

## Component 1 - Section A (Hollywood 1930-1990)

Classical Hollywood: <i>Vertigo</i> (Hitchcock, 1958)	Knowledge	Application
<b>Area 1 Key Elements of Film Form</b>		
I understand and have successfully applied the use of Cinematography (camerawork) to create meaning for the key sequences in <i>Vertigo</i> , including specific examples of techniques (e.g. POV shots in Dining At Ernie's scene)		
I understand and have successfully applied the use of Cinematography (lighting) for the key sequences in <i>Vertigo</i> , including the use of high-key lighting signifying Scottie's obsession for Judy		
I understand and have successfully applied the use of Mise-en-Scene for the key sequences in <i>Vertigo</i> , including the use of costume for Madeline in the Dining at Ernie's scene and the use of colour in the opening scene.		
I understand and have successfully applied the use of Sound for the key sequences in <i>Vertigo</i> , including the use of score in order to foreshadow the narrative in the opening scene.		
I understand and have successfully applied the use of Editing for the key sequences in <i>Vertigo</i> , including the lack of editing/ long takes in the hotel scene and the use of the Kuleshov effect in the Dining At Ernie's scene.		
I understand and have successfully applied the use of Performance for the key sequences in <i>Vertigo</i> , including how performance can be indicative of Hitchcock's auteur approach.		
<b>Area 2 Meaning and Response</b>		
I understand and can apply the way that the film represents gender, including the dominant (stereotypical) male representations of Scottie and Elster and the immoral representation of females (Madeline/ Judy), as well identify the use of the Male Gaze.		
I understand and can apply the way that the film represents ethnicity, ...		
I understand and can apply knowledge of how the aesthetics create meaning, specifically in terms of helping to convey the themes of voyeurism, obsession and psychoanalysis		
<b>Area 3 Key Contexts</b>		
I understand and can apply how social, cultural and political contexts have impacted on the film include post-war anxieties and how this influenced the representation of gender, negative prescription of mental health and how Hitchcock is reflects on this in a more contemporary light and how the Hays code attempts to limit the freedom of expression within the film.		
I understand how institutional contexts have impacted on the film including Hitchcock's long-term relationship with Paramount and how that positively impacted the freedom of expression within the film.		
<b>Area 7 Auteur</b>		
I understand and can apply how auteurs determine the look and style of a film in relation to the collaborative approach to film production in Hollywood cinema, including Hitchcock's reoccurring use of cast (James Stewart, George Tomasini and Bernard Hermann)		
I can understand and apply how auteurs, through the imprint of their 'signature' features, can make a significant impact on a film's messages and values, including Hitchcock's fascination with blonde women and influence from Freud's theory of psychoanalysis		

