

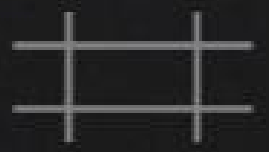
FULLY ACCREDITED QUALIFICATION IN

GCSE FILM STUDIES



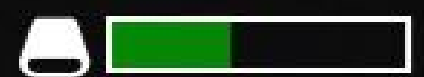
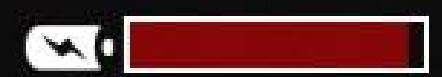
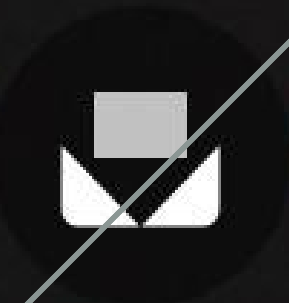
www.the-learning-collective.com

From October 2020

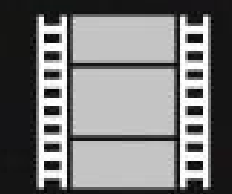


CONTENT

- Part One Introduction to Film Studies
- Part Two Beyond Academic Study
- Part Three Overview of the GCSE Course
- Part Four Films to be Studied
- Part Five Core & Additional Study Areas
- Part Six Pricing & Eligibility



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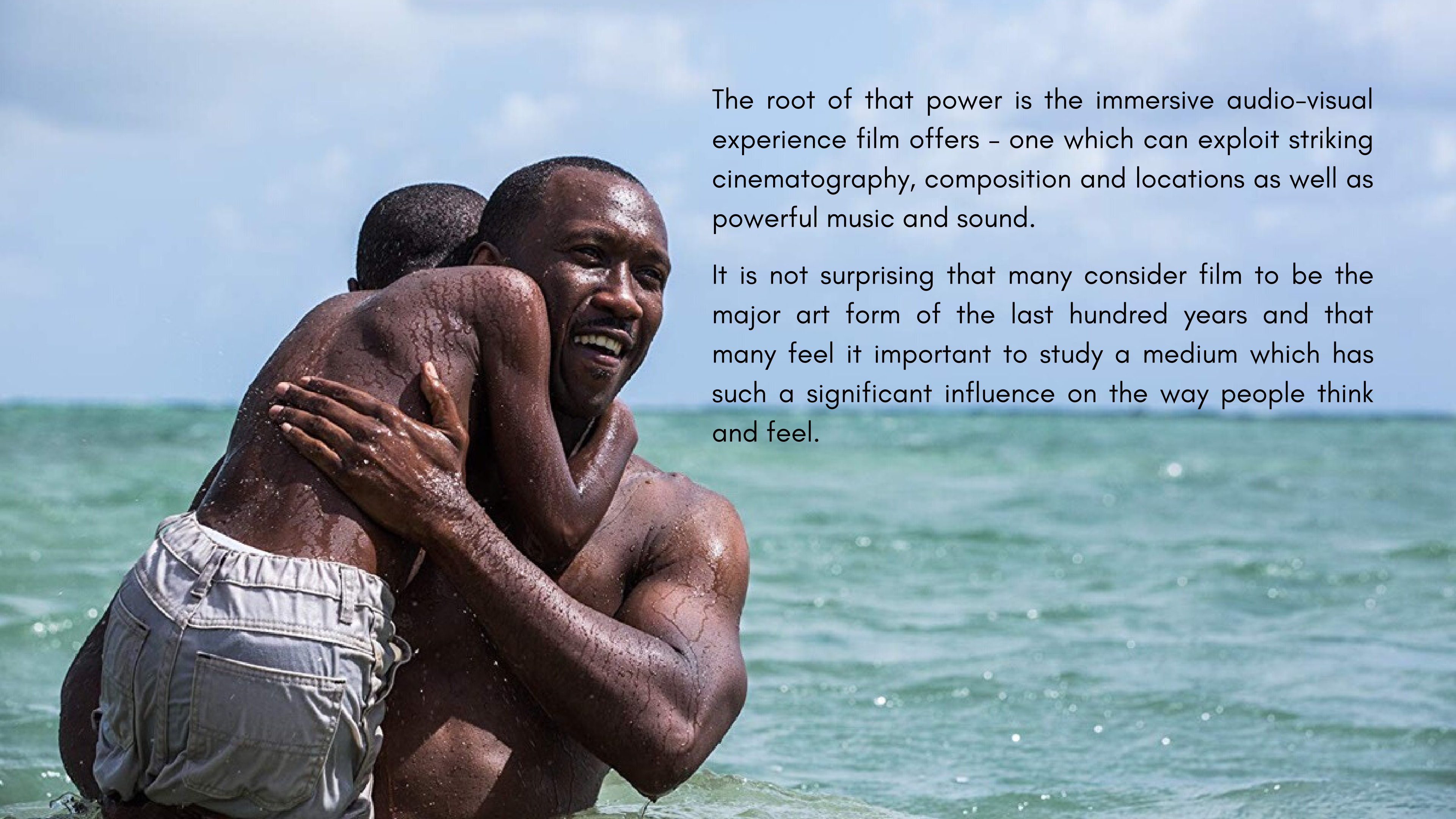
PART ONE

INTRODUCTION TO FILM STUDIES

Film is an important part of many people's lives. Those who choose to study it characteristically bring with them a huge enthusiasm and excitement for film which constantly motivates them in their studies.

