



A Level Film Core Unit 3 Audience and Spectatorship

Assessment Materials

Teacher

Lesson 6 Formative Assessment 1: Skyfall

Use this sheet for notes and write your full answers in your text books.

1. Summarise your response to the extract: did you fully enjoy, partly enjoy or not enjoy the film at all? Why do you think this is so?
2. How do micro elements of film language combine to position the spectator to want Bond to triumph?
3. How do micro elements of film language combine to distance the spectator from Patrice, Bond's target in this part of the film?
4. 'Bond films offer the same narrative - there is always a serious threat to Britain's interests that only Bond can solve by dashing from one exotic location to the next and ultimately saving the day'. Discuss this view with reference to Altman's theory of audience pleasures.
5. Are Bond films simply exercises in patterns of repetition? Evaluate with reference to Neale's theory of genre.
6. Moneypenny - an exciting, radical re-boot of an old character or just the same sexism with a modern gloss? Discuss with specific reference to Moneypenny's role in this extract from the film and with consideration to Mulvey's theory of the male gaze.

Lesson 11 Formative Assessment 2:

Applying Hall's Theory of encoding / decoding

What you need to do:

1. Choose the film to watch and respond to - free choice, but best if it's a film you've never seen before or at least one you haven't seen for two or more years.
2. While watching, work out what the film's preferred reading is and gather some examples of how the filmmakers are using micro elements to help align you to this preferred reading.
3. After watching the entire film summarise in one paragraph what you consider the preferred reading to be and support with reason(s) why
4. Next - summarise your response to the film and judge whether this is the preferred reading, a negotiated reading or an oppositional reading. Reach conclusions on why you think so.
5. Consider what factors might have steered to you to respond this way - word of mouth, reviews, viewing conditions, your prior expectations of the film. Summarise why you think you have responded as you have in one paragraph.

Lesson 18 Formative Assessment 3: British and American case studies

Answer BOTH of the questions below.

You have 40 minutes to complete this assessment

1. With reference to either *Fish Tank* or *The Angel's Share*, explain what the preferred reading of the film is and discuss how micro-elements of film language are used to try to align the spectator to this preferred reading?
2. With reference to any appropriate theory or theories of media effects, what impact do you think the director of *Do The Right Thing* wanted the film to have on audiences' ideas about racism in America? What impact (if any) has this film had on your understanding of racism in America?

Formative Assessment 3: Mark scheme

Use this mark scheme to assess a partner's work.

Descriptors (if all criteria are satisfied then the response should be placed at the of the mark band). Use a best fit approach - especially where responses feature elements across two or more-mark bands.

A clearly relevant response to the set question.
A comprehensive understanding demonstrated through the level of breadth or depth of material used.
Comprehensive analysis of the chosen films.
Use of film terminology is highly relevant and accurate.

A clearly relevant response to the set question.
A good understanding demonstrated through the level of breadth or depth of material used.
Good analysis of the chosen films.
Use of film terminology is accurate.

A mostly relevant response to the set question.
A reasonable understanding demonstrated through the level of breadth or depth of material used.
Some analysis of the chosen films.
When used, use of film terminology is mostly accurate.

A partially relevant response to the set question, with a tendency to be overly descriptive.
Some understanding demonstrated through the material used.
Some limited, likely brief, analysis of the chosen films.
When used, use of film terminology is sometimes accurate.

Response is likely to lack relevance to the set question partially with a tendency to be overly descriptive, and relatively brief at this level
Very basic knowledge of set films.
Some limited, brief, analysis of the chosen films.

Response is likely to lack relevance to the set question and will be brief and lack focus
Outline knowledge of set films, at best.

Lessons 22/23 Formative Assessment 4: Creative Application

Student Brief

Hollywood All-Stars (a major film production and distribution organisation) are looking to develop the first film in an intended series which is designed to rival the Bond and Bourne franchises.