New Hollywood: Do The Right Thing (Lee, 1989)		Knowledge	Application
<b>Area 1 Key Elements of Film Form</b>			
I understand and have successfully applied the use of Cinematography (camerawork) to create meaning for the key sequences in <i>Do The Right Thing</i> , including specific examples of techniques (e.g. close up shots of Tina in the opening sequence and high/low angles in the Jordans scene)			
I understand and have successfully applied the use of Cinematography (lighting) for the key sequences in <i>Do The Right Thing</i> , including the use of red filtered lighting throughout the narrative			
I understand and have successfully applied the use of Mise-en-Scene for the key sequences in <i>Do The Right Thing</i> , including the importance of costumes/ hair to the representation of characters from each race and the symbolic messages being the props (e.g. Radio Raheem's boom box and Buggin Out's Jordans)			
I understand and have successfully applied the use of Sound for the key sequences in <i>Do The Right Thing</i> , including the use of Public Enemy's <i>Fight the Power</i> in the opening montage of the film			
I understand and have successfully applied the use of Editing for the key sequences in <i>Do The Right Thing</i> , including the use of pace throughout the film.			
I understand and have successfully applied the use of Performance for the key sequences in <i>Do The Right Thing</i> , including how performance can be indicative of Lee's approach in Tina's opening dance montage			
<b>Area 2 Meaning and Response</b>			
I understand and can apply the way that the film represents gender, including the sexualisation of Tina and Jade and stereotypical loud, violent representation of men (e.g., Radio Reheem and Sal)			
I understand and can apply the way that the film represents ethnicity, including the challenging representation of the more conventional stereotyping of the urban Afro-American characters in Hollywood film and the multi-ethnic nature of the neighborhood (as well as the racial conflict/ division within the film)			
I understand and can apply knowledge of how the aesthetics create meaning, including the feel and mood of the film deep-rooted in its contextual basis (racial tension in the 1980s) and also in its portrayal of a hot day in Brooklyn.			
<b>Area 3 Key Contexts</b>			
I understand and can apply how social, cultural and political contexts have impacted on the film including the relationship between US police forces and black youths, the 1990 mayoral election and Afro-American trends at the time.			
I understand how institutional contexts have impacted on the film, including Lee's ownership of his production company Forty Acres and a Mule and the impact of moving to Universal to produce the film.			
<b>Area 7 Auteur</b>			
I understand and can apply how auteurs determine the look and style of a film in relation to the collaborative approach to film production in Hollywood cinema, including Lee's reoccurring use of cast (John Turturro, Denzel Washington, Bill Lee, Barry Brown)			
I can understand and apply how auteurs, through the imprint of their 'signature' features, can make a significant impact on a films messages and values, including Lee's recurring themes of controversial topics regarding African American life.			

## Component 1 - Section B (American film since 2012)

Mainstream Film: Joker (Phillips, 2019)	Knowledge	Application
<b>Area 1 Key Elements of Film Form</b>		
I understand and have successfully applied the use of Cinematography (camerawork) to create meaning for the key sequences in <i>Joker</i> , including specific examples of techniques.		
I understand and have successfully applied the use of Cinematography (lighting) for the key sequences in <i>Joker</i> , including the use of low-key lighting in certain scenes within <i>Joker</i>		
I understand and have successfully applied the use of Mise-en-Scene for the key sequences in <i>Joker</i> , including the choice of narrative development for each character and the use of costume for each gender.		
I understand and have successfully applied the use of Sound for the key sequences in <i>Joker</i> , including the use of score in order to allow audiences to identify with characters.		
I understand and have successfully applied the use of Editing for the key sequences in <i>Joker</i> , including the cross-cutting between each of the dream states and the spectacle use of slow motion throughout the narrative.		
I understand and have successfully applied the use of Performance for the key sequences in <i>Joker</i> .		
<b>Area 2 Meaning and Response</b>		
I understand and can apply the way that the film represents gender, including Arthurs representation of a flawed hero (but stereotypically male) and the way gender is represented in Gotham around him.		
I understand and can apply the way that the film represents ethnicity, including the antagonist as an ethnic minority and all characters that have elements of power are white men.		
I understand and can apply knowledge of how the aesthetics create meaning, including how the film is driven by a number of VFX driven set-piece sequences, which denote the action segments of the film.		
<b>Area 3 Key Contexts</b>		
I understand and can apply how social, cultural and political contexts have impacted on the film including		
I understand how institutional context have impacted on the film		
<b>Area 6 Ideology</b>		
I understand and can apply what ideologies are convened in <i>Joker</i> including those which inform it. E.g., how the form both reinforces and challenges dominant beliefs and attitudes regarding representation of men and women but reinforces dominant beliefs and attitudes towards the importance of families and representations of capitalism and business.		
<b>Area 4 Spectatorship</b>		
I can understand how the spectator has been conceived both as 'passive' and 'active' in the act of film viewing		
I understand how the spectator is in dynamic interaction with film narrative and film features designed to generate response		
I understand reasons for uniformity or diversity of response by different spectators		
I understand the impact of different viewing conditions on spectator response		
I can analyse the narrative, visual, musical, performance, genre and auteur cutes in relation to spectator response		
I understand the possibility of preferred, negotiated, oppositional and aberrant 'readings' of film		