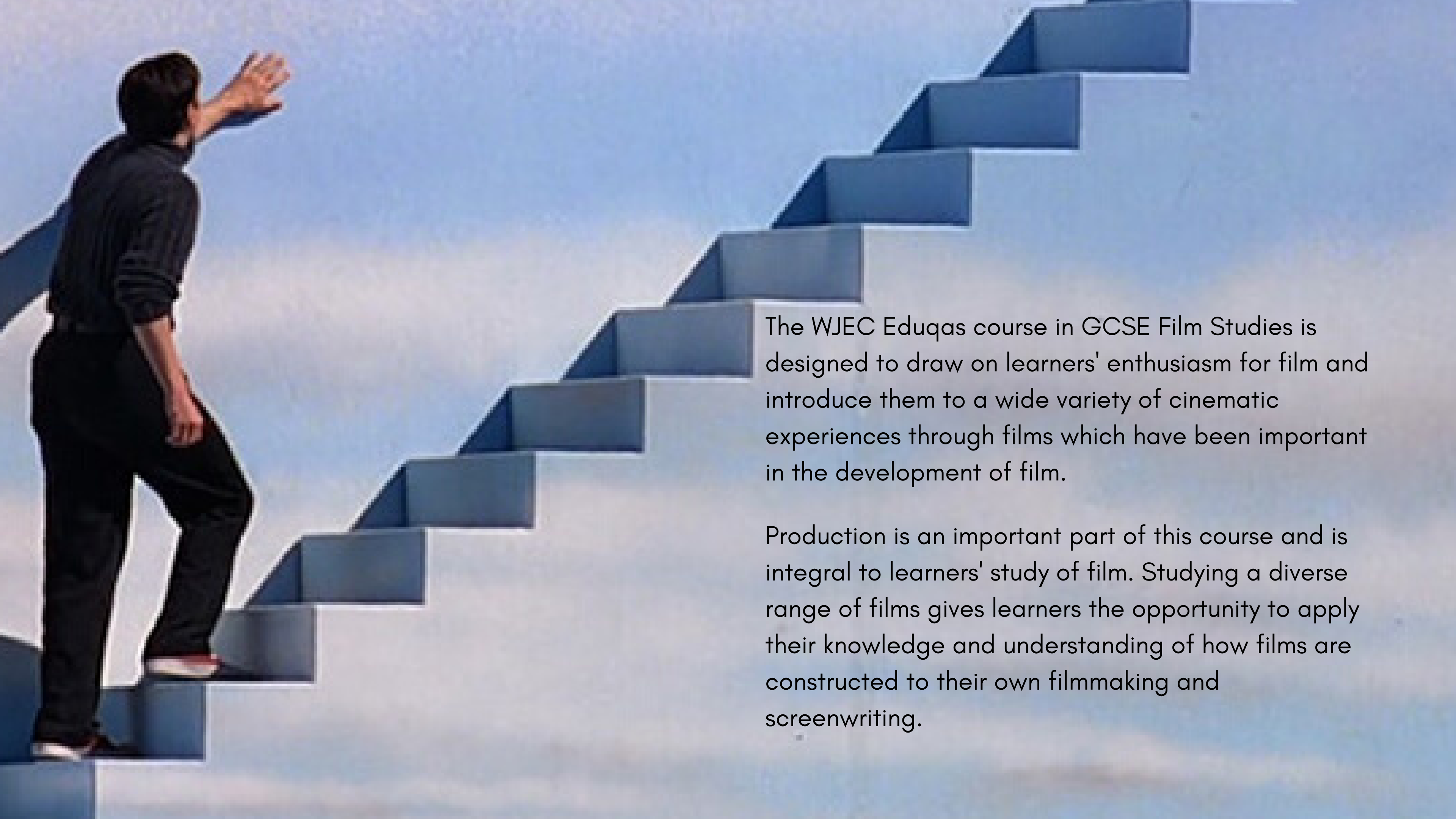
They experience a powerful medium which inspires a range of responses from the emotional to the reflective as they are drawn into characters, their narratives and the issues films raise.





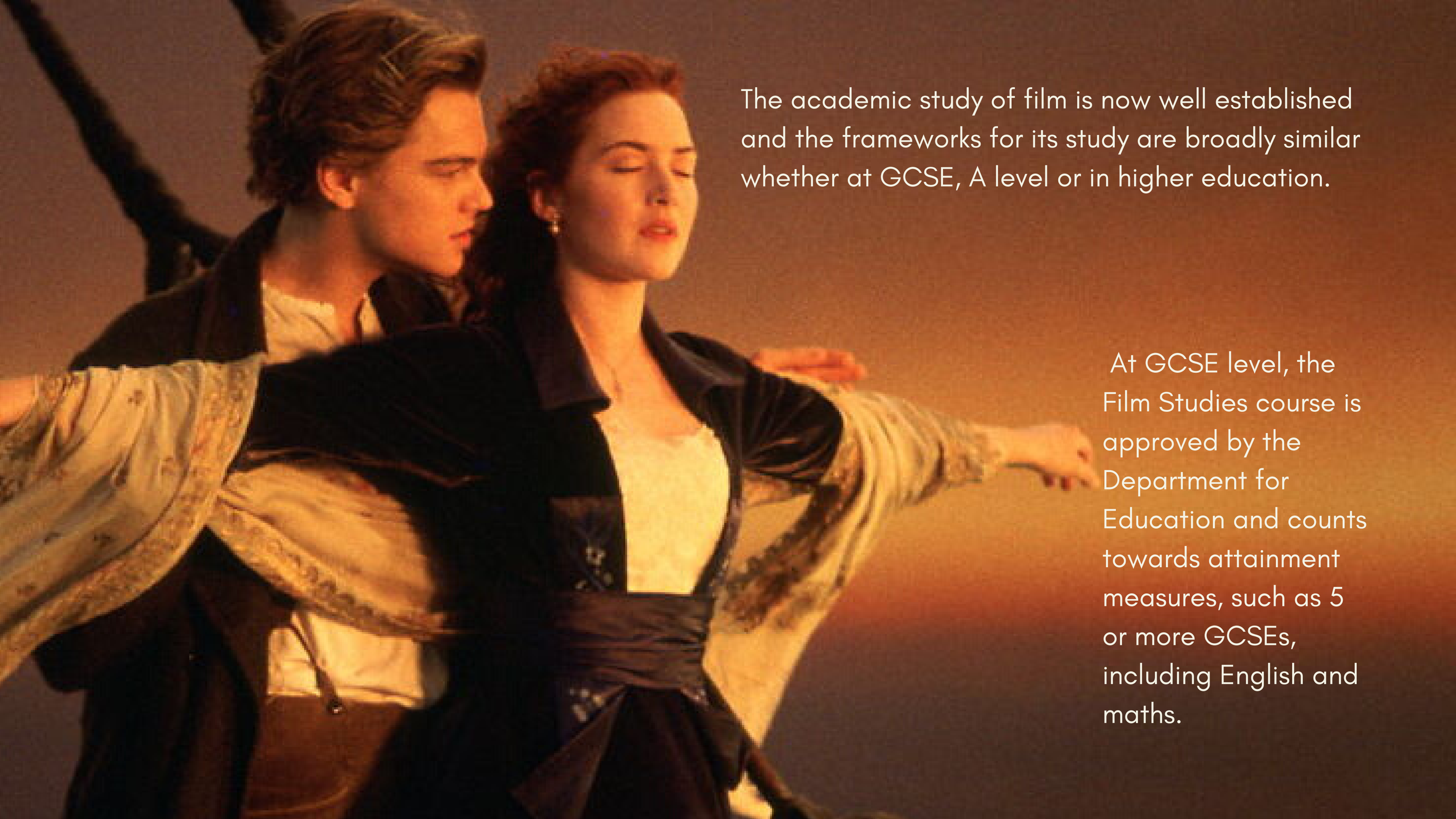
The root of that power is the immersive audio-visual experience film offers – one which can exploit striking cinematography, composition and locations as well as powerful music and sound.

