New GCSE

Specification Guidance
Moving Image Arts

This is specification guidance which
supports the teaching and learning of the
Moving Image Arts specification

GCSE Moving Image Arts Specification Guidance

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Introduction

CCEA has developed new GCSE specifications for first teaching from September 2009. This introductory guidance material has been designed to support you in introducing the new Moving Image Arts specification.

This guidance includes some initial suggestions for organising and supporting students' learning activities. However, it is mainly intended to assist you in developing your own scheme of work and should not be considered either as prescriptive or exhaustive. It is also intended that this guidance will be supplemented over time by the provision of additional guidance through the Moving Image Arts microsite, including ideas for lesson plans, exercises and activities contributed and shared by teachers as they deliver the specification.

Please remember that assessment is based on the specification which details the knowledge, understanding and skills that students need to acquire during the course. This guidance document should therefore be used in conjunction with the course specification.

The section dedicated to setting up your department has been included to help you ensure that you have the resources and equipment necessary to deliver the course. Published resources and web references included in this guidance document have been checked and were correct at the time of writing. You should check with publishers and websites for the latest versions and updates. Likewise, equipment costings listed in this document are approximate and will vary. CCEA accepts no responsibility for the content of third party publications or websites referred to in this guidance.

A Microsoft Word version of this specification guidance is available on the Moving Image Arts microsite which is located on the CCEA website (www.ccea.org.uk/movingimagearts). You will be able to use it as a foundation for developing your own scheme of work which can be tailored specifically to your teaching and learning environment and the particular needs of your students.

I hope you find this support useful in your teaching and I look forward to working with you.

Best Wishes

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CCEA Specification Guidance: GCSE Moving Image Arts

Setting Up Your Department

Setting Up Your Department

The following sections detail the main issues to consider when introducing Moving Image Arts to your GCSE curriculum. These sections include the minimum resource requirements for effective learning and teaching of the subject and some recommendations regarding sources of additional training and support. In relation to the following resource requirements, it would be unreasonable to expect a teacher or department to offer this course if these criteria were not met.

1   Time in the Timetable

Moving Image Arts at GCSE requires a **minimum of 2 hours** of timetabled teaching time per week. Due to the nature of the course and the considerable coursework units, where possible, double periods are preferred as these allow students extended time for the practical elements of the course and will be extremely beneficial in the latter stages of the course when they are trying to complete their final films.

2   Numbers of Students

In the first year it is advisable to keep class sizes small. We recommend a **maximum class size of 15 students**. This will allow adequate contact time to ensure that the steep learning curve, particularly in the first term, does not become a problem. Keeping numbers low will also allow the teacher time to develop their own skills in relation to the practical and technical side of the course.

3   Departments with more than one teacher

More than one teacher can teach Moving Image Arts. Many centres split the course into theory and practice and allocate teaching time accordingly. This can work well for new centres as it divides the workload and teachers feel more comfortable with a specific part of the course to teach. It is more difficult to equally share a class as conflicting opinions about a student's work often causes unnecessary confusion and stress for both students and teacher.

4   Rooms

A suitable room with audiovisual equipment is necessary. This can be a TV and DVD player set-up or a room with projector and sound provision. The latter solution is the preferred option especially with larger class sizes.

To complete the coursework units, candidates will need prolonged access to appropriate hardware and software. For this reason it is difficult to teach Moving Image Art in a dedicated IT room. Stand alone machines in a location in or near the Moving Image Arts classroom is a much better solution.

5   Equipment

The equipment requirements for Moving Image Arts GCSE fall into the following categories*:

- Computer Hardware;
- Computer Software;
- Camera Equipment;
- Lighting;
- Sound; and
- Additional Equipment.

* **When calculating how much equipment you will need for teaching, you should allow for the following allocation ratio:**
1 x Digital Video Camera Kit and 1 x Computer (for editing and post-production work) per 2 candidates.

Computer Hardware

Note: The C2K networked computers are **not** suitable for video editing on a Moving Image Arts GCSE course. For video editing applications to work properly, they need to write directly to the hard drive, which is not possible on these networked machines. To connect a DV video camera you also need a 'Firewire' or 'iLink' connection, which the C2K machines do not have, and at present, there is no software available from C2K for editing DV quality video. Therefore you must either have stand-alone PCs or Macs.

Apple Macintosh Specifications

- Intel Processor running at 1Ghz or higher

- 17" or greater display

- 80GB Hard Drive (though much higher is recommended as DV video uses 3.6MB per second, 12.9GB per hour)

- 512MB Memory (though 1GB is recommended as the more you have, the faster your software will run)

- Stereo Speakers (all but the MacPros have this as standard)

- DVD burner or Super Drive

- All Macs have built-in Firewire

- USB 2 support

- Headphones (one set per student – with headphone splitter adapters if conducting pair work)

Windows PC Specifications

- Intel or AMD Athlon Processor running at 1.5Ghz or higher

- 17" or greater display

- Independent 64MB or higher Graphics Card (do not use machines with shared ram graphics cards)

- 80GB Hard Drive (though much higher is recommended as DV video uses 3.6MB per second, 12.9GB per hour)

- 512MB Memory (though 1GB is recommended as the more you have, the faster your software will run)

- Stereo Speakers

- DVD burner

- Firewire or iLink support (you will have to ask for this on most PCs and it will be an extra cost)

- USB 2 support

- Headphones (one set per student – with headphone splitter adapters if conducting pair work)

Computer Software

The following lists recommend software applications you will need for your editing and post-production work including some file conversion software options for exporting, transferring and compressing audio visual files into different formats. The basic software list constitutes the minimum requirement for the course but some optional more advanced software possibilities have also been suggested.

Apple Macintosh

Basic Software:

- iMovie (free with every Mac) for basic editing

- Garageband (free with every Mac) for creating soundtracks

- Quicktime Pro for converting video files and saving video in many different formats

- Word Processing Software (Microsoft Word) or similar

More Specialist/Advanced Software:

- Final Cut Express or Final Cut Pro for advanced editing, blue screen and compositing

- Photoshop or similar for titles, graphics and animation work

- iStopmotion for stop motion animation (£22)

- Adobe Flash or Adobe After Effects for 2D Key Frame animation

Windows PC

Basic Software:

- Adobe Premiere Elements (£45) for basic editing. You should **not** use Movie Maker as this software compresses the video, degrading the quality.

- Movie Factory 4 (£20) for creating DVDs

- Cakewalk Kinetic (£45) for creating soundtracks

- Quick Time Pro for converting video files and saving video in many different formats

- Word Processing Software (Microsoft Word) or similar

More Specialist/Advanced Software:

- Adobe Premiere Pro or Avid Liquid for advanced editing, blue screen and compositing

- Photoshop or similar for titles, graphics and animation work

- Animator DV for stop motion animation (£112)

- Adobe Flash or Adobe After Effects for 2D Key Frame animation

Camera Equipment

The following lists suggest Digital Video Camera equipment options from the most basic range to those of a professional standard. The basic camera list constitutes the minimum requirement for the course but the medium range would be most recommended. The professional standard equipment listed below is entirely optional and not necessary at GCSE level. It may, however, be a valuable investment for those centres interested in ultimately introducing the A-level course.

Basic Camera Specification:

- Mini DV (at present, this is the most cost effective way to store the video in its original full quality format)

- Firewire IN and OUT (to save films back onto DV tape)

- Built-in Stereo Microphone

These types of camera are now available for around £155.

Medium Camera Specification:

- HD Camcorders that record to SD Media

- Built-in Stereo Microphone

- Additional capacity to connect external microphones

- Manual Focus and Zoom

Cameras like these are now available for around £500.

In addition to the Digital Video Camera itself, it is essential that you also purchase one **tripod** per camera. Tripods, like cameras, also come in a number of different price ranges and at different standards. A basic tripod (e.g. from Hama) can cost around £50. A more advanced, professional standard tripod (e.g. from Manfrotto) can cost from £100 to £300 or more.

Whilst understandably considering cost effectiveness when purchasing tripods, it is nonetheless important also to ensure that the tripods you buy are not too flimsy or light-weight. In a classroom environment lightweight tripods are easily knocked over and broken, which will inevitably put your Digital Video Cameras at greater risk. Similarly, it would be unwise to purchase tripods which are simply too bulky or heavy to be easily manoeuvred by students.

Lighting

Lighting is an area, which needs to be considered, however, expensive lighting is not required. Creative use can be made of spot lights, torches, table lamps, building site lights on tripods (these are a very cost effective alternative to the very expensive professional Red Head or Liliput production lights) and even candles, streetlamps and car headlights.

Sound

Sound is another important area that is often overlooked in productions, but again, creative use can be made of what is available.

It is extremely useful to have good quality 'shotgun' style microphones with long cables, which can be attached to fishing poles or even broom handles to use as boom mics. Expect to pay upwards of £60 for these. Another solution is to use cheap tie mics connected to MP3 recorders and then synchronise the audio with the video in post-production. Though a best practice filmmaking technique anyway, it is particularly advisable to use a clapperboard if you are not recording the audio and video on the same device (for reference purposes during post-production).

Additional Equipment

- A large TV or Projector (for whole class viewings)

- A DVD Player

- A Digital Sound Recorder – These devices record sound onto a hard drive and are very useful for recording narration, additional voices and sounds that are not on camera.

- Additional External Firewire or USB2 Hard Drives – These are an essential way to increase the size and flexibity of your storage options in the classroom. Drives cost around £100 for 250GB of storage. You should try to source the faster 7200rpm drives, again to save you and your students time when transferring footage.

- Scanner – for scanning paper-based coursework for digital submission during moderation.

6 Training

Training for yourself and your teaching colleagues, including IT Technicians is available throughout the year from our partners at Northern Ireland's three Creative Learning Centres; the Nerve Centre (Derry/Londonderry), Studio ON (Belfast) and the AMMA Centre (Armagh).

The centres collectively run an annual programme of professional development courses including opportunities for skills development tailored very specifically to the needs of both new and existing Moving Image Arts teachers.

The Nerve Centre
7-8 Magazine Street
Derry/Londonderry
BT48 6HJ
02871 260562
www.nerve-centre.org.uk

Studio ON
2 School Road
Crossnacreevy
Castlereagh
BT5 7UA
02890 449821
www.studio-on.org.uk

AMMA Centre
Market Street
Armagh
BT61 7BU
02837 512920
www.ammacentre.org

7   Additional Support

Moving Image Arts Microsite

The Moving Image Arts microsite will be an ongoing focal point for guidance and support. It is anticipated that the site will also begin to offer opportunities for teachers to share and contribute their own lesson and teaching ideas as delivery of the GCSE course progresses. This can and will include the opportunity for filmed case studies of best practice to be presented on the site, where an interest from teachers has been demonstrated.

The site will also provide a useful showcase opportunity for the best of students' film and animation work to be shown on an annual basis.

Other Support

Additional support will also be available throughout the year in the form of:

- Agreement trials
- Portfolio clinics
- Centre visits and E-mail/telephone support

Key contacts for support will be:
Ingrid Arthurs, Subject Officer: 02890 261200 Ext. 2398; iarthurs@ccea.org.uk
Nola McLarnon, Subject Support Officer: 02890 261200 Ext. 2235; nmclarnon@ccea.org.uk
David Bradley, Chief Examiner: movingimagearts@mac.com

Studying Film Language

Studying Film Language

There are two key moving image art forms which underpin this GCSE specification:

- **Film**, which refers to live action fictional narrative films; and
- **Animation**, which refers to rostrum, stop motion and computer-generated imagery (CGI) animated narrative films.

Study of the moving image on a Moving Image Arts GCSE course should be informed by an understanding of the following film language areas:

- Camera;
- Editing;
- Lighting;
- Sound; and
- Mise-en-Scène.