Independent Film: <i>Beasts of the Southern Wild</i> (Zeitlin, 2012)	Knowledge	Application
<b>Area 1 Key Elements of Film Form</b>		
I understand and have successfully applied the use of Cinematography (camerawork) to create meaning for the key sequences in <i>BOTSW</i> , including specific examples of techniques.		
I understand and have successfully applied the use of Cinematography (lighting) for the key sequences in <i>BOTSW</i> , including the use of low-key lighting in certain scenes within <i>Joker</i>		
I understand and have successfully applied the use of Mise-en-Scene for the key sequences in <i>BOTSW</i> , including the choice of narrative development for each character and the use of costume for each gender.		
I understand and have successfully applied the use of Sound for the key sequences in <i>BOTSW</i> , including the use of score in order to allow audiences to identify with characters.		
I understand and have successfully applied the use of Editing for the key sequences in <i>BOTSW</i> , including the cross-cutting between each of the dream states and the spectacle use of slow motion throughout the narrative.		
I understand and have successfully applied the use of Performance for the key sequences in <i>BOTSW</i> .		
<b>Area 2 Meaning and Response</b>		
I can understand how film creates meaning and generates response through cinematography, mise-en-scene, editing, sound and performance (including staging and direction)		
I understand 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 understand the role of mise-en-scene, cinematography including lighting, composition and framing in creating aesthetics effects in the key scenes.		
I understand the role of music and editing in conjunction with the above in creating aesthetic effects		
I understand the significance of the aesthetic dimension in film including the political conflict between spectacle and the drive towards narrative resolution in film.		
I understand the aesthetic quality of this film and the concept of film aesthetics.		
I can, when discussing film aesthetics, approach critically, including the relationship between film aesthetics and the auteur as well as film aesthetic and ideology.		
<b>Area 3 Key Contexts</b>		
Social, Cultural, Political Contexts (either current or historical)		
I understand the social factors surrounding a film's production such as debates about ethnicity or gender		
I understand the cultural factors surrounding a film's production such as a significant film or artistic movement		
I understand 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 understand the relevant institutional aspects of a film's production		
I understand the key features of the production process including financial and technological opportunities and constraints.		
<b>Area 6 Ideology</b>		
I understand the connotations of visual elements and sounds.		
I understand binary oppositions, both those contained in the narrative and those contained in film's use of formal elements.		
I understand the implications of spectator positioning and address.		
I understand the ideological perspectives appropriate to the text (such as a feminist or a political perspective).		
I can evaluate the ideological critical approach to the film.		
<b>Area 4 Spectatorship</b>		
I can understand how the spectator has been conceived both as 'passive' and 'active' in the act of film viewing		
I understand how the spectator is in dynamic interaction with film narrative and film features designed to generate response		
I understand reasons for uniformity or diversity of response by different spectators		
I understand the impact of different viewing conditions on spectator response		
I can analyse the narrative, visual, musical, performance, genre and auteur cutes in relation to spectator response		
I understand the possibility of preferred, negotiated, oppositional and aberrant 'readings' of film		