It is not surprising that many consider film to be the major art form of the last hundred years and that many feel it important to study a medium which has such a significant influence on the way people think and feel.



The WJEC Eduqas course in GCSE Film Studies is designed to draw on learners' enthusiasm for film and introduce them to a wide variety of cinematic experiences through films which have been important in the development of film.

Production is an important part of this course and is integral to learners' study of film. Studying a diverse range of films gives learners the opportunity to apply their knowledge and understanding of how films are constructed to their own filmmaking and screenwriting.



The academic study of film is now well established and the frameworks for its study are broadly similar whether at GCSE, A level or in higher education.

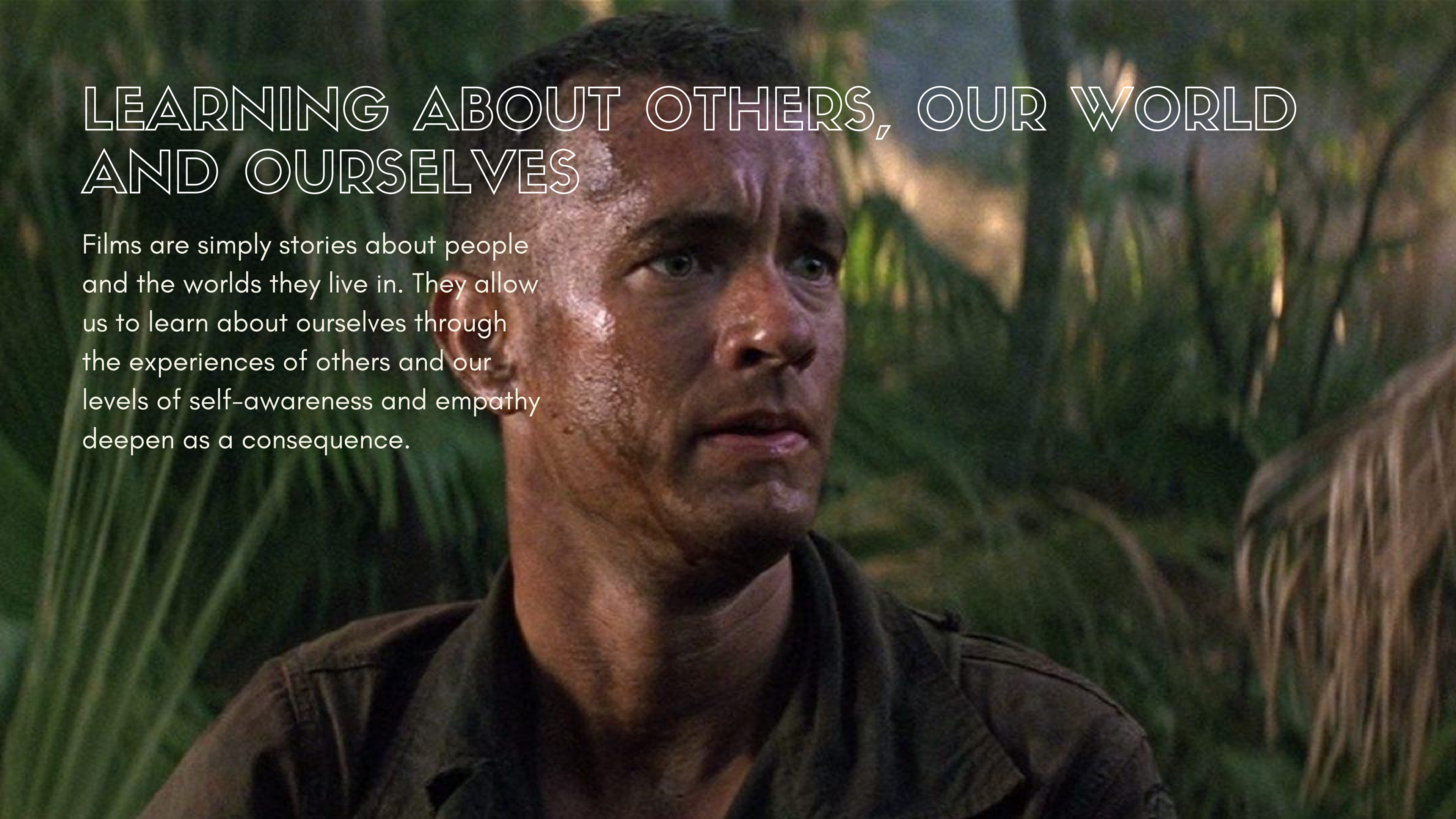
At GCSE level, the Film Studies course is approved by the Department for Education and counts towards attainment measures, such as 5 or more GCSEs, including English and maths.