Camera

In film-making the camera is used to create the visual building blocks of a film sequence. These are known as 'shots'.

When using the camera to capture narrative action, a film-maker must make a number of creative and technical decisions. These fall within the following two key areas:

- Camera Framing; and
- Camera Movement.

Camera Framing

Camera framing refers to three key areas:

- Shot Type;
- Camera Positioning; and
- Camera Angle.

Shot Type

Types of shot refer to the positioning and distance between the camera and its subject. The main types of shot (with abbreviations added in brackets) include:

- Long Shot (LS);
- Medium Shot (MS);
- Medium Close-Up (MCU);
- Close-Up (CU); and
- Shot extremes including Extreme Close-Up (ECU) and Extreme Long Shot (ELS).

Camera Positioning

In addition to considering framing in terms of shot type, it is also important to consider shots in relation to their point-of-view and perspective within the scene. Where is the camera positioned? Point-of-view shots are very frequently employed in a variety of different types of film. In pre-production these too would be abbreviated to 'POV'.

Camera Angle

A final, important consideration in relation to camera framing is shot angle. Camera angle can play an important part in a film's narration strategy (providing an omniscient bird's eye view of events, for example). It can also contribute to characterisation (in increasing a sense of dominance or inferiority, for example). The two main types of angle are High Angle and Low Angle.

Camera Movement

The main types of camera movement that are used in film are:

- Panning;
- Tracking;
- Tilting;
- Crane; and
- Zooming.

Panning – a panning shot is where the camera turns horizontally on a vertical axis.

Tracking (also known as dollying) – a tracking shot is where the camera follows the action on a wheeled platform or moving along tracks laid for that purpose, often pulling backwards from a scene. In some cases, a crane is used to make it possible to move the camera vertically and horizontally at the same time.

Tilting – a tilt shot is where the camera is stationary and rotates on a vertical plane.

Crane – a crane shot is where the camera, mounted on a crane, moves around at a distance above ground level.

Zooming – a zoom shot is similar to a tracking shot in that it is possible to zoom in (giving the impression of moving forwards) and out (giving the impression of moving backwards). In the zoom, however, the camera itself remains still and so the effect is a little different. A zoom enlarges or decreases the size of its subject. This can increase or decrease the subject's degree of importance, for example.

Camera Speed

Film's ability to manipulate time is one of its most distinctive qualities. Slow and fast motion cinematography are achieved by varying the speed of the camera during filming. Directors can use camera speed for a variety of narrative purposes. Action movies will often employ slow motion to extend the feeling of terror or suspense in key scenes of high drama and emotion.

Editing

The two building blocks of filmmaking are the shot and the cut. Editing (also known as cutting) is the creative and technical process through which different camera shots are joined together to create a moving image sequence. In a film made according to the rules of the Classical Hollywood Style, the editing will be smooth and seamless with each sequence edited so as not to draw attention to the cutting pattern. The Classical Hollywood Style is also known as the "continuity style" because continuity editing creates a seamless style of storytelling where the story seems to be telling itself.

The pace and rhythm of editing plays a key role in determining the emotional tempo of a scene. A sequence with a smooth editing rhythm will have a very different feeling and tone from a slow-building scene which begins with a slow-editing pace and gradually gets quicker. This is a key technique for creating suspense in film.

Many contemporary films have a fast-cutting editing style, employing rapidly edited shots in the style of an MTV pop video. Alfred Hitchcock employed a radical editing style in the shower scene in *Psycho* (1960) creating shock and horror by cutting rapidly between medium shots and extreme close-ups.

Sometimes a director will choose not to use any editing within a sequence. A scene can be filmed in a single take, known as the long take.

Lighting

Lighting is central to cinematography and can have a number of functions in a film's narrative, for example, it can highlight a number of important characters or objects within a frame by drawing the audience's attention to them with the use of a bright light source. It can also create a range of atmospheric qualities in a scene, which can contribute to both characterisation and setting.

The cinematographer or DOP (Director of Photography) is the principal operator within the camera crew.

Three-Point Lighting

Classical Hollywood studio films provide excellent examples of three-point lighting – key, fill and back lights used in combination to light the subject. Three-point lighting is the most commonly used lighting scheme and it can enable us to understand how lighting affects one's perception of a character or a setting.

The key light is the main source of illumination, but if used alone will leave shadows. Another light is therefore required to fill in these areas of darkness and to soften the shadows the key light has cast. This has become known as the fill light, a secondary light source of slightly less intensity than the key light which is placed at eye level.

Yet even this combination of key and fill light must be supplemented further if a director is seeking to create a sense of depth. The third light source that provides the necessary depth is known as the back light, as it is placed above and behind the subject. Used on its own, the back light alone would create a silhouette of the subject. But the triple combination of key, fill and back lights, separates the subject from its environment and creates a feeling of depth.

Lighting techniques can be divided into high-key or low-key categories. A low-contrast ratio of key and fill light will result in an image of almost uniform brightness. This is termed high-key lighting. This is a standard, conventional lighting scheme employed in Hollywood genres such as the musical and the comedy.

A high-contrast ratio of key and fill light will result in low-key lighting, producing dark shadows and a night-time effect, faces will often be bleached white against a black background. Genres such as horror and film noir employ low-key lighting for its atmospheric shadows and intense contrast of light and darkness.

Cinematographers use light and shade to direct the audience's attention to a particular part of the frame. Lighting can often be used as a characteristic of the style of a whole film or over a number of scenes. The classic Hollywood film is usually characterised by a full lighting effect – high-key lighting. This approach to lighting was developed in the early days of the studio system to ensure that all of the money spent on, for example, creating the image and designing the set, could clearly be seen.

Sound

Sound (including music) is one of the most important aspects of filmmaking. There are two types of sound used in film – diagetic sound which originates within the world of the film (for example, dialogue or sounds such as footsteps, gunshots or a radio playing) and non-diagetic sound which the filmmaker adds to the soundtrack (such as a musical score or atmospheric sound effects).

In studying any film sequence, it is important to be able to identify these different types of sound and interpret their specific roles in generating mood and emotion in the scene. For example:

- The musical soundtrack. What kind of music is it? Loud and pumping as in many contemporary action films; slow and suspenseful as in most thrillers; or eerie and disturbing as in many horror films.
- Perhaps there is no music used, only naturalistic diagetic sounds (for example, from a busy street).
- Non-diagetic sound effects. Are there any strange sounds or noises on the soundtrack that seem to come from outside the world of the film? A loud bang or a scream? How do these sound effects affect the mood or atmosphere?
- Is there any dialogue or is the scene completely silent?

Mise-en-Scène

The meaning of this term of French origin (pronounced "meez-on-sen") is 'put into the scene' and was first used in theatre in the direction of stage plays.

When studying a film's Mise-en-Scène the key elements to look at are:

- Setting and Props;
- Costume, Hair and Make-Up; and
- Movement, Positioning and Performance.

Within the context of the Classical Hollywood Style, each of the above aspects must be considered in relation to its significance and function with regards to characterisation and narrative.

Setting and Props

Settings used in films are rarely just backgrounds but are integral to creating atmosphere and building narrative within a film. In some cases, a particular location or building can even be regarded as a character within the film itself. Famous examples of this feature in Stanley Kubrick's *2001: A Space Odyssey* (1968) and *Bladerunner* (1982).

Prop is a term given to objects which are seen and used within the world of a film (originally referring to the "properties" of characters). Props, like settings, also contribute significantly to characterisation and atmosphere but also form an integral part in the action of the film. Props can often play a very important role in the cause-effect logic of a film's narrative. They may also carry symbolic meaning.

An example of such symbolism might be the famous last dying word of Charles Foster Kane in *Citizen Kane* (1941) and what it refers to taken in the context of his great wealth of material possessions.

Costume and Make-Up

Costume and make-up play a large part in mise-en-scène because they can give you a very immediate sense not only of a character's personality but also of their status in the film and how they function within the world around them. They also give you an instant idea of what period a film is set in and the culture it is centred around.

Movement, Positioning and Performance

The positioning and movement of characters within a frame is also very significant for both characterisation and narrative within a film. A film-maker can successfully draw an audience's attention to an important character merely through placing them in the foreground of the frame. Likewise placing a moving body in a stationary background or vice versa has the same effect. Positioning can also be used to indicate relationships between people, for example, creating physical distance between two characters in a frame can indicate emotional distance that they might be experiencing at that point in the film.

Performance in film includes an actor's facial expressions, gestures and movements. With film's ability to create a close-up of an actor's face, for example, there is a much wider and subtler range of emotions and feelings that can be conveyed and expressed through the medium by means of performance. Eyes give particularly important signals when trying to read someone's expression. Likewise movement and the way in which actors hold and move their bodies show how they are thinking and feeling.

Teaching Film Language with the Five Set Films

Teaching Film Language with the Five Set Films

The set films for 2009-2011 are:

- *Bride of Frankenstein* (Director: James Whale, 1935)
- *Young Frankenstein* (Director: Mel Brooks, 1975)
- *Romeo and Juliet* (Director: Baz Luhrmann, 1996)
- *The Wrong Trousers* (Director: Nick Park, 1993)
- *A Close Shave* (Director: Nick Park, 1995)

It is encouraged that teachers employ the specification's five set films as a starting point for introducing their students to the course's core film language areas. Extracted scenes or clips from all five films can therefore be used to introduce students to the study of:

- Camera;
- Editing;
- Lighting;
- Sound; and
- Mise-en-Scène.

There are a number of different ways in which the set films might be used in class across a two year study period. One approach might introduce the study of *Bride of Frankenstein, The Wrong Trousers* and *A Close Shave* in Year 1 of the course, enabling students to gain an understanding of film language and the stylistic conventions of the Classical Hollywood narrative in both live action and animated cinema from the outset. A close study of *Romeo and Juliet* in Year 2 could then demonstrate how one of contemporary cinema's most daring visual stylists has employed more modern and self-referential filmmaking techniques to bring Shakespeare to a young and cine-literate audience. Exploring *Young Frankenstein* in year 2 would then also introduce an element of genre parody (see section on Teaching Genre with the Five Set Films).

Two suggested approaches for using a set text, in this case *The Wrong Trousers*, to teach film language to students are described below. The first approach lists examples of different film language elements as they appear at various points throughout the film. The second approach suggests a scene analysis-based approach, where one scene can be used to illustrate a variety of film language elements and areas. Further ideas for teaching film language in the classroom are explored in the Teaching Genre with the Five Set Texts and Genre: A Model of Study and Practice sections.

Teaching Film Language with *The Wrong Trousers*

Camera Framing

The film-makers use all of the standard shot sizes of the Classical Hollywood Style to frame the characters and make the story flow seamlessly:

(1'04")   – Long Shot (LS) of Gromit in the living room.

(1'10")   – Medium Shot (MS) of Gromit opening a letter.

(4'22")   – Medium Close-Up (MCU) of Gromit.

(4'25")   – Two-shot of Wallace and Gromit framed in Long Shot with the mechanical trousers.

(4'34")   – Close-Up of Wallace's hand as he presses the buttons to programme the trousers.

(5'04")   – Medium Shot (MS) of Wallace at the table.

(8'18")   – Close-Up (CU) of an angry Gromit.

(15'10")   – Extreme Close-Up (ECU) of Gromit's eyes as he spies on the Penguin.

(00'47")   – High-angle shot of Wallace sleeping in bed.

(8'29")   – Low-angle shot of the house with the camera tilted on its axis

(14'45")   – Long Shot of Gromit spying on the Penguin. In the foreground, Gromit is out of focus while the Penguin, in the background, is in sharp focus. By (14'47") the shot has shifted focus between the two characters.

