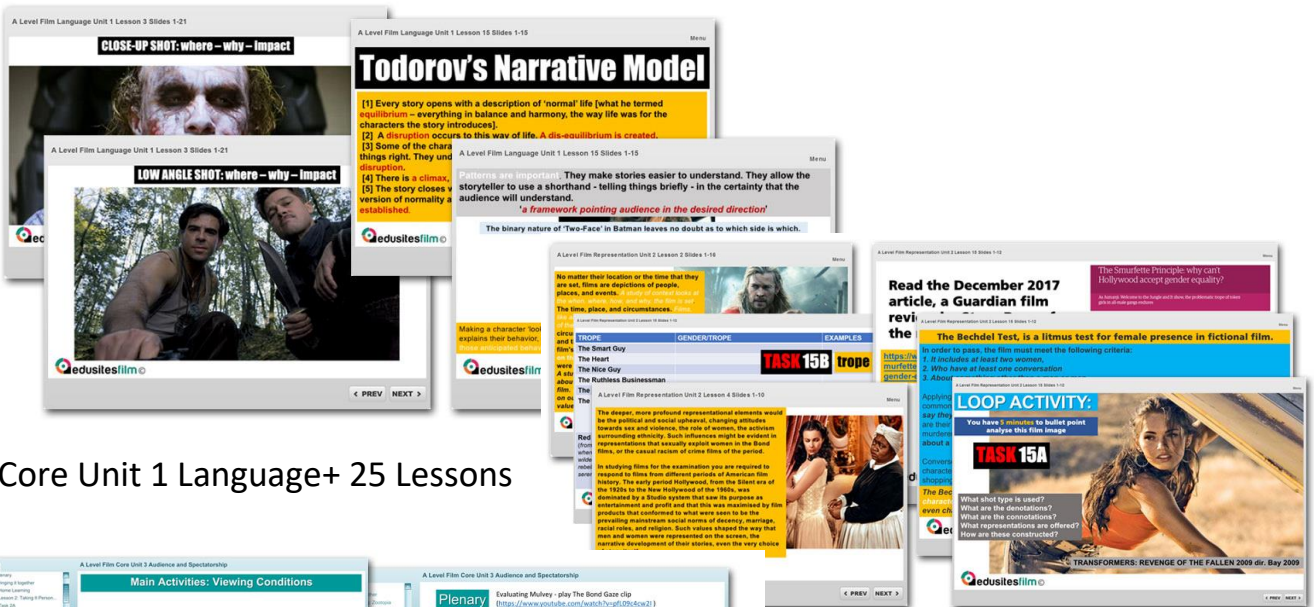


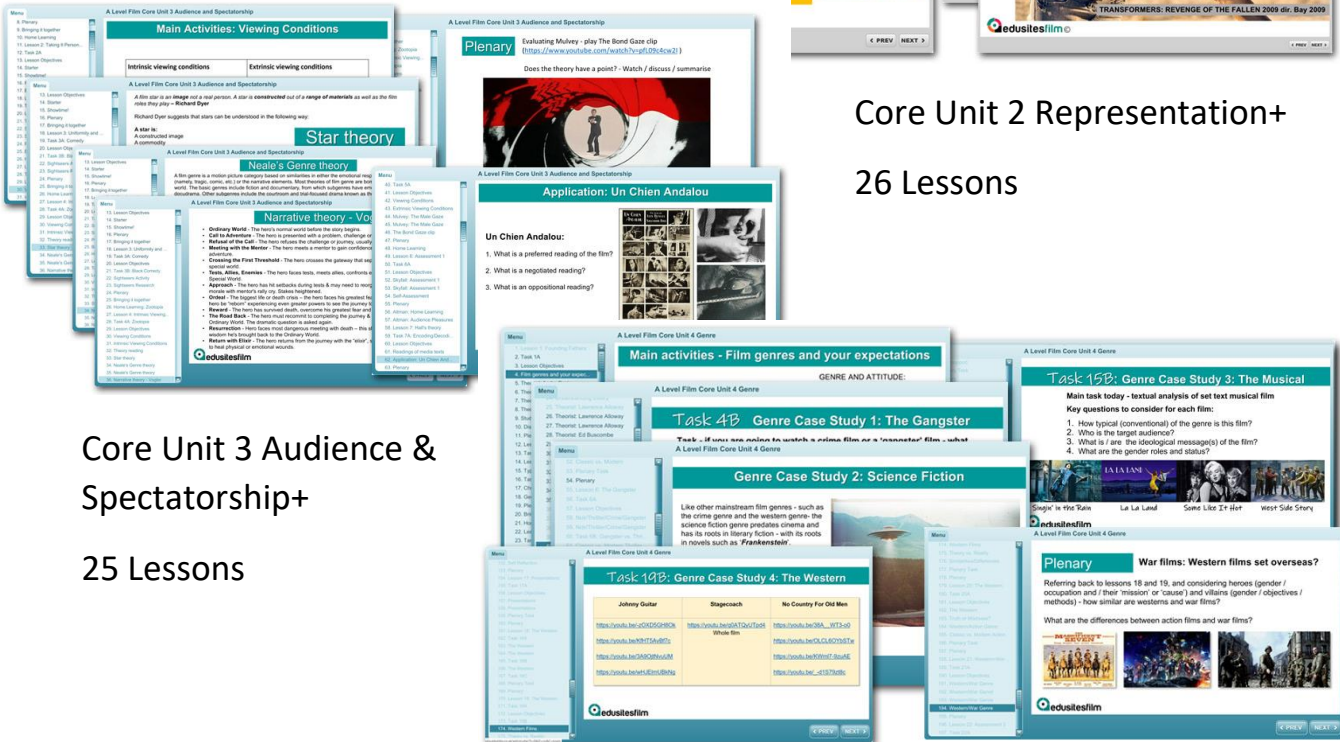


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Eduqas WJEC 603 A Level Film Studies Unit Content Guide and Set Films



Core Unit 1 Language+ 25 Lessons



Core Unit 2 Representation+ 26 Lessons

Core Unit 3 Audience & Spectatorship+ 25 Lessons

Core Unit 4 Genre+ 25 Lessons

Edusites coverage of the Eduqas WJEC set films. Films marked 'live!' are complete case studies

Component 1:

Varieties of Film and Filmmaking

For this component, learners must study:

- **two** Hollywood films, one from the Classical Hollywood period (1930 - 1960) and the other from the New Hollywood period (1961 - 1990) (comparative study)
- **two** American films produced since 2005, one mainstream film and one contemporary independent film (two - film study)
- **two** British films (two - film study)

Section A: Hollywood 1930-1990

(comparative study)

Group 1: Classical Hollywood

- [Casablanca](#) (Curtiz, 1942) **live!**
- [The Lady from Shanghai](#) (Welles, 1947)