The first film is to be an 'origin story' narrative - similar in nature to the Bond film 'Casino Royale' and superhero films such as 'Batman Begins'. The working title of the film is 'The Jon Burn Files: Beginnings'. This title can be changed for something snappier and / or you decide to change the gender of the character (Hollywood All-Stars are willing to look at a films series which features a female hero).

Hollywood All-Stars want a number of screenwriters to write the opening scene to their version of the film, they will then decide which one, if any, of the scripts to take forward to full development.

They are looking for writers that can inject the following features into their script example:

- Clearly identify in the script sequence who the hero / protagonist is and give the audience some clear reasons to identify with him / her and wish them to succeed in their task [preferred reading and aligning the spectator to it]
- The film is to target a '4 quadrant' audience - and the script sequence developed should feature elements (characters, situations, settings, dialogue, music) which will appeal to each of the 4 quadrants
- Hook the audience with a mixture of the familiar and the different [applying the theories of Altman and Neale]

The script should be laid out exactly as a professional script would be.

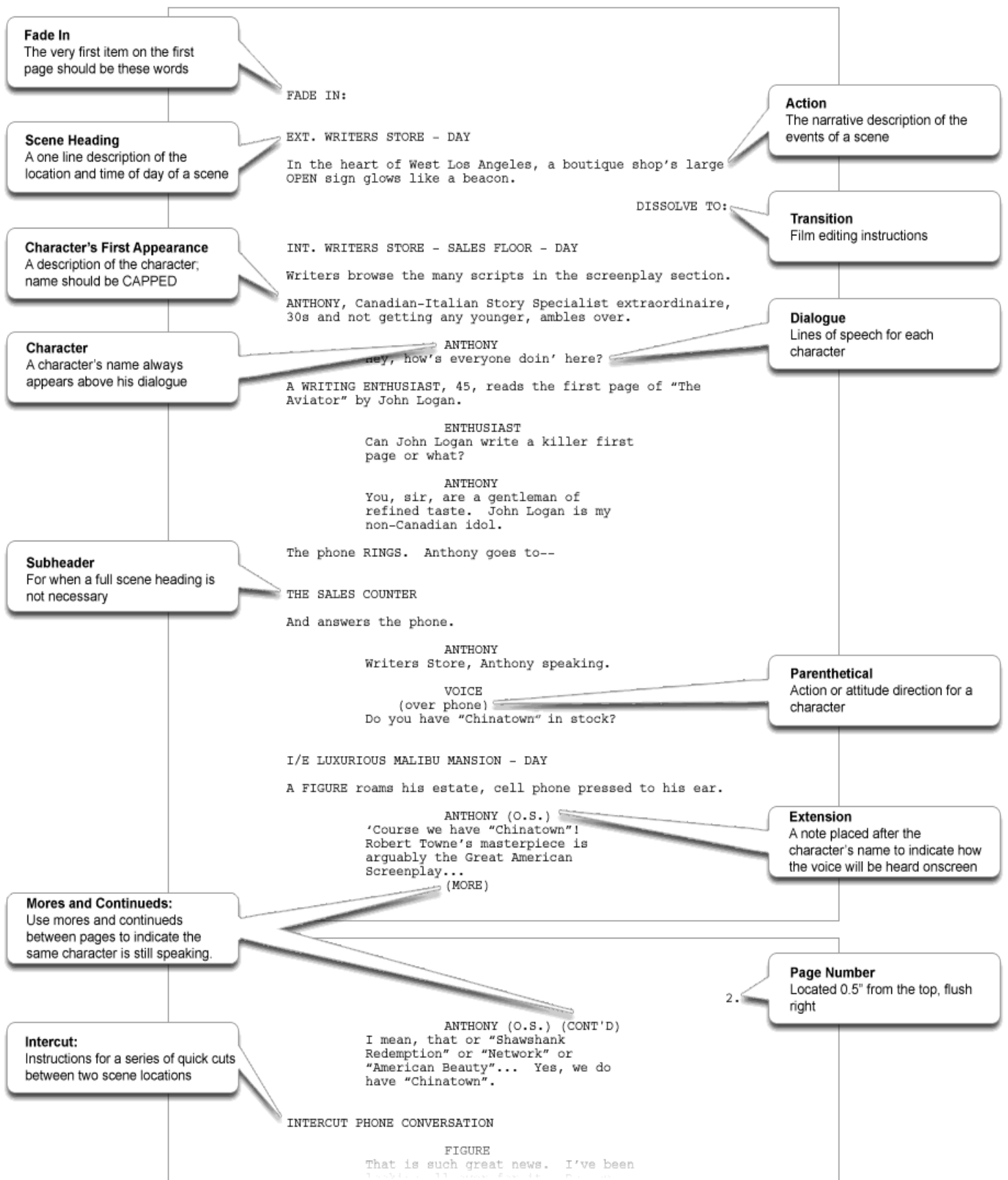
The script should offer a crisp three-minute opening sequence to the film - so the script extract should be at least three full typed pages (more may be needed).