## Component 1 - Section C (British film)

British Cinema: Saint Maud	Knowledge	Application
<b>Area 1 Key Elements of Film Form</b>		
I understand and have successfully applied the use of Cinematography (camerawork) to create meaning for the key sequences in <i>Saint Maud</i>		
I understand and have successfully applied the use of Cinematography (lighting) for the key sequences in <i>Saint Maud</i>		
I understand and have successfully applied the use of Mise-en-Scene for the key sequences in <i>Saint Maud</i> , including the use of make-up (for the Pale Man), the		
I understand and have successfully applied the use of Sound for the key sequences in <i>Saint Maud</i>		
I understand and have successfully applied the use of Editing for the key sequences in <i>Saint Maud</i>		
I understand and have successfully applied the use of Performance for the key sequences in <i>Saint Maud</i>		
<b>Area 2 Meaning and Response</b>		
I understand and can apply the way that the film represents gender, including the portrayal of counter-stereotypical female characters (Maud, Amanda)		
I understand and can apply the way that the film represents ethnicity, including the portrayal of the American and Welsh characters		
I understand the way that the film represents age, including the counter-stereotypical representations of younger people (Maud) and the more stereotypical representations of older characters (Amanda)		
I understand and can apply knowledge of how the aesthetics create meaning, specifically in terms of helping to convey the themes of religion and loneliness		
<b>Area 3 Key Contexts</b>		
I understand and can apply how social, cultural and political contexts have impacted on the film including the setting of contemporary Britain		
I understand how institutional contexts have impacted on the film including Rose Glass and A24		
<b>Specialist Area Ideological Approaches</b>		
I can critically apply a theological ideological perspective to the text		
I can critically apply a feminist ideological perspective to the text		
<b>Specialist Area Narrative</b>		
I can critically apply a Formalist narrative approach		
I can critically apply a Structuralist narrative approach		

British Cinema: Shaun of the Dead	Knowledge	Application
<b>Area 1 Key Elements of Film Form</b>		
I understand and have successfully applied the use of Cinematography (camerawork) to create meaning for the key sequences in <i>Shaun of the Dead</i>		
I understand and have successfully applied the use of Cinematography (lighting) for the key sequences in <i>Shaun of the Dead</i>		
I understand and have successfully applied the use of Mise-en-Scene for the key sequences in <i>Shaun of the Dead</i>		
I understand and have successfully applied the use of Sound for the key sequences in <i>Shaun of the Dead</i>		
I understand and have successfully applied the use of Editing for the key sequences in <i>Shaun of the Dead</i>		
I understand and have successfully applied the use of Performance for the key sequences in <i>Shaun of the Dead</i>		
<b>Area 2 Meaning and Response</b>		
I understand and can apply the way that the film represents gender, including the portrayal of stereotypical female characters and stereotypically male characters		
I understand and can apply the way that the film represents ethnicity, including the portrayal of middle-class Britain		
I understand the way that the film represents age, including the stereotypical representations of older characters and their contrast with the more active stereotypical representations of the younger characters		
I understand and can apply knowledge of how the aesthetics create meaning, specifically the use of parodic intensified continuity		
<b>Area 3 Key Contexts</b>		
I understand and can apply how social, cultural and political contexts have impacted on the film including the early 2000's Britain and cultural influence of zombie films		
I understand how institutional contexts have impacted on the film including Edgar Wright and Working Title		
<b>Specialist Area Ideological Approaches</b>		
I can critically apply a Postmodernist ideological perspective to the text		
I can critically apply a Feminist ideological perspective to the text		
I can critically apply a Dominant ideological perspective		
<b>Specialist Area Narrative</b>		
I can critically apply a Formalist narrative approach		
I can critically apply a Structuralist narrative approach		

