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| **Narrative**  ow narrative construction reflects plot and expresses temporal duration and ellipsis  arrative devices including voiceover, flashback, the framing narrative, the open ending, repetition and other forms of narrative patterning  ow the dramatic qualities of a sequence or scene are constructed, including through dialogue  ow narrative construction provides psychological insight into character ambiguity in narrative including the ambiguous relationship between cause and effect and uncertainty over character identification  ow narrative construction is used to align the spectator and how that alignment encourages the adoption of a particular spectator point of view  he significance of narrative structures which are alternative to and/or in opposition to conventional narrative structures, particularly in regard to experimental film  Film poetics: what elements of film filmmakers select and how they combine them to create meaning  he relationship between the screenplay and the realised film narrative  arrative conventions of mainstream screenwriting, including the construction of dialogue, character and the use of images and sound to convey narrative  Critical Approaches to Narrative  he formalist conception of narrative based on the distinction between story and plot  he structuralist conception of narrative based on binary oppositions  ow narrative can function as an ideological framework.  Genre (where relevant to the film studied)  he concept of genre, genre conventions and genre in relation to narrative | **Ideology**  The concept of film as ideological involves exploring what ideologies are conveyed by a film as well as those which inform it which may, for example, reveal that a film reinforces or challenges dominant beliefs and attitudes within a society.  he connotations of visual elements and sounds  inary oppositions, both those contained in the narrative and those contained in film’s use of formal elements  he implications of spectator positioning and address ideological perspectives appropriate to the text (such as a feminist or a political perspective)  n evaluation of the ideological critical approach to film. |

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| **The contexts of film**  Films are shaped by the contexts in which they are produced. They can therefore be understood in more depth by placing them within two important contextual frames. The first involves considering the broader contexts of a film at the time when it was produced – its social, cultural and political contexts, either current or historical. The second involves a consideration of a film’s institutional context, including the important contextual factors affecting production such as finance and available technology.  Social factors surrounding a film's production such as debates about ethnicity or gender  cultural factors surrounding a film's production such as a significant film or artistic movement  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  relevant institutional aspects of a film's production  ey features of the production process including financial and technological opportunities and constraints. | Meaning and Response  In making sense of film, learners explore how film functions as both a medium of representation and as an aesthetic medium.  Learners study the following in relation to film as a medium of representation:  how film creates meaning and generates response through cinematography, mise-en-scène, editing, sound and performance (including staging and direction)  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  *Learners study the following in relation to film as an aesthetic medium:*  the role of mise-en-scène, cinematography including lighting, composition and framing in creating aesthetic effects in specific film sequences  the role of music and editing in conjunction with the above in creating aesthetic effects  the significance of the aesthetic dimension in film including the potential conflict between spectacle and the drive towards narrative resolution in film  the aesthetic qualities of specific films and the concept of film aesthetics  film aesthetics, approached critically, including the relationship between film aesthetics and the auteur as well as film aesthetics and ideology. |

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| **Key Elements of Film Form**  **Cinematography - Principal elements**  camera shots including point of view shots, focus including depth of field, expressive and canted angle shots, handheld camera in contrast to steadicam technology  composition, including balanced and unbalanced shots.  Creative use of cinematography  camerawork including subjective camera, shifts in focus and depth of field, mixed camera styles, filters  monochrome cinematography  the principles of 3-point lighting including key, fill and backlighting  chiaroscuro lighting and other expressive lighting effects.  Conveying messages and values  how shot selection relates to narrative development and conveys messages and values  how lighting, including 3-point lighting, conveys character, atmosphere and messages and values  how cinematography, including lighting, provides psychological insight into character  how all aspects of cinematography can generate multiple connotations and suggest a range of interpretations  how and why different spectators develop different interpretations of the same camera shots and lighting  how cinematography, including lighting, is used to align spectators and how that alignment relates to spectator interpretation of narrative  how cinematography, including lighting, contributes to the ideologies conveyed by a film.  Indication of an auteur approach and film aesthetic  how cinematography including lighting can be indicative of an auteur approach (director or cinematographer)  how cinematography contributes to a film’s overall aesthetic. | **Key Elements of Film Form** |