There are many examples of the use of the Point-of-View shot (POV) in *The Wrong Trousers*. The opening sequence marks the first use of POV, a technique that will be often used by the animator to place us within the perspective of both Gromit and the Penguin at key points in the story. At (6'00") the director employs the first POV shot of the Penguin from Gromit's perspective. Moments later at (6'19") we see a moving POV shot of Gromit's bedroom door from the Penguin's point of view.

The technique is used in many scenes to show us events from the point of view of Gromit and to create identification between the audience and the intelligent dog who solves the mystery of the Penguin's true identity, e.g. the POV of Gromit as he suddenly spots the Penguin (13'01").

In one of the most memorable scenes in the film, Nick Park employs the cinematic techniques of Alfred Hitchcock to great effect, putting us in the POV of Gromit as he follows the Penguin and attempts to remain undetected.

This entire scene is based around the act of watching. It begins with a well placed POV shot from behind the newspaper. From the moment that Gromit spots his adversary passing the window, the intelligent dog takes on the role of amateur detective. Suspense is generated through a combination of low-key lighting, slow camera movement, a foreboding musical score and the extensive use of the POV shot at (14'16", 14'35", 15'06" and 15'40" – 57").

(16'50") – POV shot of Gromit watching the Penguin from under the bed clothes.

Camera Movement

(7'46"-7'49")   – A downward panning shot from the POV of the Penguin as he watches Gromit.

The most common camera movement in *The Wrong Trousers* is tracking. Here are several examples.

(7'51"-7'55")   – A forward-tracking camera movement framing the Penguin in Medium Close-Up (MCU).

(11'00")   – A forward-tracking camera movement framing the Penguin at the window.

(11'17"-11'20") – A backward-tracking camera movement from a low-angle camera position.

(13'52")   – A forward-tracking camera movement that changes focus from Wallace to the Penguin.

In the sequence where Gromit discovers that the Penguin has gained control of the mechanical trousers, the director uses both tracking and zooming camera movements to heighten the drama and suspense (13'02" – 13'22").

When Gromit first spots the Penguin hidden behind the fence, a forward tracking camera moves at a quick pace towards the Penguin from Gromit's POV (13'02"). The camera tracks horizontally as Gromit moves behind the pipes and bricks. The camera zooms quickly into a close-up (CU) of the Penguin operating the controls, again from Gromit's POV (13'17").

Editing

The pattern of continuity editing in *The Wrong Trousers* moves the story forward seamlessly. The pace of editing is slow and unobtrusive, the tempo increasing only when the director wishes to heighten the dramatic tension and suspense. A more fast-paced editing style is employed for two of the film's set-pieces – the museum heist and the dramatic train chase at the end of the film.

The Heist:
As the sleeping Wallace approaches the first light beam (20'30"), the scene cuts back and forth between Wallace, the Penguin outside the window, the infra-red light beam and a close-up of the Penguin's hands operating the controls. The speed of the inter-cutting increases as the Penguin attempts to grab hold of the jewel, the quickest cut coming at the moment of maximum tension, when the Penguin has to manoeuvre the crane to catch the jewel before it falls.

The Train Chase: (24'16" – 26'20")
At just over two minutes duration, this is the fastest moving scene in the film and it relies almost entirely on editing to generate the necessary thrills, tension and spectacle to bring the story to an exciting and satisfying climax. The editing pattern generates a real sense of speed by inter-cutting between the Penguin, Gromit and Wallace. Dramatic tension is constantly increased by a series of quick POV shots of the speeding train from those onboard as it threatens to collide with a wall or run out of track. The pace of the editing matches Gromit's frantic attempts to lay more track. The final sequence of rapid cross-cutting between the Penguin flying through the air, Wallace with his arms out to catch the villain and Gromit running out of track is a triumph of editing.

Lighting

High-key lighting is used in many of the interior scenes at the beginning of the film and the scene with Gromit in the park. Three-point lighting enables the director to show the bright, colourful world that Wallace and Gromit inhabit before the arrival of the Penguin and the warmth and friendship between them.

The lighting used in the opening title sequence to *The Wrong Trousers* is low-key lighting. The frame is dominated (00'17") by the menacing shadow of the mechanical trousers. Combined with the tracking camera, tilted at a low angle and the dramatic music as the title appears on screen (00'22"), the low-key lighting creates a feeling of threat and danger – is this a horror film we are about to see?

Low-key lighting is used throughout the film, often in combination with camera movement and a dramatic musical score to evoke a sense of threat and danger. For example, the scene with the Penguin at the window (11'00") and the Penguin with the cordless drill (11'19").

In the scene where Gromit spies on the Penguin (commencing at 14'11"), the director employs low-key lighting to give the alleyway a threatening and menacing atmosphere, making it clear to us that Gromit is entering a dangerous place. The Penguin's heavy shadow associates him with this dark space. This is the underworld where he plans to commit crime.

Sound

Diagetic sounds in the film include the motorised sound of the mechanical trousers, the thunder and rain, the heavy footsteps as Wallace enters the museum, the speeding train and the gunshots. The musical soundtrack is one of the most important ways in which Nick Park conveys story and character information. In the opening title sequence the two contrasting styles of music are first heard – the sound of a traditional Northern English brass band that is associated with Wallace is drowned out by loud and dramatic music that we will come to associate with the Penguin.

(5'47") marks the first occurrence of the foreboding music that will be frequently heard when the Penguin is onscreen. The character has not yet appeared to us. At this point we can only hear Wallace greeting the Penguin and welcoming him into his home. Yet already we have a sense of a sinister presence entering the story.

This music is the strongest indicator of the Penguin's character that the animator will employ in the film, until his true identity as Feathers McGraw is revealed. We associate this music with the thriller genre so the effect is to generate immediate suspicion.

(11'00") – The ominous notes on the soundtrack and the diagetic crashing sound of thunder and lightning combine with the low-key lighting and forward tracking camera movement to create a very real sense of menace.

(13'53") – As soon as the tracking camera movement ends with the Penguin in sharp focus, the mysterious and unsettling music begins once again, signalling to the audience that the Penguin is up to something.

Throughout the sequence in which Gromit spies on the Penguin, a mood of anxiety and suspense is maintained by the ominous music on the soundtrack which gradually rises in pitch and punctuates the action with several mini-crescendos. Combined with the extensive use of POV, the music draws us into the emotional state of Gromit as he hides from the Penguin and fears that he might be caught.

Mise-en-Scène

Wallace is the only character who speaks in *The Wrong Trousers*. Like silent movie actors, neither Gromit nor the Penguin can speak so the animators use elements of the mise-en-scène to convey their individual personalities and character traits. Character is conveyed through physical gesture, facial expression, body language and by the deeply expressive faces, eyes and, in Gromit's case, ears. The Penguin has prying eyes and a silent stare that unnerves Gromit.

We also learn about each character in *The Wrong Trousers* by their actions and interests. Wallace is the inventor of a number of mechanical gadgets to make household chores, like making breakfast, easier. We can tell that Gromit is a highly intelligent and curious dog by the fact that he reads newspapers and

classic works of literature such as *The Republic* as well as watching television and knitting. The patterned wallpaper and quaint, old-fashioned furniture in the home of Wallace and Gromit and bright, colourful objects such as the yellow cups and the pink toaster also convey a sense of the warm, cosy, domestic existence that the pair share prior to the arrival of the Penguin.

Analysis of a Scene with *The Wrong Trousers*

The First Appearance of the Mechanical Trousers: (3'53" – 4'07")
This sequence can be used to illustrate how all elements of film language are used in a single scene - camera, editing, lighting, sound and mise-en-scène.

Camera

This sequence employs a range of different camera shots (camera framing) as well as camera movement to generate fear and suspense.

Camera framing of the mechanical trousers begins with an extreme low angle close-up. As the mechanical legs walk forward, the camera tracks backward moving from close-up to medium shot.

The extreme low-angle camera framing throughout the shot emphasizes the frightening size of the trousers and puts us in Gromit's shoes. We share Gromit's point of view and sense his growing fear and helplessness as the trousers tower over the small dog.

The backward tracking camera creates a sense of entrapment, conveying a powerful feeling of the trousers closing in on Gromit.

Gromit is framed tightly against the wall, from a low-angle position. The tracking camera movement towards Gromit matches the movement of the mechanical trousers. Like the trousers, the camera closes in on Gromit, trapping him against the wall. As it advances towards Gromit, moving from a medium shot into a close-up of his head, the camera spins on its axis. This heightens the sense of panic and fear.

The forward-tracking camera movement ends on an extreme low-angle of Gromit as he slides down the wall. The off-centre framing of Gromit conveys the sense of the mechanical trousers bearing down upon him.

Lighting

The sequence employs low-key lighting and heavy use of shadows. The shadows cast by the mechanical trousers make it appear menacing. The deep shadows cast by Gromit on the wall behind him create an atmosphere of fear. The dark shadows are ominous and we have the feeling that Gromit is trapped in the corner with no way out.

Mise-en-Scène

The movement of the characters creates an atmosphere of menace and fear. The mechanical legs move like Frankenstein's monster, while Gromit is pressed against the wall, his eyes narrowing and his ears shaking with fear. We have the impression that the mechanical legs are an unstoppable force, a robot that has gone out of control. Other aspects of the mise-en-scène play against the mood of fear and point towards the comedy of the film – the old-fashioned, faded wall paper with the pattern of pastel flowers and the bright blue paper that the mechanical trousers come gift wrapped in.

Sound and Music

The motorized sound made by the mechanical legs is frightening. The musical score begins with single, low, ominous bass notes that accompany the advance of the trousers. Higher pitched notes, conveying panic and alarm, are introduced when Gromit is pressed against the wall. These notes of panic, the loud and dramatic rises in volume intensify to a dramatic crescendo as the trousers close in on Gromit.

Editing

The editing technique employed is cross-cutting between the mechanical legs and Gromit. At the beginning of the sequence, the editing foregrounds the sinister presence of the monstrous legs. After a quick cut showing Gromit frantically attempting to get out of the way, the scene cuts back to show the relentless movement of the mechanical legs towards Gromit. The editing cuts quickly back and forth between monster and victim, but mid-way through the sequence, the focus shifts to Gromit's state of entrapment. By foregrounding the reaction shots of the terrified dog, the editing conveys a powerful sense of fear and panic.

Teaching Genre with the Five Set Films

Teaching Genre with the Five Set Films

The set films for 2009-2011 are:

- *Bride of Frankenstein* (1935) Dir. James Whale
- *Young Frankenstein* (1975) Dir. Mel Brooks
- *Romeo and Juliet* (1996) Dir. Baz Luhrmann
- *The Wrong Trousers* (1993) Dir. Nick Park
- *A Close Shave* (1995) Dir. Nick Park

The five set films collectively feature a wide range of genres, beginning with the Universal horror classic, *Bride of Frankenstein,* produced within the Hollywood Studio System in 1935.
Using the set films, teachers will ideally approach the teaching of the following film language areas as they function in relation to genre:

- Camera;
- Editing;
- Lighting;
- Sound; and
- Mise-en-Scène.

As with film language, the teaching of genre using the set texts can be organised in a variety of ways across the two year study period. One approach might commence students' genre study in year 1 with *Bride of Frankenstein*, illustrating the particular genre conventions of the horror film. Studying the *Bride of Frankenstein* in Year 1 of the course would enable students to gain an understanding of genre filmmaking in the classic period of Hollywood, and a comparison with *Young Frankenstein* in Year 2 of the course, for example, might provide a useful insight into the parodying of this classic genre by a more contemporary film-maker.

A number of ways in which the specification's set films can be explored and considered in relation to genre study are outlined below. Ideas for lesson activities and ways of linking this theoretical study to creative practice, are then explored in the Genre: A Model of Study and Practice section.

What are the criteria for classifying different genres?

Genre conventions are elements that allow us to recognise a film as being part of a genre, and help us to know what to expect from a film. A film can therefore draw upon **a range of genre elements**. It is important that students begin to look for and recognise the following elements and their genre-specific characteristics and attributes whilst studying films on this course:

- **Iconography** – genre films can be identified by key iconic images (such as the machine gun in the Gangster genre or period costumes in the Historical Drama);
- **Setting** – some genres have a distinct location or time period;

- **Narrative** – genre films employ specific story structures and narrative devices (such as showdowns in the Western genre, gun-fights in the Gangster genre or dance sequences in the Musical);
- **Characters** – some characters are often associated with particular genres and can attain the status of generic types;
- **Style** – genre films can be identified by specific visual techniques (for example, the use of low-key lighting and an ominous musical score to convey fear or threat in the Horror genre);
- **Theme** – genre films are often underpinned by 'universal themes'; and
- **Audience Response** – some genres have an identifiable target audience.

Genre Study

Bride of Frankenstein and the Horror Genre

Horror films explore the dark side of humanity, the forbidden, the strange and the uncanny. Horror films are designed to frighten and panic, cause dread and alarm, and to invoke our hidden worst fears, often in a terrifying, shocking twist and/or finale.

The Horror films produced in Hollywood by Universal Studios in the 1930s made the single greatest contribution to establishing the themes and popularity of the genre. Films such as *Dracula* (1931) and *Frankenstein* (1931), combined the visual style of early German silent horror films from the 1920s along with a deep understanding of popular narrative forms. The horror genre is forever associated with actors such as Boris Karloff and Bela Lugosi, and their portrayals of Frankenstein's Monster and Dracula are instantly recognized icons of the genre.

Audiences recognise a Horror film by a range of familiar characteristics; which include the following:

- **Iconography** – Christian imagery and symbols, haunted castles, graveyards and ruins;
- **Setting** – Transylvania, haunted houses and small town America;
- **Style** – Sequences of suspense, fright and terror (sometimes using the point-of-view shot to make us see through the eyes of the killer/monster);
- **Narrative** – Monsters terrorising communities, vampires preying upon the living, encounters with the supernatural, hauntings and possessions;
- **Characters** – Vampires, supernatural beings, demons, The Devil, ghosts, monsters, werewolves, zombies, psychotic killers, female victims and teenagers in peril;
- **Themes** – The struggle between good and evil (*Dracula*); the afterlife and Christian themes such as the meaning of religion; the evils of science and playing God (*Frankenstein*); civilisation versus superstition; the invasion of the body by supernatural forces; and
- **Audience Response** – Horror movies make a direct appeal to our emotions – the fear of and desire to be frightened, to be taken to the edge of our cinema seats. Horror movies have therefore been popular with adult audiences and have a particular appeal to young people.

Bride of Frankenstein was a successful sequel to Universal's original Frankenstein (1931) directed by James Whale. The sequel shares a similar storyline to the original (the attempt to bring the dead back to life), but Whale decided to introduce comic elements to the story.

The monster is portrayed as a sympathetic character, a lonely, hunted figure, desperate for love and companionship. The villain of the film is the strange and flamboyant Doctor Pretorius who raises a toast to 'a new world of gods and monsters'. Although *Bride of Frankenstein* contains scenes of genuine horror and fright, the film's status as a horror classic is largely down to the director's macabre sense of humour.

Bride of Frankenstein features several of the most iconic moments in the history of the horror genre, including the scenes with the blind hermit, where the monster smokes and drinks, and the dramatic appearance of the Bride, after the creation scene, with her wild hairstyle, bird-like movements and chilling scream.

We can identify many conventions of the horror genre in *Bride of Frankenstein*, which include the following:

- **Iconography** – Christian imagery and symbols, castles, graveyards and ruins;
- **Setting** – a European country with gothic architecture and forests;
- **Style** – stylish décor and lighting, an eerie musical score and unusual camera angles;
- **Narrative** – scientists bringing the dead back to life in order to create a mate for the Monster; scenes of horror alongside a narrative with moments of dark humour;
- **Characters** – monsters, mad scientists and lynch mobs;
- **Themes** – the evils of science and playing God; Christian themes such as the resurrection of the dead and the persecution by the mob of a character who seeks love and friendship; and
- **Audience Response** – a film now hailed as a horror masterpiece.

Setting, Iconography and Theme in *Bride of Frankenstein*

Exemplar Study Scene 1 – The Cemetery: (42'56" – 49'06")
This sequence features many conventions of the horror genre. The setting is a cemetery at night, cloaked with fog. It is a landscape of twisted trees, crooked crosses, leaning headstones and religious statues.

The key figures in the scene are the Monster, the mad scientist Doctor Pretorius and a young female, lying in her tomb. A lynch mob and two grave robbers also feature in the scene.

Inside the crypt, Doctor Pretorius uses a coffin as a table with objects such as a human skull and candles prominently displayed. This setting and iconography evoke a powerful sense of death and mortality. The main character in the scene has overcome death and Doctor Pretorius wants to give life to another of the dead.

The theme of the resurrection of the dead is given further emphasis in this scene by the strong presence of Christian iconography. Crosses and crucifixes can be seen throughout the graveyard and the crypt. The director creates a striking visual juxtaposition at (43'27"). On the left of the screen is the Monster, behind him on the right of the screen stands a statue of Christ on the Cross. Both figures have come back from the dead. One is God and one is a monster.

For **Exemplar Study Scenes 2-6** which focus in more detail on the director's use of **Style** in *Bride of Frankenstein*, see **Appendix 1**.

The Wrong Trousers and The Crime Genre

Crime films revolve around the sinister actions of criminals or gangsters, particularly bankrobbers, underworld figures, or ruthless hoodlums who operate outside the law.

The Wrong Trousers is a crime story and director Nick Park has drawn upon many of the conventions of the crime genre. In the DVD commentary, animator Steve Box, Nick Park's principal creative collaborator on the film, discusses one of the seminal influences on *The Wrong Trousers*. "One of the films we talked about a lot was *The Ladykillers* (1955). It had that sort of quite subtle humour and an emptiness that allowed you to get involved with the characters." *The Ladykillers* is a British crime comedy made by Ealing Studios in which two elderly ladies foil a criminal caper.

The influence of the crime genre can be seen in three of the film's central scenes:

Sequence 1 – Gromit Turns Detective: (13'51" – 17'02")
In this scene, Gromit uncovers the Penguin's criminal plot by following the Penguin as he organises the jewel heist. The two key figures of the crime genre are the criminal and the detective who solves the crime. Gromit assumes the role of the detective and solves the crime before it is even committed. At the beginning of the scene, Gromit comes across a wanted poster for a notorious criminal. By the end of the scene, the true identity of the new lodger has been revealed.

The scene is a gripping and comic suspense sequence, that draws upon the Point of View (POV) camera techniques used in Alfred Hitchcock thrillers such as *Rear Window* (1954) and *Vertigo* (1958) where a suspicious character is observed from afar by the hero of the film.

Sequence 2 – The Heist: (18'04" – 23'04")
The robbery or heist is the centre-piece of many crime films. It offers film-makers the opportunity to construct an elaborately worked out visual sequence showing how the robbery is committed. In the hands of a talented director, the heist offers enormous scope for generating suspense and keeping audiences on the edge of their seats.

Control of the mechanical trousers enables the Penguin to gain easy entry to the museum, but the security system presents a serious obstacle. In this sequence, suspense works on a number of different levels. The Penguin not only has to avoid touching the beams of infra-red light and triggering the alarm, he has to do this without waking up Wallace.

The Penguin's frantic attempts to get the mechanical trousers to walk this tightrope, sweat running down his brow, takes the scene to a high level of suspense. There is a key moment in many crime films where the criminal caper suddenly unravels, just as it looks as if it might succeed. This moment comes in *The Wrong Trousers* when the Penguin finally gets hold of the jewel. Suddenly it slips from his grasp, and true to the genre, the crime is foiled.

Sequence 3 – The Chase: (24'16" – 26'46")
The thrilling chase sequence aboard the toy train that concludes the film is another common convention of the crime and action genres. A desperate struggle aboard a train between the hero and the villain is a feature of several films by the director Alfred Hitchcock, for example, *North by Northwest* (1959) and *Shadow of a Doubt* (1943).

Nick Park reworks this convention into a scene of high comedy and suspense. As the train speeds along the tracks, Wallace and Gromit must contend with near collisions, the Penguin firing at them and the train threatening to go off the rails. Breathing new life into a genre convention means finding a new twist to a familiar tale. Nick Park's ingenious solution to the problem of the train running out of track (Gromit frantically lays new tracks) is a hilarious new twist on the genre.

Genre 'Hybrid' Study

In using genre, our objective is not to allocate films permanently to a fixed category. The definition of any genre is therefore never rigid, but rather to be understood as fluid, changing both over time and across cultures. There are many variables which contribute to this multi-faceted change including the ongoing development of new filmmaking practices and technologies and the transformation and development of audiences and their understanding of the film viewing process.

Genre 'hybrids' such as 'action comedies' have existed almost since the beginning of cinema. The dynamism of the concept is therefore one of its particular strengths as a critical tool.

Many contemporary films can be best described as 'hybrid' genre films, drawing upon a range of familiar conventions from different genres to create something new and original.

Elements of the genre hybrid can be explored through a close study of the set films *The Wrong Trousers*, *A Close Shave* and the modern remake of Shakespeare's *Romeo and Juliet*. Some useful extracts from these films which illustrate clear hybrid characteristics are described below.

Ardman Animation and The Hybrid Genre
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***The Wrong Trousers*: the Hybrid Genre:** (3'53" – 4'07")
This sequence of a pair of mechanical trousers running amok draws upon the conventions of the horror genre as well as science fiction. Robots and mechanical beings feature strongly in the science fiction genre. The menacing movements of the mechanical trousers are reminiscent of the Frankenstein monster and the ominous musical score evokes the atmosphere of a horror film.

***A Close Shave*: the Science Fiction Genre:** (25'18" – 27'20")
A Close Shave features several conventions of the Science Fiction genre, including the figure of the inventor Wallace and his many fantastic inventions. The revelation that Preston is a cyber-dog is a direct reference to the movie *The Terminator* (1984) which contains a final 'resurrection' scene where the machine comes back from the dead one more time to destroy the hero and heroine. The Terminator is finally crushed by heavy industrial machinery, an ending which has obviously inspired the makers of *A Close Shave*.

***A Close Shave*: the Action Movie Genre:** (20'00" – 24'24")
In his director's commentary, Nick Park mentions a wide range of influences on this fast-paced action scene, including Stephen Spielberg's first film, *Duel* (1971), the silent comedies of Buster Keaton, the children's film, *Chitty Chitty Bang Bang* (1968) and British World War 2 movies such as *633 Squadron* (1964).

The scene of Preston attempting to run Wallace and Gromit off the road in his speeding truck recalls several scenes from the movie *Duel* where the hero is pursued by a murderous truck diver.

The transformation of the motorcycle into a plane recalls the flying car from *Chitty Chitty Bang Bang*. Gromit attacks from the air like a fighter pilot and the stirring music that plays over these shots is directly reminiscent of that used in *633 Squadron*.

Romeo and Juliet: A Hybrid Genre Movie

Romeo and Juliet offers enormous scope for exploring the role of genre in contemporary cinema. Director, Baz Luhrmann, draws upon a wide range of genres, as well as other moving image mediums such as the music video, to reinvent Shakespeare for a modern audience.

