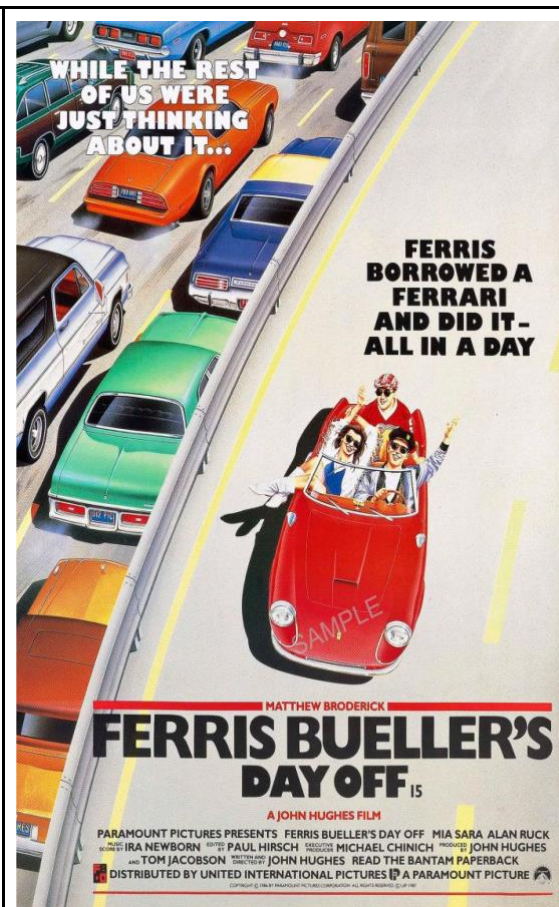
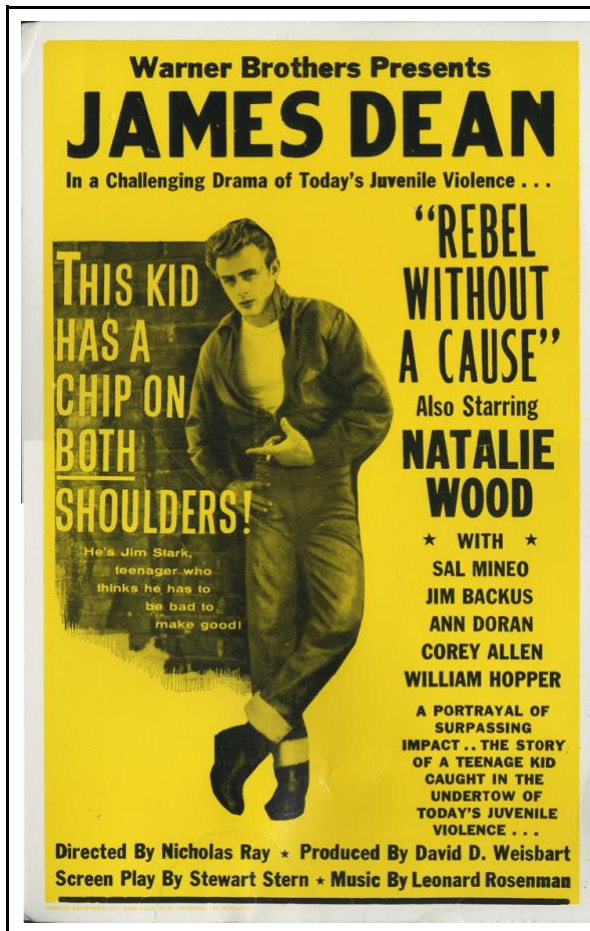


Rebel Without A Cause / Ferris Bueller's Day Off Study Tasks  
Component 1  
Key Developments in US Film  
Section A  
US film Comparative Study



**Pre-film research activities - watch the videos and read the articles to better understand the social / cultural / political / historical contexts for the films**

Teen culture: <https://museumofyouthculture.com/explore-the-history/>  
<https://www.moma.org/calendar/exhibitions/374>

<https://www.saturdayeveningpost.com/2018/02/brief-history-teenagers/>

<https://www.history.com/news/1950s-parents-house-parties-training-video>

Rebel Without A Cause – <https://catalog.afi.com/Catalog/MovieDetails/51633>

Ferris Bueller's Day Off – <https://catalog.afi.com/Catalog/moviedetails/57318>

Teen film genre research - if you are going to watch a teen film - what are you expecting to see?