- [Johnny Guitar](#) (Ray, 1954)
- [Vertigo](#) (Hitchcock, 1958) **live!**
- [Some Like It Hot](#) (Wilder, 1959) **live!**

Group 2: New Hollywood

- [Bonnie and Clyde](#) (Penn, 1967) **live!**
- [One Flew Over the Cuckoo's Nest](#) (Forman, 1975) **live!**
- [Apocalypse Now](#) (Coppola, 1979) **live!**
- [Blade Runner](#) (Scott, 1982)* **live!**
- [Do the Right Thing](#) (Lee, 1989) **live!**

*To be studied in the Director's Cut version, released 1992.

Section B: American Film Since 2005

(two-film study)

Group 1: Mainstream Film

- [No Country for Old Men](#) (Coen Brothers, 2007) **live!**
- [Inception](#) (Nolan, 2010) **live!**
- [Selma](#) (Duvernay, 2013) **live!**
- [Carol](#) (Haynes, 2015) **live!**
- [La La Land](#) (Chazelle, 2016) **live!**

Group 2: Contemporary Independent Film (produced after 2010)

- [Winter's Bone](#) (Granik, 2010) **live!**
- [Frances Ha!](#) (Baumbach, 2012)
- [Beasts of the Southern Wild](#) (Zeitlin, 2012) **live!**
- [Boyhood](#) (Linklater, 2015) **live!**
- [Captain Fantastic](#) (Ross, 2015)

Section C: British Film Since 1995

(two-film study)

- [Secrets & Lies](#) (Leigh, 1996) **live!**
- [Trainspotting](#) (Boyle, 1996) **live!**
- [Sweet Sixteen](#) (Loach, 2002) **live!**
- [Shaun of the Dead](#) (Wright, 2004) **live!**
- [This is England](#) (Meadows, 2006) **live!**
- [Moon](#) (Jones, 2009)
- [Fish Tank](#) (Arnold, 2009)
- [We Need to Talk about Kevin](#) (Ramsay, 2011)
- [Sightseers](#) (Wheatley, 2012) **live!**
- [Under the Skin](#) (Glazer, 2013) **live!**

Component 2:

Global Filmmaking Perspectives

For this component, learners must study:

- **two** non - English language films, one European and one from outside Europe (two - film study)
- **one** documentary film
- **one** film option from a 1920s silent film movement
- **one** film option from an experimental film movement

Section A: Global Film (two-film study)

Group 1: European film

- *Life is Beautiful* (Benigni, Italy, 1997)
- *Pan's Labyrinth* (Del Toro, Spain, 2006) **live!**
- *The Diving Bell and the Butterfly* (Schnabel, France, 2007) **live!**
- *Ida* (Pawlikowski, Poland, 2013)
- *Mustang* (Erguven, France/Turkey, 2015)
- *Victoria* (Schipper, Germany, 2015)

Group 2: Outside Europe

- *Dil Se* (Ratnam, India, 1998)
- *City of God* (Meirelles, Brazil, 2002) **live!**
- *House of Flying Daggers* (Zhang, China, 2004) **live!**
- *Timbuktu* (Sissako, Mauritania, 2014)
- *Wild Tales* (Szifron, Argentina, 2014)
- *Taxi Tehran* (Panahi, Iran, 2015)

Section B: Documentary Film (single-film study)

Resource: [Analysing a Documentary Film](#) **live!**

- *Sisters in Law* (Ayisi and Longinotto, Cameroon and UK, 2005)
- *The Arbor* (Barnard, UK, 2010)
- *Stories We Tell* (Polley, Canada, 2012) **live!**
- *20,000 Days on Earth* (Forsyth and Pollard, UK, 2014)
- *Amy* (Kapadia, UK, 2005)

Section C: Film Movements - Silent Cinema (single-film study)

- *One Week* (1920), American Silent Comedy
- *The Scarecrow* (1920), American Silent Comedy
- *The 'High Sign'* (1921), American Silent Comedy
- *Cops* (1922) (Keaton, US), American Silent Comedy
- *Strike* (Eisenstein, USSR, 1924), Soviet Montage
- *Sunrise* (Murnau, US, 1927), German Expressionism
- *Spies* (Lang, Germany, 1928), German Expressionism
- *Man with a Movie Camera* (Vertov, USSR, 1928) Constructivism and modernism **live!**
- *A Propos de Nice* (Vigo, France, 1930), Constructivism and modernism

Section D: Film Movements - Experimental Film 1960-2000 (single-film study)

- *Vivre sa vie* (Godard, France, 1962), 1960s European avant-garde
- *Daisies* (Chytilova, Czechoslovakia, 1965), 1960s European avant-garde
- *Saute ma ville* (Akerman, Belgium, 1968), 1960s European avant-garde
- *Pulp Fiction* (Tarantino, US, 1994), Postmodern film in the 1990s **live!**
- *Fallen Angels* (Wong, Hong Kong, 1995), East Asian new wave
- *Timecode* (Figgis, US, 2000), Digital experimentation