Craig Pearce, co-screenwriter with Baz Luhrmann, explains on the DVD extras: "In fact what we've done is set Romeo and Juliet in the world of the movies…what that means is that none of it particularly adds up, chronologically. Some of it looks like it's from the seventies, and some of it looks like it's from the forties. Stylistically, it changes very dramatically echoing recognizable film genres. We've taken identifiable film styles so part of it looks like *Rebel Without A Cause* (1955), part of it looks like a Busby Berkeley musical and another part of it looks like a Clint Eastwood *Dirty Harry* (1971) picture. These film styles make up the world of Venice Beach. Audiences are familiar with these changes of style, looks or worlds at some level."

Romeo and Juliet and the Teen Genre: (9'35" – 13'04")
A key theme of *Romeo and Juliet* is the generation gap between the young lovers and their warring parents. This links the film to the Teen Movie genre of the 1950s when Hollywood studios released a series of films exploring the conflict between idealist teenagers and their parents (i.e. *Blackboard Jungle* (1955)*, The Wild One* (1953)). The most famous and influential of this genre of films is Nicholas Ray's classic *Rebel Without A Cause* (1955). James Dean played the role of troubled, angst-ridden teenager, Jim Stark, and became the archetype of rebellious youth.

The teen film archetype was a strong influence on director Baz Luhrmann as he conceived his version of Romeo, as he explains in the DVD extras: "In a way, he was the original rebel without a cause, the first James Dean. He is someone who is a young rebel in love with the idea of love itself". Leonardo DiCaprio's depiction of Romeo, wandering the beach to avoid his parents, can be seen to very much echo and replicate the characteristics of Dean's Jim Stark.

Romeo and Juliet and the Spaghetti Western: (5'26" – 5'58")
Director Baz Luhrmann updates the Renaissance world of chivalry and swordplay to the modern age by drawing upon one of cinema's most subversive and stylised genres – the Spaghetti Western.

Italian film director, Sergio Leone, is credited with inventing a radical new genre with his 'dollars' trilogy of the late 1960s including *A Fistful of Dollars* (1964) and *For A Few Dollars More* (1965) which both have a 15 certificate. In the trilogy Leone took the familiar elements of the American Western and refashioned the genre from a European perspective.

The Spaghetti Western employs an exaggerated visual style and soundtrack to push the conventions of the American Western to the extreme. In the dramatic gas station shoot-out, Baz Luhrmann borrows many of the stylistic features of the Spaghetti Western. Tybalt strolls onto the screen like a character from a Sergio Leone film. He adopts the persona of a mysterious gunslinger, striking a match and lighting a cigar. This is the archetype created by Clint Eastwood, in the role of 'the Man with No Name', in Leone's 'dollars' trilogy.

The climax to all three of Leone's Spaghetti Westerns is a tense, long drawn out gun duel between the main protagonists who stare at one another with squinting eyes. Leone employs extreme close-ups of the human face and an ambient soundtrack of chants and whistles, to stretch time and create an operatic spectacle.

***Romeo and Juliet* and the Crime Genre:** (1'08" – 1'53")

The opening scene of the film reveals a city spiralling out of control. The forces of law and order struggle to contain the violence and civil unrest that scars the urban landscape. The director employs the iconography of the crime genre to powerful effect – guns, police, police helicopters, gangsters, riot squads and fast cars. This nightmare vision of the American city has a long cinematic tradition. Recent examples include films such as *I, Robot (2004)* and *The Dark Knight (2008)*. The helicopter shots of the city and the close-up of the flames also recall the opening scene of the Vietnam war movie *Apocalypse Now* (1979).

Genre: A Model of Study and Practice

Genre: A Model of Study and Practice

Introduction

This Genre model is designed to give teachers some initial ideas of how they might be able to use genre as a stimulus and contextual framework for introducing students both to film language and to their own creative practice.

The idea is that this approach should be used alongside and in addition to students' study of the specification's set films, as explored in the previous sections. Use of this model is therefore based on the premise that students are already studying characteristics of genre through a given set film and/or that they have already conducted pure genre studies of earlier set films. Students will therefore already be familiar with the repertoire of key genre and film language elements.

This genre-based approach will serve a number of purposes:

- to extend students' study of the genre characteristics and/or references contained within their set texts through a brief exploration of the genres they represent or reference;
- to illustrate some of the stylistic characteristics of particular genres by looking at key narrative motifs in a small selection of representative film clips; and
- to use these key narrative motifs as a starting point for students' own creative and stylistic genre production and experimentation exercises.

This approach will focus on **Narrative** and **Style** in particular, giving students the opportunity to explore particular genre-specific narrative motifs and some of the stylistic conventions used in order to create them. However, the approach will also inevitably and usefully begin to extend students' knowledge of Settings, Characters and Themes within the genre.

It is recommended that teachers show their students a number of illustrative genre clips when using this particular approach in class. This pack lists a sample of suggested clips for both the Horror and Western genres. However, these are merely suggestions as teachers should ultimately select clips they feel are most appropriate, illustrative and interesting to them.

The key focus when viewing and discussing the clips in question should be on the use of Style and Film Language in order to achieve the desired narrative effect. In other words, the use of the following:

- Camera;
- Editing;
- Lighting;
- Sound; and
- Mise-en-Scène.

This focus on the tailored use of film language to express particular genre-specific narrative motifs will therefore be useful in a number of ways:

- it will help students to reinforce their knowledge of the key elements of film language whilst simultaneously helping to develop their awareness of the genre conventions in question;
- it will directly introduce different uses of film language to convey narrative or sequential story-telling; and

- it will provide a framework and stimulus for follow-on practical production exercises where students can experiment with the application of some of the stylistic narrative and genre-specific conventions they have been encountering on screen.

Exercise and Class Activity Models

Central to this genre approach is the intention to link students' viewing experiences with their creative work, uniting the theory and practice inherent in the requirements of the specification.

The teaching model encouraged here should therefore begin with theoretical, viewing and discussion-based exercises and progress into related production exercises and experiments. Suggested viewing and production exercise models that teachers might begin to use for this are listed below.

Viewing Exercises:

As described in the British Film Institute (BFI) Teaching Resource – *Moving Images in the Classroom* (Bazalgette, 2000) there are a number of interactive approaches which can be used when screening film clips and sequences in the classroom.

Ideally students will have a variety of opportunities to look at and discuss different aspects of film language both before and during their study of genre.

Film Language Activities:

Techniques suggested by the BFI for highlighting elements of film language when screening clips in the classroom could include: (Bazalgette, 2000: p8)

- **Freeze Frame** – this activity looks at camera, mise-en-scène and lighting. Use the pause button to help the class discuss each shot in a short moving image sequence. What can they see in the frame? How are the elements positioned in the frame? Where is the camera positioned? What is the camera angle? How is the camera moving at this point? How are lighting and colour used in the frame? How many shots are there in this sequence?

- **Sound and Image** – this technique explores the significance of sound and music in film. When screening a clip, cover the film screen and let students listen to the sound track of a short sequence. Ask them to describe what they can hear in the sequence. What type/genre of film is this, do they think? What content or style do they expect to see in the sequence? What is happening? Finally show the complete sequence and invite discussion about how sounds and images affect each other. Possible follow-up; try out different music with the same sequence, different sound effects or different voice over.

- **Spot the Shot** – this technique focuses on editing and sequencing within the film clip. After first viewing of a clip, ask students to guess the number of shots used. On second viewing, they should note changes in shot, location and sound. Finally on third viewing, ask them to look at how the shot transitions were created (e.g. cuts, mixes, fades). They should also consider the length of each shot – are they short (such as in a fast-cut sequence) or long, for example.

Group Work:

Screening clips can also include the simple exercise of putting students into groups and asking each group to consider and represent a specific aspect of film language when watching the set genre clips. Each group can then contribute their thoughts and responses about the specific element of film language that they have been asked to represent during a follow-on whole class discussion.

Genre Activities:

As an introductory technique, focusing on genre can be a useful way to engage students immediately on a level they are already familiar with and can enable them to contribute some of their existing film knowledge to the class.

Introducing genre can begin by simply thought showering students' ideas on different genres they already know about and listing what characteristics they already identify with these categories of film, e.g. characters, settings and types of music.

When watching examples of specific genres, it would therefore be useful to ask students if they have seen the techniques or conventions before. What experience do they already have of the genre in question?

Likewise, screening more than one example of a particular genre's narrative motif (e.g. a gun-fight in a Western as depicted in two different films) would be useful so that students can compare and contrast different stylistic approaches within the same genre category.

Production Exercises:

Experimental production work within any genre will ideally progress through a number of developmental stages as students become more familiar with the process of visual storytelling. The emphasis will therefore be on guiding students through the following steps:

- how to tell a brief story, story incident or story segment visually by juxtaposing still images sequentially;
- how to increase the potential of the storytelling process with the addition of sound and music;
- how to tell a brief story, story incident or story segment using a sequence of moving image shots (where the camera itself is static and unmoving, however);
- how to increase the potential of the storytelling process with the additional use of camera movement; and
- how to tell a complete story with a coherent narrative using both moving image and sound.

The suggested exercises below are also listed in an order that will help support students' gradual technical familiarisation and skills development. The emphasis will therefore be on helping students to acquire and develop the following skills:

- how to plan narrative sequences visually and select appropriate shots and angles (e.g. drawing a storyboard – a technique that should precede all narrative or sequential story-telling exercises);
- how to use first a digital stills camera and then a digital video camera with a tripod to capture appropriate shots (including additional and associated skills such as group work (agreeing roles and responsibilities during tasks), communication (e.g. directing the performance or actions of their peers onscreen), organisation (e.g. labeling tapes/logging shots/managing classroom space/access to other parts of the school for filming);
- how to use a basic digital software package such as Photostory to organise and present their visual story, progressing then to the use of a more advanced package (i.e. a basic digital editing software) to organize first their stills images and then their moving image footage into a coherent sequential narrative; and
- how to record and source sound and music appropriate to their visual story and then to organise and edit this soundtrack using the editing software, matching sound to image.

Exercise 1: Photostory

Students express a set genre narrative motif by creating between 6 and 10 photos (teachers can decide the exact limit) which they then import and arrange sequentially using digital photostory software. For this exercise, the main stylistic focus should be camera angles, shot composition and mise-en-scene. Using storyboard template sheets as preparation is crucial.

Exercise 2: Digital Story With Sound

Students import photos into an editing package and arrange them and rearrange them sequentially. They can then add appropriate music and sound effects and/or add voiceover. For this exercise, the main stylistic focus should be the atmospheric use of sound. Technically, it will also develop students' familiarity with the editing software, in preparation for work with the moving image.

Exercise 3(a): Shot Gathering Exercise (optional)

Working in pairs, students are tasked with capturing one example of each key shot type and angle. This will introduce students to the basic technique of framing, recording and logging shots, inserting, ejecting and labeling tapes and using a tripod.

Students should be given the chance to watch and evaluate the final outcomes, commenting on the value, purpose and effectiveness of the different shot types and comparing their work with that of their peers. They should also be encouraged to reflect on the challenges/difficulties/considerations they faced when capturing particular types of shot.

Technically this exercise is useful for students as a first hands-on experience with a film camera, though it could also be first used with a stills camera prior to or as part of their first Photostory exercise (see above). The exercise will ideally be preceded by opportunities in previous classes for students to view and study different types of shot (i.e. when looking at set text sequences or genre clips). The initial study and/or review of individual shot types can also be incorporated into the lesson itself by setting up one "live" camera to a projector, choosing one student to act as the subject on screen and using the camera to demonstrate the different sizes and angles of shots and how to frame them. This can be demonstrated to the whole class before they break off into pairs to capture their shots independently.

Though optional as a stand-alone exercise, if used, this would ideally be undertaken at an early stage in students' creative practice curriculum to encourage their familiarisation with the idea of hands-on and group-based work as being a regular classroom feature. Alternatively, it can easily be incorporated into a six shot or short film exercise, with the narrative of the piece already in mind.

