

GCE A LEVEL



WJEC Eduqas GCE A LEVEL in FILM STUDIES

COMPONENT 2

Global filmmaking perspectives:
Film movements - Teacher Resource
EXPERIMENTAL FILM (1960–2000)



Component 2: Global filmmaking perspectives: Film movements

Section C: Silent Cinema and Section D: Experimental Film (1960–2000)

Introduction to Film Movements Teacher Resource

In this section, we will introduce students to film movements in preparation for their study of silent cinema and experimental film

Task: What are film movements?

In small groups, discuss the following questions:

- What is your understanding of a film movement?
- What are some of the most influential film movements in cinema history?
- How do film movements differ from definitions of genre or national cinema?

You may give students time to research film movements online and/or using film studies text books.

Possible responses and guidance:

- Film movements are a new and original style of filmmaking. The films within a movement form a body of films which may have a set of shared characteristics. A film movement emerges at a particular moment in time (e.g. French New Wave, 1958–1962).
- Students may list some of the following influential film movements: French New Wave, Italian Neo-realism, Iranian New Wave, French Poetic Realism, Hong Kong New Wave, Russian Montage, German Expressionism.
- Film movements often develop within a particular country or continent (e.g. French New Wave). However, as movements are often limited to a certain time period, they might not be reflective of an overall national cinema. Some film movements developed as a reaction against the typical style of national films (e.g. French New Wave filmmakers deliberately challenged the literary nature of French films).
- Film movements have a high status in film studies. They contribute to the artistic and academic status of film. Film movements have the status of art and the directors as artists/auteurs.

Task: Research report on chosen film movements

Read this definition of film movements by Patrick Phillips (Principal Examiner for WJEC A Level Film Studies). Highlight the key words:

“A film movement is constituted by a **distinctive body of films**, each directed by an **auteur**. It is often further constituted by a related **body of critical or theoretical writing**. A film movement will be of significance in film history because of **thematic and formal/stylistic innovations** which characterise the films and which are, most often, a **response to wider political, social or cultural changes** at a particular time and in a particular place.”

Research the two film movements you will be studying in class – silent cinema and experimental film. The movements are as follows:

Silent cinema:

American silent film comedy (Buster Keaton compilation)
 German Expressionism (Sunrise or Spione)
 Constructivism and montage (Strike or Man with a movie camera **and** A propos de Nice)

Experimental film:

Postmodern film: American New Hollywood of the 1990s (Pulp Fiction)
 Postmodern film: Hong Kong New Wave (Fallen Angels)
 Postmodern film: Digital Experimental (Timecode)
 European avant-garde: French New Wave (Vivre sa vie)
 European avant-garde: Czech New Wave (Daisies **AND** Saute ma ville)

Using Patrick Phillips' definition, produce a research report on each chosen film movement by which covers the following areas:

- A description of the film movement with key characteristics, country of origin and time period
- The key auteurs of the movement and their auteur signatures
- Key critical or theoretical writing which underpins the movement. Summarise key manifestos/aims/theories of the movement. To what was the movement a response? Consider the cultural, political and social changes of the particular time and place of the film movement.

Teacher guidance: This task encourages students to consider the silent film(s) and experimental film they will be studying as belonging to a particular film movement. They will be able to contextualise the films within their broader cultural contexts.