<p>Awards:</p>	<p>Producer(s):</p>
<p>Key cast/characters – previous roles:</p>	

Dir. of Cinematography:	Editor:
Production Design:	Composer:
Costume/Hair/Prosthetics etc:	Country(ies) of Production:
Special Effects team/co:	Other:
Other key personnel/tie-ins:	

CORE AREAS – Identify key points about the following to the film as a whole:

FILM FORM

Cinematography	Editing	Sound/music	Mise-en-scène	Performance

Genre categorisation (incl. hybrid or sub-genre):

- Key signifiers of genre (codes and conventions) eg character types/setting/location/props/costumes etc

- Subject matter:

- Themes:

- Narrative Structure/Type:

MEANING & RESPONSE – how film functions as both a medium of representation and as an aesthetic medium

Representations of people (gender, ethnicity, social class, age etc) and places (nationality), as well as of associated ideas (science, technology, future, nostalgia, nationality, capitalism, collectivism, romantic love, fame etc)

Aesthetics (the 'look' or dominant style of the film, visual & aural):

THE CONTEXTS OF FILM

Social, cultural, political contexts (either current or historical) – **includes** wider contextual references to other films, art, architecture, literary or cultural movements etc.

Film industry contexts, incl. production methods/technology/state of cinema/audience/finance/mainstream v independent etc

SPECIALIST AREA(S) – as relevant to the film(s)

AUTEUR, NARRATIVE, IDEOLOGY, SPECTATORSHIP, CRITICAL DEBATES (EXPRESSIONISM, DIGITAL TECHNOLOGY), FILMMAKERS' THEORIES (APPROACHES) **NB:** NO SPECIALIST AREAS ARE REQ'D FOR *PAN'S LABYRINTH* OR *CITY OF GOD* – JUST CORE AREAS

AREA(S)

RELEVANT FILM THEORY(IES)

USEFUL QUOTES

NOTES ON 1-3 KEY SCENE(S) AS TEXTUAL EVIDENCE – IDENTIFY LOCATION/DURATION WITHIN FILM, NARRATIVE FUNCTION ETC.
SEQUENCE 1 (BEGINNING)

SEQUENCE 2

SEQUENCE 3 (ENDING)

OTHER NOTES: