

**A Level Film Studies**  
**Personalised Learning Checklist**

**NOTE: All films should be studied in relation to the core study areas below as well as the specialist study areas indicated for each section**

<b>Component 1 and 2 Core Study Areas – key elements of film form</b>	<b>R</b>	<b>A</b>	<b>G</b>
I can analyse and evaluate the <u>cinematography, including lighting</u> , considering meaning, audience, representation and ideologies			
I can analyse and evaluate the <u>mise-en-scène</u> , considering meaning, audience, representation and ideologies			
I can analyse and evaluate the <u>editing</u> , considering meaning, audience, representation and ideologies			
I can analyse and evaluate the <u>sound</u> , considering meaning, audience, representation and ideologies			
<b>Component 1 and 2 Core Study Areas – meaning and response</b>			
I can explain how film creates meaning and generates response through cinematography, mise-en-scène, editing, sound and performance (including staging and direction)			
I can explain how all aspects of film form including narrative contribute to the representations of cultures and societies (gender, ethnicity and age), including the ideological nature of those representations			
I can explain the role of mise-en-scène, cinematography including lighting, composition and framing in creating aesthetic effects in specific film sequences			
I can explain the role of music and editing in conjunction with the above in creating aesthetic effects			
I can explain the significance of the aesthetic dimension in film including the potential conflict between spectacle and the drive towards narrative resolution in film			
I can explain the aesthetic qualities of specific films and the concept of film aesthetics			
I can evaluate film aesthetics, approached critically, including the relationship between film aesthetics and the auteur as well as film aesthetics and ideology			
<b>Component 1 and 2 Core Study Areas – the contexts of film</b>			
I can explain and evaluate the social factors surrounding a film's production such as debates about ethnicity or gender			
I can explain and evaluate the cultural factors surrounding a film's production such as a significant film or artistic movement			
I can explain and evaluate the political factors surrounding a film's production such as the imposition of restrictions on freedom of expression or a major movement for political change. Institutional, including production, context			
I can explain and evaluate the relevant institutional aspects of a film's production			
I can explain and evaluate the key features of the production process including financial and technological opportunities and constraints.			

<b>Component 1 – Section A – Hollywood 1930-1990</b>	<b>R</b>	<b>A</b>	<b>G</b>
I can explain the contexts of film (social, cultural, historical, political, technological and institutional)			
I can explain the key aspects of the history of film and film technology			
I can explain how auteurs determine the look and style of a film in relation to the collaborative approach to film production within Hollywood cinema			
I can explain how auteurs, through the imprint of their 'signature' features, can make a significant impact on a film's messages and values.			
I can evaluate the extent to which it is possible to identify the distinctive contribution of creative individuals, most often directors, within a large industrial production process			
I can evaluate how far it is appropriate to talk about these individuals as auteurs			
I can evaluate how far it is more appropriate to consider filmmaking as a collaborative process.			
<b>Component 1 – Section B – American film since 2005</b>			
I can explain how the spectator has been conceived both as 'passive' and 'active' in the act of film viewing			
I can explain how the spectator is in dynamic interaction with film narrative and film features designed to generate response			
I can give reasons for the uniformity or diversity of response by different spectators			
I can explain the impact of different viewing conditions on spectator response			
I can analyse narrative, visual, musical, performance, genre and auteur cues in relation to spectator response			
I can explain and apply the possibility of preferred, negotiated, oppositional and aberrant 'readings' of film			
I can analyse and evaluate the connotations of visual elements and sounds			
I can recognise and evaluate binary oppositions, both those contained in the narrative and those contained in film's use of formal elements			
I can apply ideological perspectives appropriate to the text (such as a feminist or a political perspective)			
I can complete an evaluation of the ideological critical approach to film			
I can explain and evaluate the implications of spectator positioning and address			
<b>Component 1 – Section C – British film since 1995</b>			
I can explain how narrative construction reflects plot and expresses temporal duration and ellipsis			
I can analyse and evaluate narrative devices including voiceover, flashback, the framing narrative, the open ending, repetition and other forms of narrative patterning			
I can analyse and evaluate how the dramatic qualities of a sequence or scene are constructed, including through dialogue			
I can explain how narrative construction provides psychological insight into character			
I can analyse and evaluate ambiguity in narrative including the ambiguous relationship between cause and effect and uncertainty over character identification			
I can evaluate how narrative construction is used to align the spectator and how that alignment encourages the adoption of a particular spectator point of view			
I can explain the significance of narrative structures which are alternative to and/or in opposition to conventional narrative structures, particularly in regard to experimental film			
I can analyse and evaluate film poetics: what elements of film filmmakers select and how they combine them to create meaning			
I can evaluate the relationship between the screenplay and the realised film narrative			