Unit 1 Core Film Language+ - Complete

- **Lesson 1** - What is Film? - Se7en
- **Lesson 2** - Studying Film - The Toolkit
- **Lesson 3** - The Shot - Where, Why, Impact
- **Lesson 4** - Shots - Framing - Meaning
- **Lesson 5** - Framing - Thirds - Leigh Naked
- **Lesson 6** - Mise-en Scene 1 - Spiderman
- **Lesson 7** - Film Analysis 1 - Three Kings
- **Lesson 8** - Film Analysis 2 - Juno
- **Lesson 9** - Focus - Cuaron
- **Lesson 10** - Editing 1 - Classic Cutting
- **Lesson 11** - Soundtracks - Pace & Tone
- **Lesson 12** - Location - Jeopardy
- **Lesson 13** - Mise-en-Scene 2 - Skyfall
- **Lesson 14** - Shot Selections - Rules
- **Lesson 15** - Narrative 1 - Todorov
- **Lesson 16** - Narrative 2 - Propp
- **Lesson 17** - Genre - Formula
- **Lesson 18** - Editing 2 – Editing through Time
- **Lesson 19** - Lighting - High & Low - Chiaroscuro
- **Lesson 20** - Performance – The Body
- **Lesson 21** - Aesthetics – The Concept
- **Lesson 22** - Auteur – Tarantino
- **Lesson 23** - Contexts – Production & Social
- **Lesson 24** - Examples 1 – Application of Knowledge
- **Lesson 25** - Examples 2 – Application of Knowledge

Unit 1 Exam Specific Section - Complete

- **Lesson 1** - Introduction
- **Lesson 2** - Hypothesis – Brief Encounter
- **Lesson 3** - Contexts – Section A Tasks - 1930 - 1960
- **Lesson 4** - Contexts – Section A Tasks - 1960 - 1990
- **Lesson 5** - Themes – Censorship – Production & Social
- **Lesson 6** - Representation – Identity - Gender
- **Lesson 7** - Values – American Dream – Classic & New
- **Lesson 8** - Narrative – Classic & New Hollywood
- **Lesson 9** - Character – Casablanca & Blade Runner
- **Lesson 10** - Aesthetics – Some Like it Hot & Bonnie and Clyde
- **Lesson 11** - Auteur – Vertigo, Apocalypse Now & Blade Runner
- **Lesson 12** - Context – Classic vs New – Model Response
- **Lesson 13** - Auteur -Classic vs New – Response Scaffolding
- **Lesson 14** - Assessment – Bonnie & Clyde
- **Lesson 15** - Assessment - Themes – Auteur

Unit 1 NEA Specific Section - Complete

- Introduction
- **Lesson 1** - NEA Structure - Film Form - Product - Evaluation
- **Lesson 2** - Research Skills - Data - Evidence - Selection - Elephant Exemplar - Alan Clarke
- **Lesson 3** - Elephant - Language - Narrative – Meanings and Response
- **Lesson 4** - Elephant - Cinematography - Auteur - Alan Clarke
- **Lesson 5** - Practical Skills - Storyboard

Unit 2 Representation+ - Complete

- **Lesson 1** – What We See – Representation and Contexts
- **Lesson 2** – Contextual Concerns – Hall - Thor
- **Lesson 3** – Contexts 1 – Gender - Bond
- **Lesson 4** – Contexts 2 – Gender - Slumdog
- **Lesson 5** – Contexts 3 – Weimar - Metropolis
- **Lesson 6** – Narrative 1 – Passive & Dynamic -
- **Lesson 7** – Narrative 2 – Conventions – Captain Phillips
- **Lesson 8** – Narrative 3 – Dominant Ideology & Values
- **Lesson 9** - Gender 1 – Reel to Real – Female Warriors
- **Lesson 10** – Ethnicity 1 – Stereotyping - Griffiths
- **Lesson 11** - Review and Assessment
- **Lesson 12** – Ethnicity 2 – Stereotyping - Hall
- **Lesson 13** – Audience 1 – Coppola
- **Lesson 14** – Audience 2 – Passive & Active
- **Lesson 15** – Trope – Bechdel & Smurfette
- **Lesson 16** – Ideology – Values
- **Lesson 17** – Cinematography – Camera Techniques
- **Lesson 18** – Editing – Technique, Purpose & Examples
- **Lesson 19** – Sound – Impact on Key Scenes
- **Lesson 20** – Mise-en-Scene – Macro Performance - Juno
- **Lesson 21** – Review – Task - Application of Context
- **Lesson 22** – Review – Task - Character
- **Lesson 23** – Review - Task – Spectator Response
- **Lesson 24** – Review – Task – Passive & Active
- **Lesson 25** – Resources – References – Research Tasks
- **Lesson 26** – Additional Resource - Hall