Preparation:

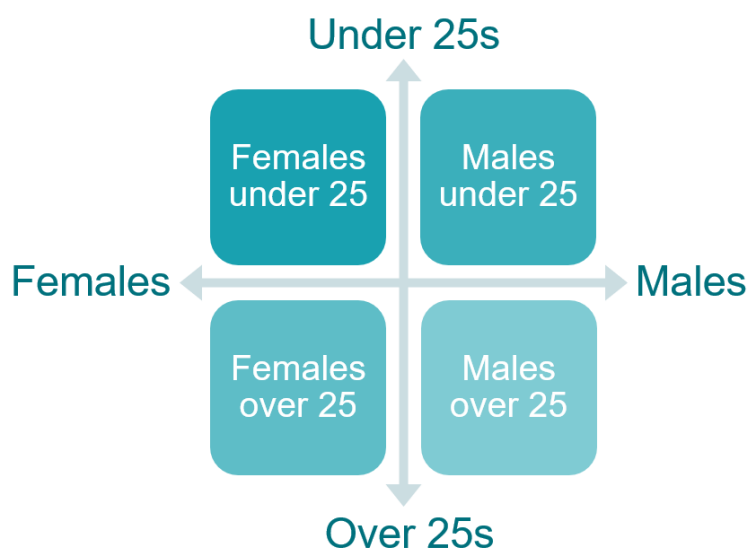
Look at the Screenplay Format written by Matt Carless that your teacher will show you.

See the **Film Demographic Quadrants** diagram and the 10 essential elements that make a Four-Quadrant Film on the next page.

Screenplay Format analysis:



Film Demographic Quadrants



All of these films fall under a creative executive's definition of a four-quadrant family film:

Star Wars, The Wizard of Oz, Mrs. Doubtfire, Avatar, Independence Day, Despicable Me, Super 8, Indiana Jones, Harry Potter, Superman, Jurassic Park, The Santa Clause, The Blind Side, Enchanted, The Hunger Games, Kindergarten Cop.

- **A “high-concept” premise.** Whether it's a superhero's adventures, an amazing fantasy, a sci-fi quest, or a compelling true story, four-quadrant films live in this realm: an irresistible story idea that can be grasped in one or two sentences.
- **Heroes and villains.** That doesn't mean heroes are flawless or villains can't have a sad backstory, but concrete-thinking kids struggle with too much complexity in characters. You have to find the balance.
- **Plots filled with EMOTION, ACTION and DANGER;** and yes, that probably means violence and/or death. The trick is to find the right edge without crossing into inappropriate territory. And thus, comes another potential shocker...
- **Chuck the G-rating!** Unless it's animated, nothing is perceived as more boring to the moviegoing kid than a G-rated movie. The film must have enough edge to go beyond, but again, not too far.
- **Theme.** Kids and adults both like a story that says something and has genuine resonance, whether they can articulate it or not.
- **Humour.** Comic moments always enhance enjoyment, no matter how serious the story might be.
- **Kids in lead or major supporting roles.** Including kids of course targets the “young” quadrant but also adds new levels of dramatic tension and/or comedy for adults. And let's dump that “child protagonists can't carry a film” idea for good! *Harry Potter, E.T., Super 8, The Wizard of Oz* and more say otherwise.
- **A-List stars in some roles.** Stars still open movies, particularly with the right packaging.
- **Hints of romance.** Except for the rare, truly committed misanthrope, everyone responds to a well-done love story; it's universal. Even 9-10-year-olds (particularly girls) enjoy a bit of titillation here, and the adult quadrants love it, but again, striking the right balance re tone and content is important. Stop at innuendo and kissing.
- **“Big-budget” not necessary;** in fact, five of the above films were made for \$50 million or less, and three of those for under \$30 million.