PART TWO

BEYOND ACADEMIC STUDY

LEARNING ABOUT OTHERS, OUR WORLD AND OURSELVES

Films are simply stories about people and the worlds they live in. They allow us to learn about ourselves through the experiences of others and our levels of self-awareness and empathy deepen as a consequence.



A VIABLE CAREER OPTION

In 2018, the World Economic Forum ('Future of Jobs Report') listed the skills that will be most valued by recruiters in the coming decade:

1. Problem Solving*
2. Critical Thinking*
3. Creativity*
4. People Management
5. Coordinating with Others
6. Emotional Intelligence*
7. Decision Making*
8. Service Orientation
9. Negotiation
10. Cognitive flexibility*

*Skills particularly relevant to online GCSE Film Studies.

The UK's creative industries are a major player in our economy, contributing in excess of £100 billion to GDP; employing 2 million people; and involving 300,000 companies.



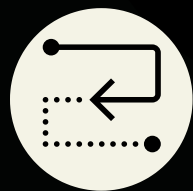
The background of the slide is a photograph of the Statue of Liberty in the foreground on the left, with the New York City skyline in the background. The scene is captured at sunset or sunrise, with a warm, golden glow on the left side of the image and a darker, blueish-grey sky on the right. The Statue of Liberty's torch is raised high, and the city buildings are silhouetted against the sky, with some lights beginning to glow.

LEFT TO RIGHT BRAIN ECONOMY

For most of history, our lives were defined by scarcity and our drive to industrialise favoured the rational, logical and functional side of our brain – the left side. It is now said we are moving to a 'right brain' economy where, according to Daniel Pink: *“engineers must still figure out how to get things to work. But if those things are not also pleasing to the eye or compelling to the soul, few will buy them.”*

THE SIX SENSES

Daniel Pink identifies six skills, or 'senses', that will be key in the 'right brain economy'



Design

The art of creating aesthetic an product.



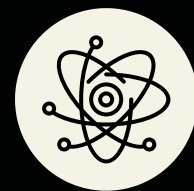
Story

The ability to construct emotive narratives.



Empathy

The ability to imagine yourself in someone else's position and understand what that person is feeling.



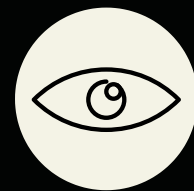
Symphony

Identifying the interconnected nature of the world we live in.



Play

The ability to use 'play' as means of creating valuable experiences.



Meaning

To provide experiences that bring meaning and purpose to people's lives.



A close-up shot of a creature's face, likely from the movie 'The Thing'. The creature has a pale, yellowish skin and a wide, open mouth showing sharp teeth. Its large, multi-fingered hands are raised near its eyes, which are wide and staring. The background is dark and textured, possibly a cave or a ship's interior.

A CLOSE RELATIVE OF ENGLISH

Film Studies is an excellent way to support studies in English language and literature with its sharp focus on language, narrative, character, textual analysis and meaning.

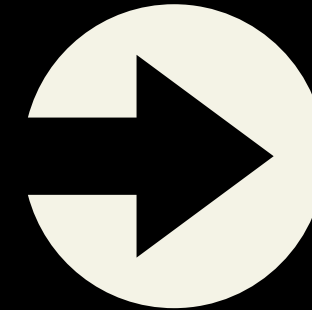
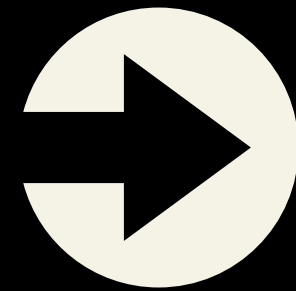


PART THREE

OVERVIEW OF THE COURSE

COMPONENTS

The GCSE course is split into three key parts, or components.



'KEY DEVELOPMENTS IN US FILM'

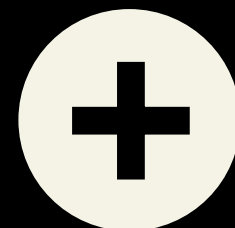
'GLOBAL FILM: NARRATIVE, REPRESENTATION & STYLE'

'PRODUCTION'

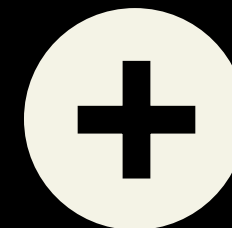
THEORY

PRACTICE

35%



35%



30%

THEORY

Component 1

Key Developments in US

Film

This component assesses knowledge and understanding of three US films:

Section A: US film comparative study of 'Rebel Without A Cause' and 'Ferris Bueller's Day Off'

Section B: Key developments in film and film technology;

Section C: US independent film: 'Juno'

Written examination at end of course: 1hr 30mins

Component 2

Global Film: Narrative, Representation & Style

This component assesses knowledge and understanding of three global films produced outside the US:

Section A: 'An Education'

Section B: 'Spirited Away'

Section C: 'Submarine'

Written examination at end of course: 1hr 30mins



PRACTICE

Component 3

Production

This component assesses the ability to apply knowledge and understanding of film to a production and its accompanying evaluative analysis.

Learners produce:

- one genre-based film extract (either from a film or from a screenplay)
- one evaluative analysis of the production, where learners analyse and evaluate their production in relation to comparable, professionally-produced films or screenplays.

Coursework project completed during the final year of the course.