Exercise 3(b): Moving Camera Exercise (optional)

The shot gathering exercise can be replicated or built on, when and where appropriate, with moving camera work. This will be an opportunity for students to experiment with the more technically challenging techniques of panning, tilting, zooming in and out and tracking (a porter's trolley can be used for this, for example). The exercise could also include some hand-held camera work. As with the shot gathering exercise, this is optional as a stand-alone activity and could otherwise be built in to any of the other more narrative-based exercises.

Exercise 4:   6 to 10 Shot Production Exercise

This exercise model will focus on key film language techniques (such as shot-reverse-shot or intercutting, for example) but with some element of narrative or sequential purpose. It will ideally follow study work of a given genre's narrative motifs, which should provide a stimulus or purpose for the exercise (see suggested production exercises for Horror and Western in the relevant sections below). These shooting exercises should include subsequent editing and, where useful or appropriate, the addition and manipulation of sound and/or music. It is important that these exercises are short and, though based on sequential storytelling, do not become bound by longer or more complex narrative ideas. The focus here should be on camera and editing technique. The exploration of a fuller narrative motif can be undertaken in the next exercise.

This exercise will be a useful practice model for students developing their own task work for Unit 1.

Exercise 5:   Short Film Production Exemplar Exercise

Consisting of up to 20 shots, this will be a pre-prepared short film project model, illustrative of key genre narrative motifs and stylistic conventions. It is an ideal opportunity for students to follow a set brief, using a given shot list and floor plan. This will also introduce students to the full spectrum of the film-making process from initial idea through to final narrative product.

An exemplar production model is provided for the Western and Horror genres in Appendices 1 and 2.

This exercise will be a useful practice model for students when developing their production work for Unit 2.

Genre Study and Practical Examples

This section lists possible clips for use when introducing the Horror and Western genres, in particular, and a list of sample production exercise possibilities tailored to each genre.

The Horror Genre

This model of Horror Genre viewing and practice aims to build on students' study of the set text *Bride of Frankenstein* with some additional examples and wider exploration of the Horror and Modern Horror* genres.

*The Modern Horror film can be defined as the body of films which brought new thematic and stylistic developments to the genre after 1968, including films such as Night of the Living Dead (1968) and Rosemary's Baby (1968) which made revolutionary use of modern settings and which shocked audiences with their profoundly unhappy endings. Horror films before that, with a few exceptions, e.g. Psycho (1960) are generally set in a gothic past, drawing on 19th century literature and folk traditions about the supernatural. These earlier films invariably end with the evil threat being vanquished and normality being restored. The set text Bride of Frankenstein is an example of the traditional Horror genre.

Studying Horror:

Sample narrative motifs that can be recommended for study of the Horror genre might be as follows:

- Appearance of Supernatural Creatures;
- Supernatural Incidents; and
- Sudden Scares and Attacks.

Each represents a way in which a sense of normality, safety and familiarity is first established and then overturned.

Students should already be encountering some of these motifs in their study of the *Bride of Frankenstein* set text. For example, the resurrection of Frankenstein's fiancée as the Bride is a good example of the appearance of a supernatural creature and normality being overturned. (This particular example was the main idea behind the exemplar short film production exercise 'Waking the Dead' described in Appendix 2).

A sample of clips from other Horror films is listed below. Care has been taken to select only clips from 15 certificate films**.

** An additional Horror motif, which has not been included here but which could also be explored in class, is that of the Stalk/Chase. It is difficult to find a good example of this within the Horror genre when 15 certificate films are the only source material. The short sequence depicting the beginning of the chase of Danny by his father in The Shining (1980) Dir. Stanley Kubrick, near the end of the film, does illustrate some interesting tracking, POV shots and shots of feet running. The use of sound is also very effective. There is no actual attack shown in the sequence depicting this initial stage of the chase (though as the chase progresses, it does begin to intercut with other scenes inside the hotel which would be inappropriate for an under-18 audience and will no doubt have informed the 18 certification). However, this initial sequence, from the point where Jack Nicholson's character, Danny's father, leaves the hotel and goes out into the snow and into the labyrinth in pursuit of his son, could potentially be used in the classroom by teachers wishing to introduce the chase/stalk motif into their students' practical work.

Appearance of Supernatural Creatures:

The Twilight Zone The Movie* (1983) **Dir: John Landis, Steven Spielberg,**
Joe Dante, George Miller

Chapter 2 – A motorist gets more than he bargains for when his passenger offers to show him
"something really scary".

Style: The style in this clip is very straightforward, going back and forth in close-ups between the two
main characters, with no dramatic music. In this case, timing and editing are key to the scary reveal at
the end of the scene.

Students should be encouraged to consider how and why the scene works and should observe and
discuss the simple editing techniques used to build the tension and reveal the monster.

Time permitting, one might wish to show Chapters 1 and 2 of the film, giving a longer lead-up to the
climax. This clip would also serve as a good example of a Sudden Scare.

* Only available as a Region 1 US Import.

Supernatural Incidents:

Shaun of the Dead (2004) **Dir. Edgar Wright**

Chapter 4   – Shaun walks to the Shop
Chapter 11 – Shaun walks to the Shop but doesn't realize that the dead are now walking the earth.

Style: Both clips give interesting examples of the tracking camera shot and the potential of mise-en-
scène. It is mainly through mise-en-scène that the audience begins to realize that something is wrong
in the second clip. It would be useful to ask students to compare and contrast the two sequences.
Normality is established in Chapter 4 and then is overturned with the appearance of the walking dead
in Chapter 11. What is different about both the mise-en-scène and use of sound in each clip?

Poltergeist (1982) **Dir. Tobe Hooper**

Chapter 6 – The Freeling Family are asleep in bed. Carol-Anne, the youngest daughter is awoken by
the intrusion of a supernatural force.

Style: This sequence makes an effective use of mise-en-scène, lighting/visual effects and sound. The
use of camera is more conventional, with simple observational overhead shots and a sequence of shot-
reverse-shots as tension and suspense begin to build. How do all of these elements work together? At
what point do we realize that something is not normal? What is it that first tells us that there is
something not quite right?

Sudden Scares/Surprise Attacks:

Psycho **(1960) Dir. Alfred Hitchcock**

Chapter 10 – Marion Crane takes a shower and is suddenly attacked by an unknown intruder.

Style: This sequence represents a technical tour de force of editing and music. It will help to show students how suspense and horror can be conveyed by implying action indirectly not explicitly (as is the case in many modern horror films), and yet very effectively, through rapid montage technique and atmospheric use of sound and music.

Horror Production Exercises:

The ideal purpose behind students' follow-on creative work will be to communicate a sense of normality and then to seek to overturn it using any one of the narrative motifs explored above.
A number of exercise ideas based around the Horror genre are listed below:

Photostory Exercise – in groups of 2 or 3, show an encounter between two friends in 6 photos where one friend unexpectedly transforms into a vampire (include a reaction)

Digital Story with Sound Exercise – import these photos into a digital editing package and add in sound effects and music (including screams)

6 to 10 Shot Exercise – in groups of 5, storyboard and shoot a 6 shot sequence of the same transformation. Having watched an example of this motif (e.g. in *The Twilight Zone*), encourage students to create a shock effect for their audience, particularly during editing and the process of adding sound.

Short Film Production Exercise Idea – if undertaking this level of work for the first time, this would require, for example, a pre-set brief, and a partial shot-list (For a more pre-prepared exemplar see 'Waking the Dead' - Appendix 1)

Building on the narrative theme of previous exercises and adding in an additional motif, e.g. a character ignorant of the supernatural events taking place around him/her as demonstrated in the clip from *Shaun of the Dead* (2004) – storyboard and shoot a short film set in a school that has become overrun by zombies/vampires. The two main characters are students who appear at first oblivious to this. They suddenly realize what is happening and one suggests that they hide in a storeroom to work out a survival strategy. He/she then unexpectedly transforms – it turns out to have been a trap.

The Western

This model of Western Genre viewing and practice is based on the premise that students have been studying the set text *Romeo and Juliet*, with its multiple genre references and Western-specific references in particular, and have ideally already conducted genre study with earlier set texts. It is envisaged therefore as a development of students' knowledge of the Western as a pure genre.

Studying The Western:

Sample narrative motifs that are recommended for study of the Western genre are as follows:

- The Stand-Off and impromptu Gun Fight;
- The Showdown;
- The Saloon Scene; and
- Stagecoach Robberies and Hold-Ups.

A suggested list of clips exemplifying each narrative motif and selected from a variety of different Westerns is provided below.

The Stand-Off and Gunfight:

***Once Upon a Time in the West* (1968) Dir. Sergio Leone**

Chapter 2 – Some gun fighters wait at a train station. A multiple stand-off ensues.

Style: This sequence can be a useful introduction to different shot types whilst also exemplifying the characteristic and iconographic mise-en-scène of the Western. It also illustrates well how the juxtaposition of close-ups with wide shots and gradual build in the pace of editing can contribute to suspense.

The Showdown:

***The Quick and the Dead* (1995) Dir. Sam Raimi**

Chapter 12 – A stand-off between a male and female gunfighter takes place in a local township.
Chapter 17 – A stand-off between the sheriff and a gunfighter takes place in the same location.

Style: Both of these chapters show stand-offs between two individuals, with spectators watching. There are lots of examples of reaction shots, with Chapter 12 in particular, demonstrating the use of camera movement (such as slow zooms and zoom cuts on the clock, for example) to build tension.

The Saloon Scene:

***Unforgiven* (1993) Dir. Clint Eastwood**

Chapter 19 – In a small frontier town's only saloon a passing gunfighter falls foul of the local sheriff.

Style: The interior is dark, reflecting both the fact that this scene is set at night in a dimly lit bar and the dark turn the film itself is about to take. Mise-en-scène is typical of the genre and the framing lays emphasis on the hats, guns and other familiar examples of Western Iconography. The sound design is also interesting with the sound of the constant rain outside adding to the tension.

Robberies and Hold-Ups:

Butch Cassidy and The Sundance Kid **(1969) Dir. George Roy Hill**

Chapter 6 – In a remote stretch of the American West, bandits rob a passing train despite the objections of one of the railroad's employees.

Style: The premise of the scene is familiar from countless other Westerns – train robberies were one of the more dramatic features of the real Wild West and daring locomotive heists are a well-established genre convention. Here the scene is played in a matter-of-fact fashion with the robbers remaining likeable. There is no dramatic music and the camera and editing are leisurely. Students can be asked to discuss the tone of this scene and how the choices made by the director contribute to that mood.

By way of contrast, one might wish to compare this to the hold-up scene in *The Assassination of Jesse James By The Coward Robert Ford* (2007) Dir. Andrew Dominick, in which a similar set-up leads to a more disturbing outcome.

Western Production Exercises:

The motifs of the Stand-Off/Gunfight and Showdown are particularly useful to look at as they are two of the more realisable aspects of the Western for students with limited resources. Coach chases and some saloon scenes (if with larger crowds in particular) might prove too complex in practical terms for introductory film-makers.

A number of exercise ideas based around the Western are listed below:

Photostory Exercise – in groups of 3 – 5, show how a cowboy gets unexpectedly shot in 6 photos (include the reaction of an onlooker).

Digital Story with Sound Exercise – import these photos into a digital editing package and add in sound effects and music (including gunfire)

6 to 10 Shot Exercise – in groups of 5, storyboard and shoot a 6 shot sequence of the same shooting incident. Encourage students to create atmosphere during editing with their use of sound.

Short Film Production Exercise Idea – building on their previous exercises and also on their viewings of different Stand-Offs and Showdowns, students should film a complete stand-off and shoot-out that erupts due to something mundane or everyday, perhaps in a lunch queue in the canteen or in a locker room. (For a pre-prepared exemplar see 'A Fistful of Jaffacakes' – Appendix 3)

For ease of shooting and to keep the shot number down to below 20, there will ideally be a limit on the number of main characters appearing onscreen. The reason or cause of the stand-off should also be almost immediately apparent to avoid the need for lengthy exposition or clarification.

