



## Teacher notes

### Introduction to film

This part of the resource is designed to encourage students to think of film as an industry. Teachers may like to begin with the **Questions to start** which will hopefully engender discussion of this key area and allow students to bring their own experience or inexperience to the topic.

The **Box office task** could be used as a follow up to this opener. Here students will look at what films are most successful financially.

The **Ted Talk Task** gives an audio visual introduction to how films are financed in Hollywood. Leading from this the **Letter to a Film Maker** task introduces the British film industry via a couple of articles. The 'letter writing' task is a more creative way of formalising and engaging with any notes and understandings gleaned so far.

From this the resource will go deeper into the modes of distribution. The first task is for students to complete the **Distribution Research Task** (please use the **Universal Exemplar** to demonstrate). A similar task could be employed for the **Distribution Film Festival Research**. As a plenary, students should complete the **Distribution Acquisition task**. Please note that this task specifies the trailer for Don't Knock Twice, but this can be substituted for the Welsh film that you are studying if you so wish. Throughout the resource you will find similar specifications which you may, of course, decide to swap for your own chosen texts. However, in the interests of providing an overview and variety for students you may feel that you want to use the films that have already been chosen for each task.

Following the industry related task, students should be ready to concentrate on the industry in Wales. **The Welsh Film Industry Task (1,2)** encourages students to work in groups to gain an impression of funding in Wales.

Hopefully, the **Role Play Task Based on Production** will provide a summation of this module. The plot lines alluded to are, of course, all based on the films suggested for study.

### Genre

The module on genre begins with the **Genre theory task**. You may feel that you want to use one of the specific '**Genre within**' montages (of which there are one for each of the studied genre; horror, teen, Sci-fi and Thriller) to support understanding.



Students can then use the '**Introduction to**' sheets (Horror, Sci-fi, Teen and Thriller) which are multimedia and suggest various opportunities for tasks.

As a final creative task, students may complete the **Genre Hybridity task** as a way of instigating their understandings so far.

## The Films

For each film, there is a **factfile** which includes detail on the text and entails certain tasks based on reviews of the film and at least one interview with a relevant film maker. There are also **screengrabs** from each film that will come into play with the comparison tasks. These should be used as introductions to the texts- at least **one** film should be watched before embarking on the media language module. You may find that holding back the partner text until after that module may be beneficial.

## Media Language

To begin this module, students could start by looking at Barthes and applying their consequent understandings to their texts. The theorist is introduced through the task sheets **Semiology 1**, **Symbols Task 2** and **Semiology Table Task**.

The **Screenplay Task** should hopefully introduce screenplay formats, and the **adapted screenplay task** which follows is a task that is designed to allow students access to how media language may be used to realise pre-production artefacts.

Both the **Lighting** and **Sound** Tasks are developments of the lessons mentioned above. By now, students should have begun watching at least one of the films. The tasks from now on, are dependent upon students having seen at least part of the chosen films.

Narrative is introduced through a sequencing task (**Narrative**) based on the Three Little Pigs. Although students may wonder why such a rudimentary story is used, the principle here is that all stories tend towards following repeated structures. Narrative theory is introduced in **narrative 2**, which brings Todorov to the module. Students can use the **narrative table** to apply their understandings to their film's marketing.

The **Media Language task 2** and **Media Language Table** are an application of the above to the chosen texts.



Teacher bonus! You may find an afternoon reading through the digital archives of American Cinematographer magazine useful in appreciating the use of media language in films. Here, for example, is an article on *The Village* which may prove useful to those studying it <https://goo.gl/kC0VCZ>

## Audience

Students could be introduced to the idea of audience responses with the **Looking at posters** resource.

Then, **Reception Theory 1 -3** focus on key theorist Stuart Hall. This can be consolidated by looking at **Reception Reviews** which demonstrate how a reading of a film can differ according to certain contexts.

You may wish to use the **Feminist Readings** resource as a way of engaging students further on this topic. However, please note that none of the theorists mentioned here are specified for study by the WJEC, they are used here simply as an aid to support the concept of polysemic meaning. Again, the task mentions horror but this may be adapted as all films suggested have significant female roles.

Students may then look at **Regulation Film** and the classification system. There are references to each case study here, although teachers may want to exercise their own regulation here judging by the adult nature of several of the texts.

## Tasks that compare the films

For each film pairing, there is a specific task that compares scenes from each text in terms of audience positioning/media language/genre.