GCSE to A LEVEL

Summer Project

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| Name: |
| Subject: A Level Film Studies |

The purpose of this A Level Summer project is to introduce you to studying this subject at A Level standard. You will need to complete 10 hours of study on each subject every week, 4½ in class with your teacher and the rest as independent learning. Therefore, it is important that you enjoy this subject and that you start to practice your study skills as early as possible. Some subjects have significant maths content (for example business, psychology, economics); others require strong essay writing skills (for example history, English). Think about the study skills and underpinning knowledge you will require in this subject – not just the title.

If after completing this project you think this may not be your ideal choice, you can ask to transfer to another subject at the start of term, as long as you have the entry requirements and it fits alongside your other choices on the A Level Matrix (timetable). If you do decide to change subject, you will be required to complete the Summer project for your new choice too.

This is also your first taste of Flipped Learning and elements will be used within your first week of lessons.

Please ensure your name, student number and subject are clearly noted on each page and bring it with you to hand in at Induction.

We hope you enjoy this project as you start your A Level journey.

Have a good summer and we look forward to seeing you in September.

**HOW TO SUBMIT:**

Please print your completed project and bring a copy with you to Induction in a clearly labelled plastic wallet.

If you don’t have access to a printer, electronic copies can be emailed as a Word or PDF attachment to [ALevel\_FilmStudies@chichester.ac.uk](mailto:alevels@chichester.ac.uk) with the email clearly labelled ‘Film Studies Summer Project’ prior to Induction.

**A Level Film Studies Summer Project**

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Congratulations on gaining a place on the course and we look forward to seeing you. We believe you have made the right choice and will have an exciting time learning and developing towards your creative career.

To help you get prepared and to ensure that you are successful we have put some information together for you. Please read through carefully and follow the instructions. Some courses have a suggested reading list, directions to forums and tutorial sites and projects for you to engage with over the Summer. If you have any questions about these, do not hesitate to call 01243 786 321 x 2599 for guidance.

**Course Details:**

Course code: **CMED002D1A**

Course leader: **Calum Strachan**

Contact: **Calum.strachan@chichester.ac.uk** or **01243 786321 Ext 2599**

**Summer Project**

Over the summer you are required to complete a short introductory assignment that you need to bring with you to Induction.

The assignment consists of two parts outlined below…

**Part 1**

One of the first things that you will learn about in A Level film studies are the ***key elements of film form***. These include *cinematography, editing, sound, mise-en-scene* and *performance*.

The first part of the summer project is to ***fill out the Key Elements of Film Form Visual Glossary*** that isattached to this document, researching some of the most significant examples of ***cinematography, editing, sound, mise-en-scene and performance*** that you would be expected to know about to succeed in A Level Film Studies. For each technique you should find an image, screenshot or example from a film that demonstrates that technique in action to show your understanding.

Websites such as *Studiobinder.com* and *Nofilmschool.com* include useful definitions and examples of the different key elements that you can use to help you complete this task.

**Part 2**

The second part of the summer project is to use your key elements of film visual glossary to ***write a 500-word analysis of how 1 or 2 of the key elements of film have been used in a film scene (of approximately 2-3 minutes long)*** ***of your choosing.***

Your analysis should focus on identifying different examples of the chosen key elements that have been used in the selected scene as well as commenting on how those key elements ***generate meaning and provoke the audience to respond in particular ways*** (e.g. generate sympathy for characters, create excitement, build tension etc.).

In your analysis try to be as specific and as detailed as you can be in identifying different examples of the chosen key elements and you should try to use relevant key elements terminology as much as possible. You should write about the key elements in the order that they appear in the sequence and your work should end with a brief conclusion that summarises how meaning and response are generated in the sequence.