Appendix 1

Style in *Bride of Frankenstein*

Study Scene 2 – The Monster is Alive!: (07'36" – 09'32")
With the burning down of the mill, the townspeople disperse believing the Monster to be dead. The main characters in this scene are the distraught parents of Maria, the little girl whom the Monster unwittingly drowned in the original *Frankenstein* (1931), the hysterical Minnie and the Frankenstein monster.

This scene illustrates the director's subtle use of editing, lighting, music and camera technique to generate fear and suspense. The scene can be used to introduce a range of camera shots – long shot, medium shots and close-up.

Searching the ruins for evidence that the Monster is indeed dead, the father falls through the floorboards of the mill and his wife faints. The first, sudden moment of terror in the sequence is created by the technique of cross-cutting. The director cuts rapidly from a long shot of the floorboards giving way, to a medium close-up of the wife as she lets out a loud scream, to a long shot of the interior of the mill as the husband crashes through the floorboards, to another long shot of the woman fainting, and finally back to the interior of the mill where we see the father breaking the surface of the water in two rapid cuts. In total, six shots are used to place the father in danger and convey the terror that grips the wife.

In the first glimpse that we are given of the Monster, he is half obscured behind a pillar, hidden in the shadows. The fact that we only see his right arm rising up out of the water and have to wait for him to slowly emerge from behind the pillar in medium close-up, generates an immediate note of fear and suspense. The foreboding atmosphere is heightened by the eerie music that begins to play on the soundtrack and by the ghostly light reflecting off the surface of the water.

When the Monster has fully emerged from the shadows, the director employs a dramatic close-up to reveal his fearsome appearance. Music, camera framing and lighting combine to strike terror into the audience. The director uses another striking close-up to set in motion the death of the wife. The close-up of the hand of the Monster reaching up from underground is a frightening image of impending doom. The high-pitched screams of the woman, as she comes face to face with the Monster, take the scene to an even higher level of dread and fear.

The murder of the helpless old couple is shocking and terrifying. The director cuts away from both death scenes to a close-up of a watching owl. This creature of the night, most often associated with wisdom, appears here rather to symbolise death and foreboding.

The scene suddenly shifts from horror to humour. The ominous musical score fades out over the shot of the owl to be replaced by a comical soundtrack that perfectly conveys the strange encounter between Minnie and the Monster – two misfits crossing paths in the dead of night. After the chilling murders of the old couple, Minnie's pulling of funny faces and over-the-top screaming provides a moment of light relief.

Study Scene 3 – Doctor Pretorius Arrives: (14'23" – 17'00")
In this scene, where we first encounter Doctor Pretorius, the director uses low key lighting and unconventional camera framing to create a mood of fear and foreboding and to associate the strange-looking scientist with darkness and night.

Doctor Pretorius emerges out of the dead of night, like a spectre or phantom. In the first shot of him, the ominous shadow of a tree looms behind him as he knocks on the door. Inside the vast, carvernous spaces of Henry's home, shadows flicker on the walls and ceilings. As the door slowly opens to reveal Doctor Pretorius, the eerie musical score begins to play. Low key lighting shrouds the right side of his face in shadow. Pretorius moves towards the camera until his face is framed in close-up from a low angle. Viewed from this angle, Pretorius appears a sinister and threatening figure.

Shadows dance on the wall as Pretorius moves through the house. The director frames him first from an extreme high angle as he ascends the staircase, moving from the darkness on the left hand side of the screen towards the light at the top of the staircase. We next see Pretorius from a low angle camera position as he waits to be summoned to meet Henry Frankenstein. He is once again positioned on the left-hand side of the screen in semi-darkness, removed from the light on the right-hand of the screen.

Pretorius enters the bedroom in long shot, the low angle camera position emphasising his towering presence. He casts a gigantic shadow on the wall as the musical score swells in volume and intensity to a dramatic crescendo. The low angle framing is continued in the medium shot of Pretorius with the shadows flickering behind him on the wall. In this series of shots, Dr Pretorius dominates the screen. The camera framing and lighting position him as a figure of menace.

The director further intensifies the sense of foreboding with an unusual shot of Pretorius crossing the room. Whereas in the previous shot, Pretorius towered over the frame, he now appears dwarfed by the great walls of the chamber. The camera is once again positioned at a low angle at the far end of the room, beneath a large candleholder. The low key lighting and low angle framing foreground the giant shadow of the candleholder as the camera follows the movement of Pretorius across the room.

Doctor Pretorius continues to be framed in medium shot from a low angle until Elisabeth leaves the room. His domination of the frame will be echoed in his domination of the story as he leads Henry Frankenstein astray, along the path of temptation.

Study Scene 4 – The Monster Wanders through the Cemetery: (42'56" – 43'27")
This scene illustrates how the director uses lighting, mise-en-scène, camera technique and music to create a mysterious and ghostly atmosphere.

Lighting – Low-key lighting is used to plunge the scene into semi-darkness and create a series of striking visual images that seem to belong to a dream or nightmare. The trees, graves, tombstones, crosses, statues and the monster himself are silhouetted against the sky. A dark sky dominates the scene creating a mysterious and spooky atmosphere.

Mise-en-Scène – The graveyard is shrouded in fog and this is a key means of creating a ghostly mood and atmosphere. The mise-en-scène creates a strong sense of the supernatural. In this desolate graveyard, the monster, a man brought back from the dead, confronts images of death, religion and the afterlife. The scene is dominated by tall trees, crosses, tombstones and statues of angels and bishops that tower over the Frankenstein monster. This abandoned graveyard is filled with crooked crosses, twisted trees, angular shapes and tombstones that are toppling over. It has a strange, doom-laden atmosphere and in the background, there is a large statue of Christ on the Cross reminding us we should not be playing God.

Camera Framing and Movement – Most of the scene is composed in a single long shot which enables us to see into the dark, depths of the graveyard and the far off horizon. A low angle tracking camera moves through the graveyard keeping the monster constantly framed at the centre of the long shot. Viewed from this low angle camera position, the objects in the graveyard are towering and oppressive. They dominate the frame and even dwarf the monster. In the second shot of the monster toppling over the statue, the low camera angle combined with the giant stone figure diminishes the monster even further and increases the visual power of the images and iconography of death

Music – In strong contrast to the grunts and animal-like noises of the monster, the musical score is quite tranquil and peaceful, reminding us that this is a resting place for the dead. It also has a strange, eerie dimension that complements the nightmarish images and atmosphere of the abandoned graveyard. The score rises in volume and intensity towards the end of the sequence as the monster topples over the statue as if in protest against this angry disturbance of the resting place of the dead.

Study Scene 5 – The Creation Scene: (60'00" – 66'08")
This scene illustrates how off-centre camera framing and canted angles can be used to create a strange, mysterious atmosphere. The scene also employs the technique of cross-cutting and makes dramatic use of close-ups of the human face.

The scene features two examples of an archetype of both the horror and science fiction genres – the mad scientist. The mise-en-scène of the laboratory also features the familiar iconography of both genres, for example, an operating table, fantastical machinery, weirdly shaped instruments, electricity.

At the beginning of the scene, the director establishes a pattern of cutting back and forth between low angle medium close-ups of Henry Frankenstein and Doctor Pretorius that will be sustained for much of the sequence. The angular face of Doctor Pretorius looks particularly menacing in the low angle, off-centre compositions.

The camera is also turned on its axis for the long shots of the table being rolled along the floor. The lopsided shot of the table being pushed towards the camera is disorientating and unsettling. A constant note of tension and suspense is maintained by the pulsating soundtrack, mimicking a heartbeat. An air of mystery is generated by the swirling musical motif and the low-key lighting scheme.

The bandaged head of the bride is framed in close-up in a number of shots giving her the appearance of an Egyptian mummy. When the lighting storm begins, the director opens up the space of the laboratory through a series of expansive shots. The first is an upward panning camera movement to the ceiling which conveys a powerful sense of scale and depth. Two extreme high angle shots of the operating table provide us with a reverse angle perspective of the action – a 'God's-eye-view'. The camera tracks backwards (at a low angle) and circles slowly around the space (at a high angle) increasing the tension and feeling of anticipation.

The director continues to find ways of making the build-up to the birth of the bride ever more dramatic and intense. After the kites are flown, the director employs a series of dramatic close-ups of the faces of the two men and the laboratory machinery buzzing and throbbing with electricity. Rapid cross-cutting between machines and faces creates a frantic intensity. The faces of Henry Frankenstein and Doctor Pretorius appear manic and grotesque in a succession of off-centre compositions at extreme low and high angles. Low-key lighting throws much of the space into shadow, while giant light bulbs and other machinery, crackling with energy, illuminate the faces of both men with a strange, unearthly glow. In their obsession with bringing the dead back to life, they take on the appearance of the archetypal 'mad scientist'.

Camera movement is used to transform the bride's ascent to the roof into a powerful spectacle of man taming the elements. A high angle camera has given us a God's eye view of the scene in a number of shots. When the operating table begins its ascent, the camera tracks downwards towards it and finally descends to the ground offering us a low angle perspective of the bride disappearing into the heavens. The camera also follows the descent of the bride in a downward tracking movement.

In the scene in which the bride awakens, the director once again draws upon the emotional power of the close-up. The first indication that she is alive is a close-up of the bride's hand. The tension is broken when we see her fingers move. This moment of relief suddenly gives way to an image of horror as Dr Pretorius pulls back the bandages to reveal the staring eyes of the bride. The extreme close-up of the eyes is accompanied by a dramatic crescendo on the soundtrack, striking a note of fear and alarm. The scientists are not to be deterred, however, and the forward tracking camera movement into the bride, along with the soft, lyrical music, conveys the wonder and awe of their creation.

Study Scene 6 – The Wedding Ceremony: (67'21" – 70'46")

The most famous scene in *Bride of Frankenstein* features the most striking example of mise-en-scène in the film. It also illustrates the director's dramatic use of the close-up to convey the shifting emotions of the story.

The scene begins with a series of quick cuts from long shot to medium long shot, to medium shot, to a close-up of the bride's head in profile as she looks around. This framing of the silent figure of the Bride in ever tighter shots, whilst the soundtrack signals an ominous build-up of emotion, generates suspense and a feeling of anxiety about what will happen next.

The scene is staged as a mock wedding ceremony with the bride wearing a long flowing white costume like a bridal dress and the sound of church bells resounding on composer Franz Waxman's score. As the Bride takes her first steps forward in long shot, the camera tracks towards her, creating a moment of awe and wonder at this bizarre spectacle.

The costume, make-up and nervous, bird-like movements of the Bride are a fine example of the stylised mise-en-scène of the horror genre. She is dressed in a white shroud, her arms wrapped in bandages, stitches criss-crossing her neck. Her wild hair style, streaked with white lightning, was inspired by the Egyptian Queen Nefertiti.

Throughout the scene, the director uses the close-up to powerful effect. We see the strange, angular face of the bride, with her unblinking eyes wide open, framed in close-up from a number of different angles. The encounter between the Monster and the Bride is largely framed in close-up with the director cross-cutting between a close-up of the Monster and a close-up of the Bride, frozen in profile. We also see a close-up of the Monster's pleading hands.

The most dramatic close-ups in the sequence convey the Bride's horror and revulsion at the sight and touch of her betrothed. The long, blood-curdling scream that the Bride lets out when the Monster first touches her is captured in a low-angle close-up of her profile that fills the screen. The tracking camera movement into the seated figures of the Monster and the Bride is followed by another close-up, this time slightly out-of-focus, of the hands. The romantic sweep of the musical score at this point conveys the Monster's feelings of love and affection towards the Bride, but the feeling is not reciprocated. The Bride stares up at the pitiful face of the Monster in fear and terror and emits a hideous scream. The low angle close-up of the Bride's gaping mouth and wild hairstyle is a frightening and grotesque image of horror.