Consider time geographical setting, story types, iconography, what the heroes are like and what they do and want and likewise for the villains - note down your ideas

Start here - <https://www2.bfi.org.uk/news-opinion/news-bfi/lists/10-great-american-teen-films-1980s>

Recommended with caution regarding language - <https://www2.bfi.org.uk/news-opinion/sight-sound-magazine/features/1980s-american-indie-teenagers-reagan-era-cinema>

Complete the left hand column of **Worksheet 10** with the findings from your research

Rebel Without A Cause - Story and cast details:

<https://catalog.afi.com/Catalog/MovieDetails/51633>

Ferris Bueller's Day off - Story and cast details:

<https://catalog.afi.com/Catalog/moviedetails/57318>

### **The worksheets**

There are a series of worksheets to enable students to meaningfully engage with the film and ultimately prepare them for the exam.

Worksheets 1,6, 8 and 9 should be completed separately for each film. Worksheet 7 should be completed when analysis of both films has been completed to enable cross-comparison

### **Rebel Without A Cause**

***Learning Objectives - to develop your knowledge and understanding of the events and characters of the film***

**Worksheet 1: Film note making** is to record descriptive notes of the film, track the journey of a nominated main character and gather textual evidence of the impact of the micro-elements of film language for use later in the cycle.

### **Instructions for learners**

Summarise the key events of each segment of the film in the left hand column

In the right hand column, track characters of Jim, Judy and Plato.

- 1. Consider the character's starting points, end points and what they each learn on their journey and how they learn it.*

2. *How does your opinion of Jim change over the course of the film? To what extent is this shift to the use of aspects of film language and to what extent is this due to the way the narrative is structured?*
3. *Challenge - can you make connections between Rebel Without A Cause and the concern in the 1950s about teenage behaviour and 'rebellion'?*

In the 'micro film language' box underneath each segment, note down how the use of at least one of the elements of film language teaches you something about one of the character

## **Ferris Bueller's Day Off**

***Learning Objectives - to develop your knowledge and understanding of the events and characters of the film***

**Worksheet 1: Film note making** is to record descriptive notes of the film, track the journey of a nominated main character and gather textual evidence of the impact of the micro-elements of film language for use later in the cycle.

### **Instructions for learners**

Summarise the key events of each segment of the film in the left hand column

In the right hand column, track characters of Ferris, Cameron and Sloane;

1. *Consider the character's starting points, end points and what they each learn on their journey and how they learn it.*
2. *Does your opinion of Ferris change over the course of the film? To what extent is this shift to the use of aspects of film language and to what extent is this due to the way the narrative is structured?*

3. *Challenge - Is Ferris a film about defying authority ? ( go to this link to help answer the question: [https://www2.bfi.org.uk/news-opinion/news-bfi/features/how-ferris-bueller-s-day-nails-adolescent-experience.](https://www2.bfi.org.uk/news-opinion/news-bfi/features/how-ferris-bueller-s-day-nails-adolescent-experience))*

In the 'micro film language' box underneath each segment, note down how the use of at least one of the elements of film language teaches you something about one of the characters.

## **Rebel Without A Cause**

***Learning Objectives - to further develop your knowledge and understanding of sequences from the film and analyse the use of film language***

**Worksheet 6: Key sequence analysis** focuses upon representation and contexts – the objective here is to begin to reflect on the themes and issues raised by the film, then requires learners to critically engage with the range of representation encountered within the film and explore these in combination with a range of contextual factors as each of these will inform each other.

### **Instructions for learners**

Representation of gender / age / ethnicity – focus on Jim, Judy and Plato and also on the relationship between Jim and his parents.

For each of the 3 plot points identified on the worksheet (Inciting Incident / First culmination (Midpoint / main culmination) make a judgment on how stereotypical or not the representations are of gender / age / ethnicity.

Ideally, you should work on this with one other person. If working alone, focus on the characters of Jim and his father.

Contexts – to what extent does this film capture the paranoia and concern around

teenagers and their relationships with authority figures?