## Component 2 - Section A (Global cinema)

Global Cinema: Pan's Labyrinth	Knowledge (AO1)	Application (AO2)
<b>Area 1 Key Elements of Film Form</b>		
I understand and have successfully applied the use of Cinematography (camerawork) to create meaning for the key sequences in <i>Pan's Labyrinth</i> , including specific examples of techniques (e.g. close-up of Vidal's pocketwatch)		
I understand and have successfully applied the use of Cinematography (lighting) for the key sequences in <i>Pan's Labyrinth</i> , including specific examples of high-key lighting in fantasy world and low-key lighting of Civil War		
I understand and have successfully applied the use of Mise-en-Scene for the key sequences in <i>Pan's Labyrinth</i> , including the use of make-up (for the Pale Man), settings of the fantasy world and 1940's Spain		
I understand and have successfully applied the use of Sound for the key sequences in <i>Pan's Labyrinth</i> , including the use of voice-over at the start, the use of dialogue, sound effects and the score		
I understand and have successfully applied the use of Editing for the key sequences in <i>Pan's Labyrinth</i> , including the use of pace, graphic matches and use of CGI		
I understand and have successfully applied the use of Performance for the key sequences in <i>Pan's Labyrinth</i> , including the expressionist performance of Doug Jones as the faun and Pale Man		
<b>Area 2 Meaning and Response</b>		
I understand and can apply the way that the film represents gender, including the portrayal of counter-stereotypical female characters (Ofelia, Mercedes) and stereotypically gendered characters (Carmen, Vidal)		
I understand and can apply the way that the film represents ethnicity, including the portrayal of Spanish Nationalism (Fascists and the Republicans)		
I understand the way that the film represents age, including the arguably counter-stereotypical representations of younger people (Ofelia) and the more stereotypical representations of older characters (Carmen, Vidal)		
I understand and can apply knowledge of how the aesthetics create meaning, specifically in terms of helping to convey the themes of fascism, disobedience and the power of fantasy		
<b>Area 3 Key Contexts</b>		
I understand and can apply how social, cultural and political contexts have impacted on the film including the Spanish Civil War & Franco and how this influences the representation of gender and the themes of the film.		
I understand how institutional contexts have impacted on the film including Guillermo del Toro and Spanish cinema, including his love of monster movies, upbringing in Spain, his difficulties in terms of his religious upbringing, his decision to make the film using Spanish funding and the impact of a low budget allowing for creative freedom		

Key Scenes	Key Themes	
<b>Opening Sequence 00:00-09:42</b>	Good vs. Evil	Childhood & innocence
<b>Pale Man Sequence 55:40-1:02:47</b>	Reality and Fantasy	Conformity vs. Active resistance
<b>End Sequence 1:42:06- 1:52:30 (End)</b>	Disobedience	Patriarchal Societies

**You will answer one 40 mark question from a choice of two where you will need to discuss both *Pan's Labyrinth* and *Parasite* but with no requirement to compare.**

**AO1** Demonstration of knowledge and understanding of the film: Detailed, accurate, convincing and using appropriate terminology. Tick if you know can state facts about sequences, use of terminology and contexts.

**AO2** Application of knowledge and understanding of the film to the question.: Well-chosen examples, perceptive responses that are well-structured. Tick if you have answered/planned questions based around this topic.

Global Cinema: Parasite	Knowledge	Application
<b>Area 1 Key Elements of Film Form</b>		
I understand and have successfully applied the use of Cinematography (camerawork) to create meaning for the key sequences in <i>Parasite</i> including specific examples of techniques		
I understand and have successfully applied the use of Cinematography (lighting) for the key sequences in <i>Parasite</i> , including the contrast of lighting between the Park's house, the Kim's house and the Park's basement		
I understand and have successfully applied the use of Mise-en-Scene for the key sequences in <i>Parasite</i> , including the contrast in settings		
I understand and have successfully applied the use of Sound for the key sequences in <i>Parasite</i> , including the use of voice-over at the end and the use of dialogue		
I understand and have successfully applied the use of Editing for the key sequences in <i>Parasite</i> , including the use of pace		
I understand and have successfully applied the use of Performance for the key sequences in <i>Parasite</i> , including the contrasting performances based on the mix of genres		
<b>Area 2 Meaning and Response</b>		
I understand and can apply the way that the film represents gender, including the portrayal of counter-stereotypical female characters (Mrs. Kim) and stereotypically gendered characters (Mrs. Park)		
I understand and can apply the way that the film represents ethnicity, including the portrayal of Koreans and the influence of America		
I understand the way that the film represents age, including the counter-stereotypical and stereotypical representations and the changing representations		
I understand and can apply knowledge of how the aesthetics create meaning, specifically in terms of helping to convey the themes of class inequalities, problems of Capitalism and infatuation of America		
<b>Area 3 Key Contexts</b>		
I understand and can apply how social, cultural and political contexts have impacted on the film including contemporary Korean society and the impact of Americanisation and capitalism		
I understand how institutional contexts have impacted on the film including Bong Joon-Ho and Korean cinema, including his love of genre movies and his international successes		

Key Scenes	Key Themes
<b>Opening Sequence</b>	Class Inequalities  Problems of Capitalism/ 'Cool' Capitalism  Infatuation of America



## Component 2: Section B

Documentary Film: Stories We Tell	Knowledge	Application
<b>Area 1 Key Elements of Film Form</b>		
I understand and have successfully applied the use of Cinematography (camerawork) to create meaning for the key sequences in <i>Stories We Tell</i> , including the use of the hand-held Super 8 camera to construct realism...		
I understand and have successfully applied the use of Cinematography (lighting) for the key sequences in <i>Stories We Tell</i>		
I understand and have successfully applied the use of Mise-en-Scene for the key sequences in <i>Stories we Tell</i> , specifically how it is unusual for the film to have mise-en-scene in documentary		
I understand and have successfully applied the use of Sound for the key sequences in <i>Stories we Tell</i>		
I understand and have successfully applied the use of Editing for the key sequences in <i>Stories We Tell</i>		
I understand and have successfully applied the use of Performance for the key sequences in <i>Stories we Tell</i>		
<b>Area 2 Meaning and Response</b>		
I understand and can apply the way that the film represents gender, including the representation of Diane, and how it is impacted by the gender of the story-tellers and the film-maker.		
I understand and can apply the way that the film briefly focuses on Polley's revelation of her biological father being Jewish and moments where she engages in a meal with her newly discovered Jewish family.		
I understand the way that the film represents age, including the extent to which they are stereotypical or counter-stereotypical		
I understand and can apply knowledge of how the aesthetics create meaning, specifically in terms of the digital mid shots in contrast to the reconstructed footage		
<b>Area 3 Key Contexts</b>		
I understand and can apply how social, cultural and political contexts have impacted on the film including the importance of the time in which it takes place, its relatively liberal values as a country (in terms of its approach to divorce and diverse families)		
I understand how institutional contexts have impacted on the film including Sarah Polley as a female film-maker and background as a feature film-maker and the impact both in terms of low budget but creative freedom coming from the NFB		
<b>Area 8 Key Debates: The Significance of Digital Technology in Film</b>		
I understand the impact digital technology has had on film-making and can apply its use to <i>Stories We Tell</i>		
I can apply the arguments that digital technology has had a limited impact on film-making and that analogue film can still be incredibly powerful or significant		
<b>Area 9 Film-maker's Theories</b>		
I understand and can apply the ways that <i>Stories We Tell</i> embodies particular aspects of the work of Michael Moore		
I understand and can apply the way that <i>Stories We Tell</i> challenges particular aspects of the work of Michael Moore		
I understand and can apply the ways that <i>Stories We Tell</i> embodies particular aspects of the work of Kim Longinotto		
I understand and can apply the way that <i>Stories We Tell</i> challenges particular aspects of the work of Kim Longinotto		