***YOU MUST HAND THE SUMMER WORK IN AT INDUCTION IN SEPTEMBER***

**Suggested weekly tasks:**

Film is an exciting and ever changing/developing industry with interesting announcements happening on an almost daily basis. As a Film Studies student you will want to keep up to date with the latest industry developments, such as developing new technologies, new films going into production, box-office performances etc. In order to keep as up to date as possible there are a number of useful websites that you should check regularly, such as IMDb.com, BoxOfficeMojo.com and Metacritic.com as well as many more. Magazines and journals such as Empire magazine and Sight & Sound are excellent ways of keeping up to date with the latest developments in film. Any interesting or relevant articles, websites, data that you find you should collect in a case studies pack that can be used for revision later in the year.

Key Elements of Film Form – Visual Glossary

***Cinematography***

|  |  |  |
| --- | --- | --- |
| Element | Definition/how it is used in films and by filmmakers to create meaning | Visual Example |
| ***Shot types/shot distances*** | | |
| Close up |  |  |
| Extreme close up |  |  |
| Long shot |  |  |
| Extreme long shot/ wide shot |  |  |
| Medium shot |  |  |
| Medium close up |  |  |
| Two-shot |  |  |
| ***Camera Angles and Perspectives*** | | |
| Eye level shot |  |  |
| High angle shot |  |  |
| Low angle shot |  |  |
| Canted angle/dutch tilt |  |  |
| Overhead shot |  |  |
| Aerial shot |  |  |
| Over the shoulder shot |  |  |
| Objective/subjective shots |  |  |
| ***Camera movements*** | | |
| Pan/whip pan |  |  |
| Tilt |  |  |
| Dolly shot |  |  |
| Tracking shot |  |  |
| Zoom/crash zoom |  |  |
| Push in/pull out |  |  |
| Crane shot |  |  |
| Arc shot |  |  |
| Roll |  |  |
| Ped/boom shot |  |  |
| Handheld |  |  |
| Steadicam |  |  |
| ***Colour and lighting*** | | |
| High-key lighting |  |  |
| Low-key lighting |  |  |
| Hard lighting |  |  |
| Soft lighting |  |  |
| Three-point lighting (key light, fill light, back light) |  |  |
| Front lighting |  |  |
| Back lighting |  |  |
| Side lighting |  |  |
| Under lighting |  |  |
| Top lighting |  |  |
| Saturated colour |  |  |
| De-saturated colour |  |  |

***Editing***

|  |  |  |
| --- | --- | --- |
| Element | Definition/how it is used in films and by filmmakers to create meaning | Example |
| Cut |  |  |
| Dissolve |  |  |
| Fade in/fade out |  |  |
| Cross cutting/ parallel editing |  |  |
| Cutaways and insert shots |  |  |
| Wipe |  |  |
| Jump cut |  |  |
| Match cut |  |  |
| Eye line match cut |  |  |
| Shot/Reverse shot |  |  |
| Montage |  |  |

***Sound***

|  |  |  |
| --- | --- | --- |
| Element | Definition/how it is used in films and by filmmakers to create meaning | Example |
| Diegetic sound |  |  |
| Non-diegetic sound |  |  |
| Sound FX |  |  |
| Foley sound |  |  |
| Ambient sound |  |  |
| Parallel sound |  |  |
| Contrapuntal sound |  |  |
| Motif |  |  |
| Sound bridge |  |  |
| Pleonastic sound |  |  |
| Unmotivated sound |  |  |

***Mise-en-scene***

|  |  |  |
| --- | --- | --- |
| Element | Definition/how it is used in films and by filmmakers to create meaning | Example |
| Colour |  |  |
| Setting |  |  |
| Props |  |  |
| Costume |  |  |
| Hair/make-up |  |  |
| Staging |  |  |

***Performance***

|  |  |  |
| --- | --- | --- |
| Element | Definition/how it is used in films and by filmmakers to create meaning | Example |
| Non-verbal communication (figure, expression, movement) |  |  |
| Verbal communication (pace, pitch, stress, tone, volume, accent, pausing) |  |  |
| Realist performance |  |  |
| Classical performance |  |  |
| Formalist performance |  |  |