**Assignment brief – QCF BTEC**

Assignment front sheet

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| **Qualification** | | **Unit number and title** | |
| QCF Level 3: BTEC National Creative Media Production | | Unit 26: Film Studies | |
| **Learner name** | | **Assessor name** | |
|  | | Kieran Ryan | |
| **Date issued** | **Hand in deadline** | | **Submitted on** |
| 08/01/2020 | 03/23/2020 | |  |

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| **Assignment title** | Film Studies |
| In this assessment you will have opportunities to provide evidence against the following criteria. Indicate the page numbers where the evidence can be found. | |

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| **Criteria reference** | **To achieve the criteria the evidence must show that the learner is able to:** |  | **Task no.** |  | **Evidence** |
| **P1** | Apply approaches to analysing films with some appropriate use of subject terminology | 1 | Assignment part 1 |
| **P2** | Describe the relationship between films and their production contexts with some appropriate use of subject terminology | 1 | Assignment part 1 |
| **P3** | Describe the relationship between producers and films audiences with some appropriate use of subject terminology | 2 | Assignment Part 3 |
| **P4** | Describe the relationship between audiences and films with some appropriate use of subject terminology | 3 | Assignment Part 4 |
| **M1** | apply approaches to analysing films coherently  with reference to detailed illustrative examples and generally correct use of subject terminology | 1 | Assignment part 1 |
| **M2** | explain the relationship between films and their production contexts with reference to detailed illustrative examples and generally correct use of subject terminology | 1 | Assignment part 1 |
| **M3** | explain the relationship between producers and film audiences with reference to detailed illustrative examples and generally correct use of subject terminology | 2 | Assignment Part 3 |
| **M4** | explain the relationship between audiences and films with reference to detailed illustrative examples and generally correct use of subject terminology. | 3 | Assignment Part 4 |
| **D1** | apply approaches to analysing films critically, supporting points with arguments and elucidated examples and consistently using subject terminology correctly | 1 | Assignment part 1 |

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| **D2** | comprehensively explain the relationship between films and their production contexts with elucidated examples and consistently using subject terminology correctly |  | 1 |  | Assignment part 1 |
| **D3** | comprehensively explain the relationship between producers and film audiences with elucidated examples and consistently using subject terminology correctly | 2 | Assignment Part 3 |
| **D4** | comprehensively explain the relationship between audiences and films with elucidated examples and consistently using subject terminology correctly**.** | 3 | Assignment Part 4 |

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| **Learner declaration** |
| I certify that the work submitted for this assignment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.  Learner signature: Date: |

Assignment brief

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| **Qualification** | QCF Level 3: BTEC National Creative Media Production | |
| **Unit number and title** | Unit 26 Film Studies | |
| **Assessor name** | Kieran Ryan | |
| **Date issued** | Jan 8th 2020 | |
| **Hand in deadline** | March 23 2020 | |
|  | | |
| **Assignment title** | Film Studies | |
| Purpose of this assignment  This unit aims to develop learners’ understanding of how films make meaning for specific audiences by analysing the visual language of film and identifying links between shot, scene, film and genre. Learners will have the opportunity to extend and demonstrate their understanding of how films impact specific audiences and the role of producers in the production process by creatively re- marketing a particular film in a way that will appeal to a new demographic and reflect a different production context. | | |
| Scenario  You have been approached by a University to produce work designed to help senior Films students understand how to approach the academic study of Film. | | |
| Task 1  Produce a resource demonstrating understanding of the analytical approaches to film by exploring how a particular film communicates meaning to an audience. A textual analysis of techniques in camerawork, editing, mise-en-scène, sound etc in key scenes from a particular film will be required, as will an understanding of how the is shaped by its production context. – studio, budget, star system, studio systems and so on.  Work can be presented as a presentation, a written report or a video commentary. (This provides evidence for P1, M1, D1; P2, M2, D2)  DUE DATE: Feb 17th 2020 | | |
| Task 2  Produce a resource demonstrating understanding of how audiences are targeted by film producers. This should be based on an evaluation of a very successful or a very unsuccessful marketing campaign for a film.  Work can be presented as a presentation, a written report or a video commentary.  (This provides evidence for P3, M3, D3) DUE DATE: March 6th 2018 | | |
| Task 3  Personal response; produce a resource explaining why you like a particular film. This should be centred on a theoretical breakdown of audience responses (passive/ active models) fandom, intertextuality, and extra-textual elements (reviews, marketing, stars and so on.)  Work can be presented as a presentation, a written report or a video commentary. (This provides evidence for P4, M4, D4)  DUE DATE: March 28th 2018 | | |
| **Evidence checklist** | | |
| Assignment part 1 | |  |
| Assignment part 2 | |  |

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| Assignment part 3 | |  |
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| **Sources of information**  **Textbooks**  Baylis P, Freedman A, Procter N et al – *BTEC Level 3 National Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906725  Barker M, Arthurs J, and Harindranath R – *The Crash Controversy: Censorship, Campaigns and Film Reception* (Wallflower Press, 2001) ISBN 978-1903364154  Bennett P, Hickman A, Wall P – *Film Studies, The Essential Resource,* (Routledge, 2007) ISBN 0415365686  Bordwell D and Thompson K – *Film Art: An Introduction, 4th Edition* (McGraw-Hill Inc, 2007) ISBN 0071101594  Caughie J (editor) – *Theories of Authorship* (BFI, 1981) ISBN 0415025524  Clark V, Baker J and Lewis E – *Key Concepts and Skills for Media Studies* (Hodder & Stoughton, 2002) ISBN 0340807849  Cook P – *The Cinema Book* (BFI, 2008) ISBN 1844571939  Hayward S – *Key Concepts in Cinema Studies* (Routledge, 1996) ISBN 0415107199  Hill A – *Shocking Entertainment: Viewer Response to Violent Movies* (John LIbbey Media, 1997) ISBN 1860205259  Lacey N – *Introduction to Film* (Palgrave Macmillan, 2004) ISBN 1403916276 Monaco J – *How to Read a Film* (OUP, 2009) ISBN 0195321057  Murphy R (editor) – *The British Cinema Book* (BFI, 2009) ISBN 1844572757  **Journals** *Empire Flicks Neon*  *Sight and Sound*  *The Cinema Business Magazine Total Film* | | |