## Component 2 - Section C (Film Movements – Silent Cinema)

German Expressionism: Sunrise (Murnau, US, 1927)	Knowledge	Application
<b>Area 1 Key Elements of Film Form</b>		
<b>Cinematography, including lighting</b>		
I understand the principal elements of the chosen camera shots.		
I understand the creative use of cinematography throughout the film.		
I understand how the film uses cinematography to convey messages and values.		
I understand how the film conveys an indication of an auteur approach and film aesthetic through its use of cinematography		
<b>Mise-en-scene</b>		
I understand the principal elements of the chosen mise-en-scene.		
I understand the creative use of mise-en-scene throughout the film.		
I understand how the film uses mise-en-scene to convey messages and values.		
I understand how the film conveys an indication of an auteur approach and film aesthetic through its use of mise-en-scene		
<b>Editing</b>		
I understand the principal elements of the chosen editing techniques.		
I understand the creative use of editing throughout the film.		
I understand how the film uses its editing to convey messages and values.		
I understand how the film conveys an indication of an auteur approach and film aesthetic through its use of editing techniques.		
<b>Sound</b>		
I understand the principal elements of the chosen sound techniques.		
I understand the creative use of sound throughout the film.		
I understand how the film uses its sound to convey messages and values.		
I understand how the film conveys an indication of an auteur approach and film aesthetic through its use of sound techniques.		
<b>Performance</b>		
I understand the principal elements of the performance.		
I understand how performance can be used as a creative collaboration.		
I understand how film uses its editing to convey messages and values.		
I understand how the film conveys an indication of an auteur approach and film aesthetic through its use of editing techniques.		
<b>Area 2 Meaning and Response</b>		
I can understand how film creates meaning and generates response through cinematography, mise-en-scene, editing, sound and performance (including staging and direction)		
I understand 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 understand the role of mise-en-scene, cinematography including lighting, composition and framing in creating aesthetics effects in the key scenes.		
I understand the role of music and editing in conjunction with the above in creating aesthetic effects		
I understand the significance of the aesthetic dimension in film including the political conflict between spectacle and the drive towards narrative resolution in film.		
I understand the aesthetic quality of this film and the concept of film aesthetics.		
I can, when discussing film aesthetics, approach critically, including the relationship between film aesthetics and the auteur as well as film aesthetic and ideology.		
<b>Area 3 Key Contexts</b>		
Social, Cultural, Political Contexts (either current or historical)		
I understand the social factors surrounding a film's production such as debates about ethnicity or gender		

I understand the cultural factors surrounding a film's production such as a significant film or artistic movement		
I understand 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 understand the relevant institutional aspects of a film's production		
I understand the key features of the production process including financial and technological opportunities and constraints.		
<b>Area 8 Critical Debates</b>		
I understand how German Expressionism filmmaking goes against realist cinema.		
I can identify the opposition between the realist and expressive.		

## Component 2: Section D (Experimental Cinema)

Cleo from 5 to 7	Knowledge	Application
<b>Area 1 Key Elements of Film Form</b>		
Cinematography, including lighting		
I can critically engage with whether the cinematography is experimental or standard in the key sequences		
Mise-en-scene		
I understand the creative use of mise-en-scene throughout the film as well as how it conveys realism		
Editing		
I understand the principal elements of the chosen editing techniques and can debate whether they are experimental		
Sound		
I understand the principal elements of the chosen sound techniques and can debate whether its use is experimental		
Performance		
I understand the principal elements of the performance and can debate whether it is experimental		
<b>Area 2 Meaning and Response</b>		
I can understand how film creates meaning and generates response in terms of representation of gender		
I can understand how film creates meaning and generates response in terms of representation of age		
I can understand how film creates meaning and generates response in terms of representation of ethnicity		
I can, when discussing film aesthetics, approach critically, including the relationship between film aesthetics and the auteur as well as film aesthetic and ideology.		
<b>Area 3 Key Contexts</b>		
I understand the social factors surrounding a film's production such as debates about ethnicity or gender		
I understand the cultural factors surrounding a film's production such as a significant film or artistic movement		
I understand the relevant institutional aspects of a film's production, including the director		
I understand the key features of the production process including financial and technological opportunities and constraints.		
<b>Area 8 Narrative</b>		
I understand elements of the narrative that could be perceived as being mainstream		
I understand elements of the narrative that could be perceived as being experimental		
<b>Area 7 Auteur</b>		
I understand and can apply how auteurs determine the look and style of a film in relation to the approach to film production in the French New Wave		
I can understand and apply how auteurs, through the imprint of their 'signature' features, can make a significant impact on a film's messages and values		