PART FOUR

FILMS TO BE STUDIED

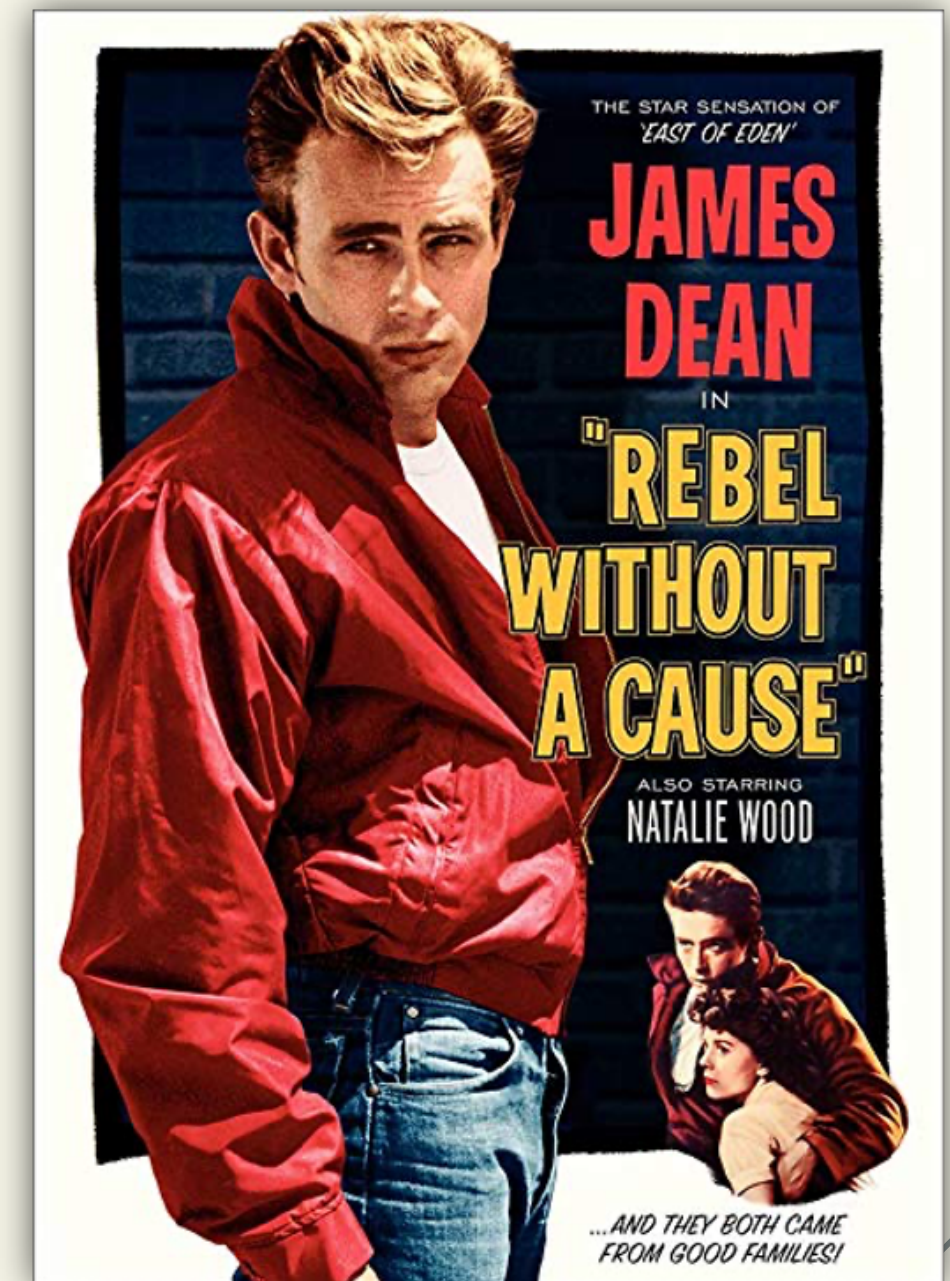
1 HOLLYWOOD 1

REBEL WITHOUT A CAUSE (1955)

DIRECTED BY NICHOLAS RAY



"A mighty, ageless jolt of teen petulance. Dean is supreme."
David Parkinson
(EMPIRE)



Set in Los Angeles, post-World War 2. The film explores the teenager as a new social construct during a marked rise in juvenile delinquency. 'Rebel Without A Cause' uses the conventions of melodrama to explore generational conflict.

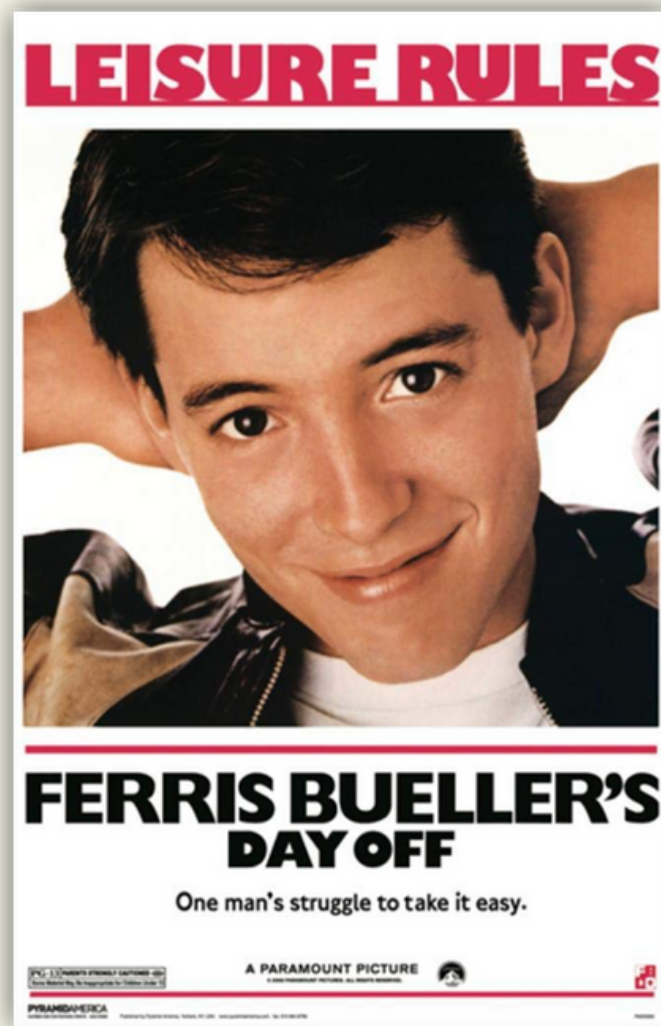
2 HOLLYWOOD 2

FERRIS BUELLER'S DAY OFF (1986)