Unit 3 Audience and Spectatorship+ - Complete

- **Lesson 1** – Genre & Attitude – Generic Expectations
- **Lesson 2** – Student Presentations
- **Lesson 3** – Uniformity & Diversity – Sightseers
- **Lesson 4** – Viewing Conditions 1 – **Intrinsic** & Extrinsic
- **Lesson 5** – Viewing Conditions 2 - Intrinsic & **Extrinsic**
- **Lesson 6** – Formative Assessment 1 - Skyfall
- **Lesson 7** – Encoding and Decoding – Un Chien Andalou
- **Lesson 8** – Media Effects 1 - Theory
- **Lesson 9** – Media Effects 2 – Social Learning & Catharsis
- **Lesson 10** – Passive and Active Spectatorship
- **Lesson 11** – Formative Assessment 2 – Compare Theories
- **Lesson 12** – British Social Realism Study 1 – Loach & Leigh
- **Lesson 13** – Brit Social Realism 2 – Angels Share & Fish Tank
- **Lesson 14** – Brit Social Realism 3 – Angels Share & Fish Tank
- **Lesson 15** – American Contextual Study 1 - Griffiths
- **Lesson 16** – American Contextual Study 2 - Selma
- **Lesson 17** – American Contextual Study 2 – Spike Lee
- **Lesson 18** – Formative Assessment 3
- **Lesson 19** – Science Fiction Case Study 1 - Independence
- **Lesson 20** – Science Fiction Case Study 2 - Independence
- **Lesson 21** – Science Fiction Case Study 3 – Group Essay
- **Lesson 22** – Creative Application - Screenplay
- **Lesson 23** – Formative Assessment 4 – Screenplay Writing
- **Lesson 24** – Summative Unit Assessment
- **Lesson 25** – Addressing Learning Gaps & HL Frontiers

Unit 4 Genre+ - Complete

- **Lesson 1** - Founding Fathers – Genre Theory
- **Lesson 2** - Genre – Story Types
- **Lesson 3** - Founding Fathers 2 – Theorists
- **Lesson 4** - Case Study 1 - Codes & Conv 1 - The Gangster
- **Lesson 5** - Case Study 1 - Codes & Conv 2 - The Gangster
- **Lesson 6** - Case Study 1 - Codes & Conv 3 – Thrillers & Noir
- **Lesson 7** - Creative Assessment 1 – Film Poster
- **Lesson 8** - Case Study 2- Codes & Conv 1 – Science Fiction
- **Lesson 9** - Case Study 2- Codes & Conv 2 – Science Fiction
- **Lesson 10** - Case Study 2- Science Fiction VS Superhero
- **Lesson 11** - Formative Asses. 1 - Theory & Sci Fi
- **Lesson 12** - Independent Research – How to
- **Lesson 13** - Formative Asses. 2 - Crime & Sci Fi Comparison
- **Lesson 14** - Case Study 3 - Codes & Conv 1 – The Musical
- **Lesson 15** - Case Study 3 - Codes & Conv 2 – The Musical
- **Lesson 16** - Theory and Theorists – The Return
- **Lesson 17** - Independent Research – Interim Presentations
- **Lesson 18** - Case Study 4 - Codes & Conv 1 – The Western
- **Lesson 19** - Case Study 4 - Codes & Conv 2 – The Western
- **Lesson 20** - Case Study 4 - Action vs The Western
- **Lesson 21** - Case Study 4 – War vs The Western
- **Lesson 22** - Formative Assessment 3 – Genre and Meaning
- **Lesson 23** - Assessment FB – Extending & Improving Knowledge
- **Lesson 24** - Creative Application of Genre Theory
- **Lesson 25** - Addressing Learning Gaps & Exploring New Frontiers

Unit 5 Revision Focus

Content to be announced soon