Outline

• Possible routes
• The Exams
• The NEA
• The Films
POSSIBLE ROUTES
What is your current or potential teaching context? What issues do you feel this raises?
Film History

European Cinema

UK/USA Comparison

Documentary Film

Ideology

Short Films (NEA)
What elements do you need to consider in structuring your course?
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AS COURSE
AS Structure

• 6 films for the whole specification
• Elements of Film (Exam = 70%)
• Understanding British Film (NEA = 30%)
• Co teachability with A-Level
Exam - Elements of film

Section A - Film Form in US Cinema 1930 -1990
2 set films covered in this section = 35 marks
Questions on micro-elements of film form, aesthetics and spectatorship
• 2 x 5 mark questions (need to answer both)
• Choice of 2 x 25 mark questions

Section B - Comparative Contextual Study
2 set films covered in this section / 35 marks
• Choice of 2 x 35 mark extended response questions

Section C – Close Study European Film
1 Set film covered in this section/35 marks
Synoptic part of the qualification
• Choice of 2 x 35 mark extended response questions

Total 105 marks
NEA – Understanding British Film

Production of 2 ½ minute extract from a new British film plus an evaluation

or

Production of an extract from screenplay for a new British film plus a digitally photographed storyboard and an evaluation

Total 45 marks

(30 marks production/15 marks evaluation)
A-LEVEL COURSE
A-Level structure

• 12 films for the whole specification
• Variety of films and film styles
• Film History & Critical Approaches to Film (Exams = 70%)
• Making Short Film (NEA = 30%)
Paper one - Film History [2 hours]

Section A - Film Form in US Cinema
3 set films covered in this section = 55 marks
Questions on micro-elements of film form, aesthetics and spectatorship
• 2 x 10 mark questions targeting film form in US Film
• Choice of 2 x 35 mark comparative extended responses on 2 films from different periods

Section B - European film movements
2 set films covered in this section / 50 marks
Questions may focus on movements and aesthetics, contexts, film narrative, critical debates and experimental nature of films studied
• 1 x 15 mark question targeting film form or experimental film techniques in 1 film
• Choice of 2 x 35 mark extended response questions.

Total 105 marks
Paper two – Critical Approaches to Film [2 hours]

Section A Contemporary British & US Film
2 set films covered in this section / 35 marks (1 Contemporary UK, 1 Contemporary US)
Questions on contexts, narrative, genre, representation and critical debates
   – Choice of 2 x 35 mark extended response questions

Section B Documentary
1 set film covered in this section / 35 marks
Questions may be on contexts, conventions of documentary filmmaking, representation, spectatorship and critical debates about narrative or naturalism and realism and two contrasting filmmakers’ theories on documentary filmmaking
   – Choice of 2 x 35 mark extended response questions

Section C Ideology
3 set films covered in this section / 35 marks (1 US indie, 1 Eng Lang, 1 non-Eng)
Synoptic, building upon learning from all other sections to assess ideology in film through a choice of thematic, comparative approaches that link 3 set films (‘Home and Family’, ‘Outsiders’ and ‘Conflict’)
   – Choice of 2 optional 35 mark comparative extended response questions

Total 105 marks
What are some of the different ways you could deliver the exam content?
NEA – Making short film

Production of short film plus an evaluation

or

Production of a screenplay for a short film plus a digitally photographed storyboard and an evaluation

Total 90 marks
(60 marks production/30 marks evaluation)
How could you help support learners in producing high quality practical work?
THE FILMS
Section A - Film Form in US Cinema [1 from each period]


1930-1960 (US) Citizen Kane, Singin’ in the Rain, Stagecoach, Vertigo, Double Indemnity, All that Heaven Allows


Section B - European film movements [experimental & 1 other]

Learners must study the experimental nature of film - Un Chien Andalou (1929) & L’Age D’or (1930)

& 1 film from either

German expressionism The Cabinet of Dr. Caligari, Nosferatu, Metropolis

French new-wave The 400 Blows, À Bout de Souffle, Cleo from 5 to 7
Film History

Section A - Film Form in US Cinema [1 from each period]


1930-1960 (US)  Citizen Kane, Singin' in the Rain, Stagecoach, Vertigo, Double Indemnity, All that Heaven Allows


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Critical Approaches to Film

Section A Contemporary British & US Film [1 UK film, 1 US film]

**UK films**  *Pride, Gone Too Far, Ex-Machina, The Angel’s Share, We Need to Talk about Kevin, Skyfall*

**US films**  *Guardians of the Galaxy, The Hunger Games, Star Wars: The Force Awakens, The Dark Knight Rises, Zootopia, Jurassic World*

Section B Documentary [1 film & both theorists]

*The Stories We Tell, Searching for Sugarman, 5 Broken Cameras, The Act of Killing, Man on Wire and Citizenfour*

John Grierson & D.A Pennebaker

Section C Ideology [1 focus from a choice of 3. 1 film from each type]

**Family & Home**  *Moonrise Kingdom or The Tree of Life /Room or Animal Kingdom/A Separation or Our Little Sister*

**Outsiders**  *A Girl Walks Home Alone at Night or Elephant /The Babadook or The Piano/Yojimbo or Y Tu Mama Tambien*

**Conflict**  *The Hurt Locker or Whiplash/District 9 or Mad Max/Battle of Algiers or The Grandmaster*
Critical Approaches to Film

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**Conflict**  
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What films are you excited or concerned about screening?
Focus of topic is on:
• Micro-elements of film form
• Aesthetics
• Spectatorship

**Editing** – Using the opening park sequence of *The Conversation* (Coppola 1973) students are provided with rushes and need to edit the sequence into an order. This is done prior to watching the film. (Previously used either *Battleship Potemkin* or *The French Connection* for this task)
• Example of student edit to go here!
What existing practice or tasks could you use with the new material?
Questions?
OCR Media Conference

OCR FILM STUDIES