DIRECTED BY JOHN SMITH

"Hilarious, with roots that run far deeper than expected."

Adam Smith (EMPIRE)



Set in Chicago, 'Ferris' gently mocks the materialistic values of white, middle class teenagers and questions how we define education. The film depicts education as a boring ritual and explores the disparity between intelligent teenagers and ignorant adults.



3 US INDEPENDENT

JUNO (2007)

DIRECTED BY JASON REITMAN

Faced with an unplanned pregnancy, an offbeat young woman makes an unusual decision regarding her unborn child.



"A sharp-edged, sweet-centred, warm-hearted coming-of-age movie that's always just that little bit smarter than you think it is."

Andrew Male (EMPIRE)



4

BRITISH CINEMA

SUBMARINE (2010)

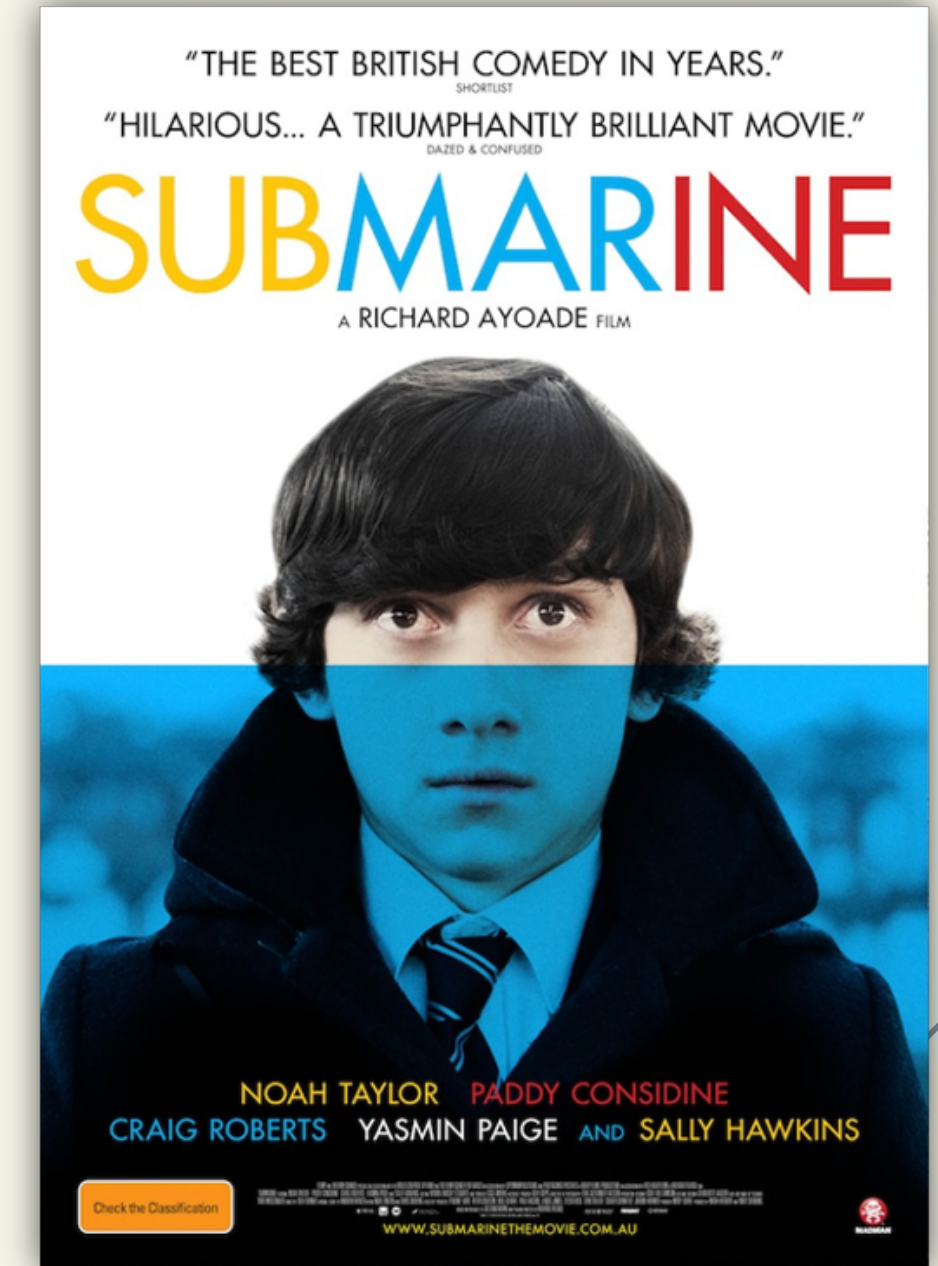
DIRECTED BY RICHARD AYOADE

'Submarine' is adapted from Joe Dunthorpe's first novel which deals with coming of age themes. Filmed & set in South Wales in the mid-1980s, with original songs from Arctic Monkeys' Alex Turner, the film explores teen angst, relationships and peer pressure.



"A perfect blend of cool, quirky comedy and warm-hearted drama."

