

## GCSE Film Knowledge Checklist

Component 1 – US Cinema	Revision Topics:
<p><b>Section A- Hollywood Comparative</b></p> <p><b>Rebel Without A Cause (Nicholas Ray, US, 1955)</b></p>	<ul style="list-style-type: none"> <li>• 1950s America – what was life like during this era for teens? Notable moments from this era.</li> <li>• 1950s Youth Culture – what is different for teens in this era? Fashion/Leisure activities/dating etc.</li> <li>• 1950s history/politics – crisis of masculinity after the war.</li> <li>• Technology – Cinemascope- what is this? Why is this important?</li> <li>• The significance of James Dean</li> <li>• Teen genre conventions – what makes this a teen film?</li> <li>• Narrative theories- Todorov structure and how we can apply this RWAC</li> <li>• Nicholas Ray and his style of making.</li> <li>• Key characters – focus on costumes/behaviours/views</li> <li>• Hypermasculinity and Effeminate characters</li> <li>• Youths vs Adults – how do these characters exhibit different views.</li> <li>• Analysis of settings/props</li> <li>• The significance of Jim’s costumes – in particular his jacket and suit and how these reflect Hypermasculinity and femininity.</li> <li>• What is a melodrama and how is this reflected in the performances of the main characters?</li> <li>• Analysis of film form in key sequences – knife fight, chickie run, Fight on the stairs, Ending Scene – how do these scenes reflect the views of the 1950s?</li> <li>• What is the film’s overall message on rebellion?</li> <li>• Key themes: Rebellion, Choices, Masculinity/Femininity, Rules and Order, Family</li> <li>• Compare to Ferris Bueller’s Day Off – how are these similar/different films?</li> </ul>
<p><b>Section A: Hollywood Comparative</b></p> <p><b>Ferris Bueller’s Day Off (Hughes,US, 1986)</b></p>	<ul style="list-style-type: none"> <li>• 1980s America – what was life like during this era for teens? Notable moments from the 1980s.</li> <li>• 1980s Youth Culture – what is different for teens during this era? Fashion, leisure activities, MTV etc.</li> <li>• 1980s history/politics – rise of the Yuppie, Watergate Scandal, Vietnam War, economy crisis</li> <li>• Technology – Breaking the 4<sup>th</sup> Wall/Direct Address</li> <li>• Teen genre conventions – What makes this a teen film?</li> <li>• Narrative structure – Todorov, 3 Act Structure</li> <li>• Key characters – focus on costume, behaviours and views</li> <li>• Youths vs Adults- how do these characters exhibit different views.</li> <li>• Analysis of settings/props</li> <li>• Significance of Ferris’s costumes – in particular his leopard print waistcoat.</li> </ul>