## **Ferris Bueller's Day Off**

***Learning Objectives - to further develop your knowledge and understanding of sequences from the film and analyse the use of film language***

**Worksheet 6: Key sequence analysis** focuses upon representation and contexts – the objective here is to begin to reflect on the themes and issues raised by the film, then requires learners to critically engage with the range of representation encountered within the film and explore these in combination with a range of contextual factors as each of these will inform each other.

### **Instructions for learners**

Representation of gender / age / ethnicity – focus on Ferris, Sloane and Cameron and on the representation of Mr Rooney as an adult authority figure.

For each of the 3 plot points identified on the worksheet (Inciting Incident / First culmination (Midpoint / main culmination) make a judgment on how stereotypical or not the representations are of gender / age / ethnicity.

Ideally, you should work on this with one other person. If working alone, focus on the characters of Ferris and Sloane.

Contexts – to what extent does this film reject the perception that adults can have that teenagers have no anxieties or frustrations and difficulties in their lives ?

## **Rebel Without A Cause / Ferris Bueller's Day Off**

***Learning Objectives - to further develop your knowledge and understanding of the film and analyse the use of film language***

**Worksheet 7: Comparative exercise** – this is an opportunity for learners to begin thinking comparatively across the films they are studying for this component, by noting down ideas across all areas for assessment and then engaging with the comparative questions.

### **Instructions for learners**

- To complete Worksheet 7, you will need your completed responses to Worksheet 1 and Worksheet 6
- The first task requires to pull together your overall responses about the two film with regards to representation, contexts and narrative
- The second task requires you to identify similarities and differences between aspects of representation, contexts and narrative structures between the two films studied

### **Rebel Without A Cause**

***Learning Objectives - to develop your knowledge and understanding of film aesthetics applied sequences from the film***

**Worksheet 8: In-depth analysis:** aesthetics and spectator response – here learners engage directly with the challenging concept of film aesthetics – this worksheet is designed to make this a challenge which can be accomplished by linking elements of film style to effects on personal, spectator response.

### **Instructions for learners**

Firstly, recalling and with reference to your responses to Worksheet 1 and Worksheet 6, decide what your response to the film is. Then using the question in the left hand column on Worksheet 8 map your response to aesthetic qualities from the film.

In the right hand column, make connections between your observations of aesthetic

qualities to your personal response to this specific example or sequence

***Learning Objectives - to consolidate your knowledge and understanding of the film***

**Worksheet 9: Summing up the film** – topics for discussion – this is designed to give questions for discussion and debate in the classroom – in small groups and large groups.

Done in this way, this will enable learners to process further the information digested through all of the previous steps. This offers learners an opportunity to marshal their thoughts before proceeding to the final step of preparing exam style responses.

### **Instructions for learners**

Work out your answers to each of the questions - be ready to share with other learners

## **Ferris Bueller's Day Off**

***Learning Objective - to develop your knowledge and understanding of film aesthetics applied sequences from the film***

**Worksheet 8: In-depth analysis:** aesthetics and spectator response – here learners engage directly with the challenging concept of film aesthetics – this worksheet is designed to make this a challenge which can be accomplished by linking elements of film style to effects on personal, spectator response.

### **Instructions for learners**

Firstly, recalling and with reference to your responses to Worksheet 1 and Worksheet 6, decide what your response to the film is. Then using the question in the left hand column on Worksheet 8 map your response to aesthetic qualities from the film.

In the right hand column, make connections between your observations of aesthetic qualities to your personal response to this specific example or sequence



***Learning Objective - to consolidate your knowledge and understanding of the film***

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### **Instructions for learners**

Work out your answers to each of the questions - be ready to share with other learners

***Learning Objective - to apply knowledge and understanding of the concept of genre to the film studied and analyse the where the film cleaves to genre conventions and identify any inventions***

**Worksheet 10: Genre** - this worksheet should be used in two phases - as part of the pre-film research and then for analysis after having watched the film. This worksheet is designed to be used for both films to enable to quickly identify points for comparison and contrast

### **Instructions for learners**

- Make sure you have previously completed the left hand column from the pre-film research
- The middle column is where you analyse what the conventional elements are and identify - and note down - where these apply to the film studied
- The third column is where you note down where the film works against genre conventions - e.g. featuring an unconventional type of hero or setting for the film
- There is second table, the same as the first to complete for the other film for the comparative study - complete this too
- Table 3 - note down points for comparison and contrast - this will help you to organise your ideas for the exam.