Dan Jolin (EMPIRE)



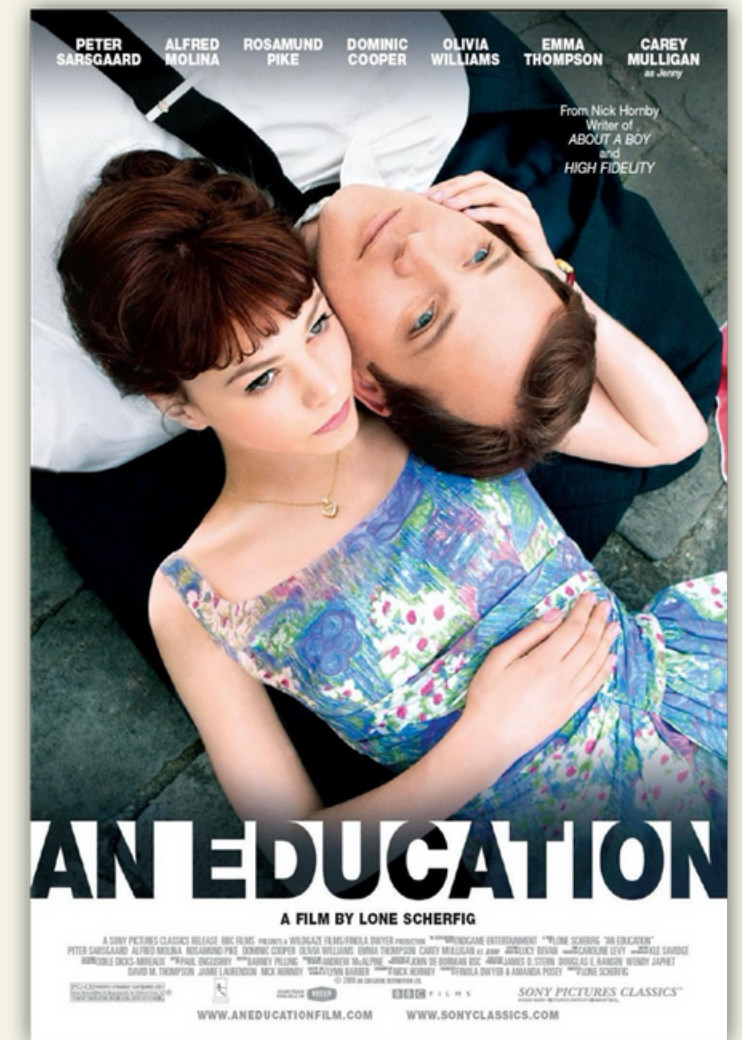
5 GLOBAL ENGLISH

AN EDUCATION (2009)

DIRECTED BY LONE SCHERFIG

"A big, unforgettable central performance, Carey Mulligan passes with First-Class Honours."

Dan Jolin (EMPIRE)



Based on journalist Lynn Barber's memoir, 'An Education' is set in Twickenham, in the early 1960s. The film briefly nods at the exploitation of immigrants by slum landlords in London and explores ideas of class, education & aspiration via a coming of age narrative.

6 GLOBAL NON-ENGLISH

SPIRITED AWAY (2001)

DIRECTED BY HAYAO MIYAZAKI

'Spirited Away' is set in a contemporary Japanese theme park. Miyazaki comments on the capitalist mentality in modern Japan, where the loss of spiritual value and identity is mourned. There is a strong message about environmentalism, as humans pollute the natural world.



"A captivating fantasy that sets a new benchmark for animation."

Patrick Peters (EMPIRE)





PART FIVE

AREAS OF STUDY

CORE STUDY AREAS

- 1.The key elements of film form (cinematography, mise-en-scene, editing, and sound)
- 2.The contexts of film (social, historical, political & institutional)

In Components 1 and 2, learners must study all of the core study areas in relation to each of the 6 film texts studied.
There are four additional study areas which learners are required to study in relation to specific films.

ADDITIONAL STUDY AREAS

- 1.Narrative, including genre
- 2.Representation
- 3.Film Style
- 4.Specialist Writing

CORE STUDY AREA 1

The key elements of film form (cinematography,
mise-en-scene, editing and sound)



CORE STUDY AREA 1

The key elements of film form (cinematography, mise-en-scene, editing, and sound)

EDITING

- Types of edit (cut, dissolve, fade)
- The principles of continuity editing (shot-reverse shot)
- Cross-cutting
- Pace of editing
- Visual effects (created in post-production)
- The typical meanings associated with all of the above aspects of editing.

SOUND

- Diegetic and non-diegetic sound, including ambient sound, sound effects and sound bridges
- The typical meanings associated with diegetic sound including how it contributes to character and narrative development
- How non-diegetic sound in particular contributes to the themes and issues a film raises how sound, particularly music, whether diegetic or non-diegetic, generates spectator responses in the films studied.

CORE STUDY AREA 1

The key elements of film form (cinematography, mise-en-scene, editing, and sound)

CINEMATOGRAPHY

- Lighting
- Camera shots, including extreme close-ups, close-ups, medium shots, long shots, extreme long shots, high, low and 60° angle shots (off-centre shots), tilt and aerial shots
- Camera movement, including pan, tracking, dolly and the use of Steadicam technology
- Lighting, including position and intensity
- Framing created through distance, angle, level and mobility and how it directs spectator attention

MISE-EN-SCENE

- Settings, props, costume and make-up
- The typical meanings associated with each of the above aspects of mise-en-scène
- How mise-en-scène conventionally conveys realism
- How settings contribute to the themes and issues a film raises
- How props contribute to character and/or narrative development in the films studied
- How costume and make-up convey character

CORE STUDY AREA 2

**The contexts of film
(social, historical, political & institutional)**



CORE STUDY AREA 2

The contexts of film (social, historical, political & institutional)

THE CONTEXTS OF FILM

- social context - aspects of society and its structure reflected in the film
- cultural context - aspects of culture - ways of living, beliefs and values of groups of people
- historical context - aspects of the society and culture at the time when films are made and set
- political context - the way political issues are reflected in a film)
- technological context - the technologies reflected in a film's production
- institutional context - how films are funded, how the level of production budget affects the kind of film made and the main stages of film production
- key aspects of the history of film and film technology

ADDITIONAL STUDY AREAS

Narrative, Representation, Film Style & Specialist Writing.