	<ul style="list-style-type: none"> <li>• Analysis of film form in key sequences – opening scene, Ferrari scene, museum scene and ending scene. How do these scenes reflect the films overall message?</li> <li>• Key themes: Rebellion, Choices, Masculinity/Femininity, Rules and Order, Family</li> <li>• Compare to Rebel without a Cause – how are these similar/different films?</li> </ul>
<b>Section B: The Timeline of Film</b>	Knowledge of the major technological advances and iconic films of each decade from 1895 – present day.
<b>Section C: American Independent Film</b>  <b>Juno (Reitman, US, 2007)</b>	<ul style="list-style-type: none"> <li>• Youth culture - What defines the teens in Juno?</li> <li>• High school cliques – which group does each character belong to?</li> <li>• Key character analysis – focus on costumes, behaviours, beliefs. How do these characters subvert and challenge gender stereotypes and teen stereotypes?</li> <li>• Youths vs Adults – how do these characters exhibit different views?</li> <li>• Teen genre conventions – how is this film an example of a teen film?</li> <li>• What makes an independent film? How is this an example of an independent film?</li> <li>• Ellen Page and her star image – her views on Feminism</li> <li>• Key settings and props analysis – Juno’s bedroom, Leah’s bedroom, Mark and Vanessa’s home, Mac and Bren’s home, Bleeker’s bedroom, burger phone, pipe etc.</li> <li>• Analysis of film form in key sequences – Opening Scene, Sex scene, abortion clinic scene, Adoption Scene, The Birth</li> <li>• What is the Film’s messages on Family/Relationships/Gender, Stereotypes etc.?</li> <li>• Jim DeRogatis’ Specialist Writing Extract – Summarise 1 or 2 key arguments and then apply this to scene examples</li> <li>• What is your point of view in response to DeRogatis’ article?</li> </ul>
<b>Component 2 – Global Film</b>	<b>Revision Topics:</b>
<b>Section A- Global English Language Film</b>  <b>District 9 (Blomkamp, South Africa, 2009)</b>	<ul style="list-style-type: none"> <li>• What is the difference between story/plot? What is the story and plot of District 9</li> <li>• What is the Enigma Code and how can we apply this to D9?</li> <li>• What is the Action Code? How can we apply this to D9?</li> <li>• What is an exposition?</li> <li>• 3 Act Structure – including Plot Point 1 and 2</li> <li>• Todorov’s Theory</li> <li>• Propps’ 8 Characters – how are these seen in D9?</li> <li>• Binary Oppositions</li> <li>• Sci – Fi genre conventions – how do we know that this is a sci-fi film?</li> <li>• Documentary Techniques</li> <li>• Pseudo-documentary Style and Cinema Verite</li> </ul>

	<ul style="list-style-type: none"> <li>• Neill Blomkamp (director) – what has he made prior to this?</li> <li>• What is the Apartheid?</li> <li>• Facts about Soweto</li> <li>• ‘Us vs Them’ and ‘The Other’</li> <li>• Nigerian Representation and Refugee Crisis</li> <li>• Who are the main characters and what do they represent?</li> <li>• Analysis of film form in key sequences – Opening exposition Scene, Alien Fuel Discovery, Wikus Alien Transformation, Going back to mothership and ending scene, MNU evicting the aliens.</li> </ul>
<p><b>Section B – Global non-English Language Film</b></p> <p><b>Let the Right One In (Alfredson, Sweden, 2008)</b></p>	<ul style="list-style-type: none"> <li>• Production contexts – focus on novel adaptation, Swedish Cinema and what was happening in Sweden during 1980s? (E.g. Blackeburg)</li> <li>• Key character analysis – Oskar and Eli – focus on gender and ethnicity.</li> <li>• Significance of mise en scene. Focus on Oskar and Eli’s costumes, juxtaposition of light and dark and recurring motifs (eyes/hands)</li> <li>• Analysis of sound and editing – particularly contrapuntal sound in swimming pool scene.</li> <li>• Gender representation – Subversion of gender and androgyny.</li> <li>• Age representation – focus on young characters and teens</li> <li>• Analysis of Film form in Key sequences – Opening Scene, Oskar meets Eli, Swimming Pool scene</li> </ul>
<p><b>Section C: Contemporary UK Film</b></p> <p><b>Attack the Block (Cornish, UK, 2011)</b></p>	<ul style="list-style-type: none"> <li>• Social context surrounding the Film’s production – Location – what is the significance of the Heygate Estate? What is Brutalist Architecture?</li> <li>• Key Characters and representation – focus on costume, behaviours and views. Look at the representation of race/gender with Moses and his gang.</li> <li>• Style – look at how the film’s aesthetic has been constructed. Focus on high contrast through lighting and colour. Look at 1980s B movies and some of Cornish’s inspirations (E.T. and A Clockwork Orange)</li> <li>• What colours have been used in this film? Why are they significant?</li> <li>• Backstories of the characters – what has happened to these characters and how does this affect their perception?</li> <li>• Analysis of Film form in key sequences – opening scene, Aliens in the apartment block, Hi-Hatz attacked by alien, Getting into Ron’s Weed room, Ending Scene</li> </ul>