I can explain and recognise the narrative conventions of mainstream screenwriting, including the construction of dialogue, character and the use of images and sound to convey narrative			
I can analyse and evaluate the connotations of visual elements and sounds			
I can recognise and evaluate binary oppositions, both those contained in the narrative and those contained in film's use of formal elements			
I can apply ideological perspectives appropriate to the text (such as a feminist or a political perspective)			
I can complete an evaluation of the ideological critical approach to film			
I can explain and evaluate the implications of spectator positioning and address			

<b>Component 2 – Section A – Global Film</b>	<b>R</b>	<b>A</b>	<b>G</b>
Core study areas ONLY			
<b>Component 2 – Section B – Documentary film</b>			
<i>I can express an opinion on the significance of digital technology in film.</i>			
I can explain and evaluate the idea that digital technology can potentially transform cinema			
I can explain and evaluate the idea that so far films, especially narrative films designed for cinema release, have changed very little from pre-digital times.			
I can explain and evaluate the idea that the impact of digital filmmaking is only beginning to emerge, both in high concept Hollywood filmmaking and in much lower budget experimental work			
I can explain the ideas raised by my chosen theorists			
I can apply these ideas to the study of my chosen documentary film			
<b>Component 2 – Section C – Film Movements: Silent Cinema</b>			
<i>I can express an opinion on the realist and the expressive</i>			
I can explain and evaluate the debate raised in the 1940s by the French film critic André Bazin, that both German Expressionist and Soviet Montage filmmaking went against what he saw as the 'realist' calling of cinema.			
<b>Component 2 – Section D – Experimental Film</b>			
I can explain how narrative construction reflects plot and expresses temporal duration and ellipsis			
I can analyse and evaluate narrative devices including voiceover, flashback, the framing narrative, the open ending, repetition and other forms of narrative patterning			
I can analyse and evaluate how the dramatic qualities of a sequence or scene are constructed, including through dialogue			
I can explain how narrative construction provides psychological insight into character			
I can analyse and evaluate ambiguity in narrative including the ambiguous relationship between cause and effect and uncertainty over character identification			
I can evaluate how narrative construction is used to align the spectator and how that alignment encourages the adoption of a particular spectator point of view			
<i>I can explain the significance of narrative structures which are alternative to and/or in opposition to conventional narrative structures, particularly in regard to experimental film</i>			
I can analyse and evaluate film poetics: what elements of film filmmakers select and how they combine them to create meaning			
I can evaluate the relationship between the screenplay and the realised film narrative			

I can explain and recognise the narrative conventions of mainstream screenwriting, including the construction of dialogue, character and the use of images and sound to convey narrative			
I can explain how auteurs determine the look and style of a film in relation to the collaborative approach to film production within Hollywood cinema			
I can explain how auteurs, through the imprint of their 'signature' features, can make a significant impact on a film's messages and values.			
I can suggest what 'signatures' can be identified for a film as a result of a more experimental approach to the film-making process.			

<b>Component 3 – Short film production</b>	<b>R</b>	<b>A</b>	<b>G</b>
I can demonstrate ability to construct a short film appropriate to the chosen brief.			
I can incorporate thoughtful mise-en-scène with appropriate and meaningful location(s) which contribute(s) to the short film in a sophisticated way.			
I can use a variety of effective shot types and camera angles, including close-ups and (where appropriate) establishing shots.			
Camera movement, where used, is resourceful, controlled and purposeful			
I can use editing to establish meaning and demonstrate a range of continuity features			
I can use sound to clearly establish mood creating an intentional and appropriate audience response.			
<b>Component 3 – Screenplay and storyboard</b>			
I can demonstrate ability to construct a screenplay for a short film and illustrative storyboard appropriate to the chosen brief.			
I can incorporate a thoughtful sense of mise-en-scène through sluglines and scene descriptions, with an excellent use of appropriate and meaningful location(s) which contribute(s) to the short film in a sophisticated way.			
I can make consistent use of the 'master scene script' layout. Dialogue is used purposefully and convincingly.			
The illustrative storyboard illustrates an excellent variety of effective shot types, camera angles, including close-ups and (where appropriate) establishing shots, camera movement, editing and sound.			
My screenplay and illustrative storyboard indicate that the narrative is sequenced skilfully and establishes meaning in a clear and sophisticated way.			
<b>Component 3 - Evaluation</b>			
I can apply my knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue			
I consider the cinematic influences on the production, including reference to other short films.			
I can clearly and perceptively evaluate and analyse how visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced films, including short films.			