ADDITIONAL STUDY AREAS

NARRATIVE

- the distinction between plot and story
- the role of the screenplay in conveying plot and its realisation in visual terms
- cause and effect as a structural principle of narrative
- narrative techniques including ellipsis and withholding/releasing
- narrative conventions in screenwriting including three act structure, plot points, inciting incident and climax
- an interpretation of the narrative
- the themes and issues raised by narrative
- how narrative generates spectator responses.

REPRESENTATION

- The images which form the basis of film are never simply 'pictures of reality' but always provide points of view about what they portray.
- This is the root of the study of representation and learners will need to study the significance of different representations within the films they study.
- They will need to explore how their chosen films represent, and thus offer particular perspectives on, gender, ethnicity, age and different cultures.

ADDITIONAL STUDY AREAS

FILM STYLE

- Film is an art form.
- In exploring the aesthetic qualities of film, learners may consider, for example, individual shots, their composition and mise-en-scène in general.
- Whether aesthetic effects are momentary or whether there is a distinct aesthetic look to a whole film, learners will be considering where the 'spectacle' of film engages spectators more than a film's narrative.

SPECIALIST WRITING

- In order to develop and extend their knowledge and understanding of film, learners are required to study specialist writing on film, including film criticism.
- This specialist writing will be studied specifically in relation to US independent film
- It will consist of: one source on cinematography; one source on US independent film; and one film review.

PRACTICAL PRODUCTION

APPLYING

The practical production involves learners, individually or in groups, using the knowledge and understanding gathered throughout the course and applying it to a practical film project.

GENRE

This component is worth 30% of the qualification and allows learners to gain an understanding of genre, genre conventions and the narratives associated with particular genres, all of which will inform their own production.

THE BRIEF

The final film must be an original production in a chosen genre and be no longer than 2.5 minutes. Learners must provide an evaluative analysis of the production (800 words), which analyses and evaluates the production in relation to other professionally produced films.

KEY ASSESSMENT DATES

Learners are entered as private candidates with coursework and examination papers submitted to WJEC moderators for assessment. Written papers will be sat at an approved examination centre in the local area.

OCTOBER
2020

GCSE COURSE STARTS

MARCH
2022

SUBMIT FILM

Films for Component 3 due in

JUNE
2022

WRITTEN PAPERS

Components 1 and 2 - two separate papers.

AUGUST
2022

PUBLICATION OF RESULTS

Final GCSE result available to students



PART SIX
PRICING & ELIGIBILITY

PRICING

£9

PER 1.5 HOUR SESSION

MAXIMUM ONLINE COURSE SIZE OF 8

PAYMENT SCHEDULE

Payments are due on a termly basis, in advance of any teaching. The cost for a full term's delivery is £120 and this amount will be due at 6 points during the course:

TERM 1 - OCTOBER 2020
TERM 2 - JANUARY 2021
TERM 3 - APRIL 2021
TERM 4 - SEPTEMBER 2021
TERM 5 - JANUARY 2022
TERM 6 - APRIL 2022

INCLUDES



PLANNING & PREPARATION



WEB HOSTING & DELIVERY



ASSESSMENT AND ONGOING FEEDBACK



TERMLY PROGRESS REPORT



£50 ONLINE VOUCHER FOR PURCHASE OF ALL 6 SET FILMS



EXAMINATION BOARD FEE AND APPROVED CENTRE ADMINISTRATION

BASED ON

YEAR 1 - September 2020 to July 2021
40 weeks x 1.5 hour teaching sessions

YEAR 2 - September 2021 to June 2022
40 weeks x 1.5 hour teaching sessions

ELIGIBILITY & EQUIPMENT

This GCSE course is available to *all* learners, aged 13 and above.

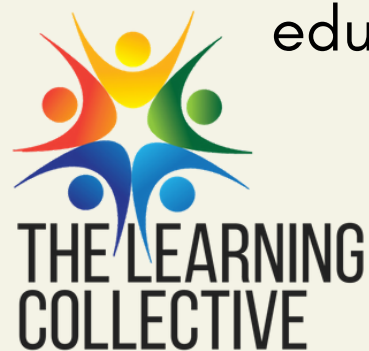
As this is an online course, learners will require either a PC, laptop, tablet or smart phone that has internet access.

No expensive filming equipment is required. As a bare minimum, learners will need access to a device that has the ability to record film. This could be a smartphone, tablet, digital SLR camera or video camera.

The course is taught through the medium of the English language.

Course times are scheduled in line with Greenwich Mean Time (GMT).

This qualification may not be available to learners who are studying other film/media qualifications in other educational settings.



LET'S CONNECT

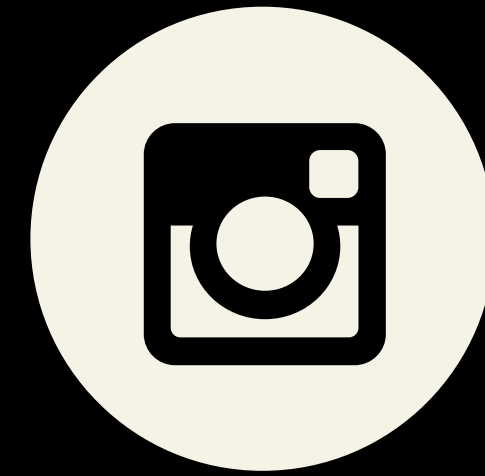
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FACEBOOK



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INSTAGRAM

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