This rejection of the Monster by the female he hoped would be his companion pushes him over the edge. The violence of the Monster's reaction is conveyed in an extreme high angle tracking camera movement moving downwards through the laboratory. The final shots of Monster at the lever, tears running down his cheeks, and the Bride, hissing like a venomous serpent, are once again framed in close-up.

The film ends with an image of tragedy and horror as the director cuts from the face of the Monster, wracked with pain and sorrow, to the terrifying visage of the Bride, twisted with hatred and scorn.

Appendix 2

Waking the Dead

The following is a prescriptive exercise which should encourage the students to learn about and experiment with the genre-specific film language conventions of the Classic Horror. Adapting the model to allow for available resources is acceptable. Students should be encouraged to follow the general template but also to embellish it. Not all shots are prescribed and students should storyboard their final ideas. Stock shots or footage lifted from other sources can be used if elements such as dark stormy skies prove impossible to film.

Synopsis:

As dark storm clouds gather, a Mad Scientist figure looks out his window. He announces "It's time!" (or words to that general effect) before staring across the room at a motionless figure lying under a shroud. The scientist gathers glassware and begins mixing a potion, stirring strange-coloured liquids into a vial. The storm clouds intensify. Then, cackling, he pulls a switch on the wall. There's a flash of light as the figure beneath the shroud begins to rise. We hear a horrible groan. The monster sits upright. We pull back to reveal that the monster is simply a teenager who has slept in. The teenager looks at their alarm clock or watch and exclaims "I've slept in!" The scientist hands them a glass of the coloured fluid saying "Don't worry, I've made you a smoothie!".

Stylistically, this short film will echo the conventions of the classic Horror film, as exemplified in *Bride of Frankenstein*, with exaggerated performances, use of low and high angle shots, atmospheric music and sound effects and, where possible and resources permitting, expressionistic lighting.

Shot-list:

INTERIOR LABORATORY

SHOT 1.   Dark stormy skies. (Students may shoot a real sky and speed-up the footage or add lightning bolt effects)
SHOT 2   SCIENTIST looking out the window.
SHOT 3   SCIENTIST POV shot looking at the figure under the shroud.
SHOT 4   SCIENTIST – dramatic close-up "It's time!".
SHOT 5   SCIENTIST starts pouring fluids into glass.
SHOT 6   Storm clouds intensify.
SHOT 7   SCIENTIST stirs his mixture.
SHOT 8   SCIENTIST cackles.
SHOT 9   SCIENTIST pulls switch on wall dramatically.
SHOT 10   Lights flash on and off.
SHOT 11   The figure beneath the shroud begins to stir.
SHOT 12   The SCIENTIST looks on in anticipation.
SHOT 13   The MONSTER sits upright, groaning loudly.
SHOT 14   A wider shot reveals that the slab is in fact a bed and the MONSTER simply a TEENAGER who has slept in. He or she looks at a nearby alarm clock.
SHOT 15   CU of the alarm clock.
SHOT 16   CU of the TEENAGER. "I've slept in"!
SHOT 17   SCIENTIST hands over the drink "I've made you a smoothie"!

Production Considerations:

Though some of the shot types are specified, students should be asked to decide what type of shot will work best for each piece of story information that they are attempting to convey. Ideally a rough storyboard should be created at this stage. The teacher should, however, take the primary lead if guiding the students through this process for the first time. It is important that every student is allocated a specific production role with clearly-defined responsibilities. The exercise can be completed in groups of 5 – 8.

Appendix 3

'A Fistful of Jaffacakes'

The following is a prescriptive exercise which should encourage the students to learn about and experiment with genre-specific film language from the Western. Adapting the model to allow for available resources is acceptable. Students should be encouraged to follow the general template but can also embellish it.

Synopsis:

A group of three desperadoes are seated around a table finishing off their cups of coffee. One eyes the last remaining biscuit on a plate. All three rise from their chairs and a tense stand-off occurs. Finally one of the gunslingers fires, killing the others, and takes the last remaining biscuit for him/herself.

Stylistically this film will deliberately recall the Spaghetti Westerns of Italian director, Sergio Leone. Carefully composed close-ups will bring us especially close to the actors' faces, lending a sense of exaggerated menace. Music and editing will be used to build towards a crescendo when the fastest gunslinger prevails. The acting will be minimal with use of shot size and editing cementing the connection between the gunslingers.

Shotlist:

INTERIOR CANTINA

SHOT 1	SLOW PAN down into LS showing Three Desperadoes; GOOD, BAD, and UGLY are sitting around a table
SHOT 2	MS of Desperadoes drinking coffee and eating biscuits from a plate. GOOD in foreground.
SHOT 3	CU of UGLY looking at last biscuit on plate.
SHOT 4	ECU of last biscuit on the plate.
SHOT 5	MS of UGLY reaches for the last biscuit on the plate. UGLY withdraws hand.
SHOT 6	LS All three stand up out of their chairs, their hands reaching for their guns.
SHOT 7	CU of GOOD looking steely and confident, eyes narrowing.
SHOT 8	CU of BAD looking angry but contained, eyes squinting.
SHOT 9	CU GOOD's hand hovering over holster.
SHOT 10	CU UGLY looks panicked. UGLY's eyes dart back and forth. Sweat on his forehead.
SHOT 11	CU BAD's hand hovering over holster. UGLY visible in background of shot.
SHOT 12	CU UGLY, hand reaching for holster. MS GOOD draws first, the others barely even get their guns out of their holsters as GOOD coolly guns them down. They slump down dead.
SHOT 13	ECU GOOD snatches the last biscuit from the plate
SHOT 14	LS GOOD walks off chewing it laconically.

Production Considerations:

This is a particularly useful model for students who are working with a full narrative moving image production for the first time as it does not require any on-location sound recording or dialogue. In the edit, use of a western music sample and the sound of guns firing at the appropriate moment is all that is required. Likewise, its effectiveness doesn't require good acting skills – everything comes down to the sequencing of the shots and the timing/pacing of each shot.

Resources

Books and AV Resources

Film Language Study

Bazalgette, C., (2000): *Moving Images in the Classroom.* London: BFI.

Bordwell, D. & Thompson, K., (2001): *Film Art: An Introduction* (6th edition). New York: McGraw-Hill Higher Education.

Buckland, W., (1998): *Teach Yourself Film Studies*, London: Hodder & Stoughton.

Monaco, J., (2000): *How to Read a Film* (3rd edition). New York: Oxford University Press.

Nelmes, J., (1996): *An Introduction to Film Studies*, London: Routledge.

Genre Study

Cook, P. & Bernink, M., (1999): *The Cinema Book*, London: BFI.

Earle, W. & Stafford, R., (2001): *Film Genres: An Introduction*, London: BFI.

Set Film Study

The Bride of Frankenstein
(the DVD contains a number of extras about the making of the film.)

Manguel, A., (1997):*The Bride of Frankenstein*, London: BFI.

Peary, D., (1989): *Cult Movies 2*, New York: Dell Publishing.
(this book features an essay on *Bride of Frankenstein*.)

The Universal Story (1995) Dir. David Heeley
(a 90 minute documentary on the history of Universal Studios which includes coverage of the horror films produced by the studio in the 1930s.)

The Wrong Trousers and A Close Shave

Lord, P. & Sibley, B., (2004): *Cracking Animation: The Practical Book of 3-D Animation*, London: Thames & Hudson.

www.62westwallabystreet.co.uk contains background material on the making of both films.

Nick Park discusses the making of both films in his director's commentary on the DVD.

Romeo and Juliet

Burnett, M., & Wray, R., (2000) *Shakespeare, Film, Fin de Siecle*, Basingstoke: Macmillan.
(Chapter 8 of this book explores Baz Luhrmann's modern adaptation.)

Poppy, J., (1997): *Screening Shakespeares: Romeo and Juliet*, London: Film Education.

The English Programme: Film Focus – Romeo & Juliet, (2000) C4 Learning.
(a 20 minute documentary on Baz Luhrmann's adaptation available through
www.channel4learning.com.)

Baz Luhrmann gives a fascinating insight into the making of the film in his director's commentary on the DVD of Romeo and Juliet.

Films

Studying Film Language

Editing:
Psycho (1960) Dir. Alfred Hitchcock

Mise-en-Scène:
Bladerunner (1982) Dir. Ridley Scott

2001: A Space Odyssey (1968) Dir. Stanley Kubrick

Citizen Kane (1941) Dir. Orson Welles

Teaching Film Language with the Five Set Films

5 x Set Films:
Bride of Frankenstein (1935) Dir. James Whale

Young Frankenstein (1975) Dir. Mel Brooks

Romeo and Juliet (1996) Dir.Baz Luhrmann

The Wrong Trousers (1993) Dir. Nick Park

A Close Shave (1995) Dir. Nick Park

Teaching Genre with the Five Set Films

Horror:
Dracula (1931) Dir. Todd Browning

Frankenstein (1931) Dir. James Whale

Science Fiction:
The Terminator (1984) Dir. James Cameron

Crime/Thriller/Action Movie:
The Ladykillers (1955) Dir. Alexander Mackendrick

Rear Window (1954) Dir. Alfred Hitchcock

Vertigo (1958) Dir. Alfred Hitchcock

North by Northwest (1959) Dir. Alfred Hitchcock

Shadow of a Doubt (1943) Dir. Alfred Hitchcock

Duel (1971) Dir. Steven Spielberg

Chitty Chitty Bang Bang (1968) Dir. Ken Hughes

I, Robot (2004) Dir. Alex Proyas

The Dark Knight (2008) Dir. Christopher Nolan.

Teen:
Rebel Without A Cause (1955) Dir. Nicholas Ray

Blackboard Jungle (1955) Dir. Richard Brooks

The Wild One (1953) Dir. Laslo Benedek

Western:
Dirty Harry (1971) Dir. Don Siegel
(NB Certificate 18 for teacher's reference only. Not suitable for students)

A Fistful of Dollars (1954) Dir. Sergio Leone

For A Few Dollars More (1965) Dir. Sergio Leone
(NB Although this is a 15 certificate film, it includes scenes of sexual violence and drug use)

War:
Apocalypse Now (1979) Dir. Francis Ford Coppola
(NB The Redux version is certificate 15)

633 Squadrom (1964) Dir. Walter E Grauman

Genre: A Model of Study & Practice

Horror:
The Shining (1980) Dir. Stanley Kubrick (NB Certificate 18 – specified clip only.)

The Twilight Zone The Movie* (1983) Dir: John Landis, Steven Spielberg, Joe Dante, George Miller.
* Only available as a Region 1 US Import.

Poltergeist (1982) Dir. Tobe Hooper.

Psycho (1960) Dir. Alfred Hitchcock.
Shaun of the Dead (2004) Dir. Edgar Wright.

Western:

Once Upon a Time in the West (1968) Dir. Sergio Leone.

The Quick and the Dead (1995) Dir. Sam Raimi.

Unforgiven (1993) Dir. Clint Eastwood.

Butch Cassidy and The Sundance Kid (1969) Dir. George Roy Hill.

The Assassination of Jesse James By The Coward Robert Ford (2007) Dir. Andrew Dominick.

Useful Websites

www.ccea.org.uk/microsites/movingimagearts/

www.digitalfilmarchive.net/clda/login/register.asp (requires online registration and login authorisation)

www.bfi.org.uk/education

www.filmeducation.org.uk

www.channel4learning.com

www.studio-on.org.uk

www.ammacentre.org

www.nerve-centre.org.uk