(excerpt from Lee Tidball blog for SCREENCRAFT.org, 2013)

Evaluation

Obtain some feedback from others outside of your class and preferably from a range of people to cover each of the 4 quadrants, then answer the following:

1. Would the audience take the preferred reading of the film? Discuss with examples from your audience feedback and from your script
2. What audience pleasures is your script likely to facilitate into the audience?
3. In your opening sequence, will you choose to keep to spy / action film genre conventions or will you break away from them? Consider what the audience *wants* and your role in hooking the audience in at this early part of the film?

Lesson 24 Audience and Spectatorship: Summative Unit Assessment

You MUST answer two questions from the four below.

Each question has a maximum mark of 20

1. To what extent do social and cultural context impact upon your response to one of the films you have studied for this topic?
[20]
2. To what extent does watching a film at home affect its power to draw you into the world of the film? Discuss in relation to examples from one film you have studied for this topic.
[20]
3. How far does one of the films you have studied offer a shift between passive and active spectatorship? Refer to at least two sequences from the film.
[20]
4. How important are soundtrack cues in influencing spectator response? Refer to at least two sequences from one of the films you have studied for this topic?
[20]

Grade / Mark	Descriptors (if all criteria are satisfied then the response should be placed at the of the mark band). Use a best fit approach - especially where responses feature elements across two or more-mark bands
A 17-20	<p>A comprehensive demonstration of knowledge and understanding of elements of film and offers sophisticated and confident analysis and use of critical approaches in response to the question set.</p> <p>A clearly relevant response to the set question.</p> <p>A comprehensive understanding demonstrated through the level of breadth or depth of material used.</p> <p>Comprehensive analysis of the chosen films.</p> <p>Use of film terminology is highly relevant and accurate.</p>
B 15-16	<p>A good demonstration of knowledge and understanding of elements of film and offers good analysis and use of critical approaches in response to the question set.</p> <p>A clearly relevant response to the set question.</p> <p>A good understanding demonstrated through the level of breadth or depth of material used.</p> <p>Good analysis of the chosen films.</p> <p>Use of film terminology is accurate.</p>
C 12-14	<p>A reasonable demonstration of knowledge and understanding of elements of film and offers some analysis and use of critical approaches in response to the question set.</p> <p>A mostly relevant response to the set question.</p> <p>A reasonable understanding demonstrated through the level of breadth or depth of material used.</p> <p>Some analysis of the chosen films.</p> <p>When used, use of film terminology is mostly accurate.</p>
D 10-11	<p>A limited demonstration of knowledge and understanding of elements of film.</p> <p>A partially relevant response to the set question, with a tendency to be overly descriptive.</p> <p>Some understanding demonstrated through the material used.</p> <p>Some limited, likely brief, analysis of the chosen films.</p> <p>When used, use of film terminology is sometimes accurate.</p>
E 7-9	<p>A basic demonstration of knowledge and understanding of elements of film.</p> <p>Response is likely to lack relevance to the set question partially with a tendency to be overly descriptive, and relatively brief at this level</p> <p>Very basic knowledge of set films.</p> <p>Some limited, brief, analysis of the chosen films.</p>
U 0-6	<p>An underdeveloped demonstration of knowledge and understanding of elements of film.</p> <p>Response is likely to lack relevance to the set question and will be brief and lack focus</p> <p>Outline knowledge of set films, at best.</p>

