

GCE Film Studies

Get Ready (for first teaching September
2012)

Aims of the session

- introduce the new spec
 - consider the content and possible routes
 - consider potential opportunities and ‘issues’
 - answer some of your questions
- Any questions write on post-its – plenary at the end

What the specification offers

- Freedom
- Flexibility and
- Choice

Principles

- aims to be a holistic, coherent and balanced body of study
- enables students to develop their critical and analytical appreciation of film from the perspectives of both audience and industry
- encourages students to explore and appreciate a broad range of English language and non-English language films
- gives students the opportunities to demonstrate their understanding creatively in practical productions.
- encourages an exploration of film as an art form, medium of communication and industry

A Level Film Studies: Get Ready

- FIRST TEACHING – SEPTEMBER 2012
- FIRST AS EXAM – JUNE 2013
- FIRST A2 EXAM – JUNE 2014

Structure of new specification

AS Film Studies	
<p>Unit F631: Film Text and Context (AS Exam) 50% AS, 25% A Level qualification</p> <p>Section A: Contemporary English Language Film 1 question from a choice of two (40 marks)</p> <p>Section B: Cinema in Context 2 questions from a choice of four topic areas (2 x 30 marks)</p> <p>Total: 100 marks / 2 hour exam</p>	<p>Unit F632: Foundation Portfolio in Film (AS Coursework) 50% AS, 25% A Level qualification</p> <p>Candidates produce a portfolio consisting of:</p> <ul style="list-style-type: none"> • a textual analysis of two contemporary English language film texts* (40 marks) • evidence of planning for a creative artefact which should be related to the textual analysis (10 marks) • a creative artefact (30 marks) • an evaluation of the work produced (20 marks) <p>*The texts studied should not include more than one film produced in Hollywood</p> <p>Total: 100 marks</p>
A Level Film Studies: AS Film Units as above + A2 units below	
<p>Unit F633: Global Cinema and Critical Perspectives (A2 Exam) 25% of the full A Level</p> <p>Section A: Messages and Values in Global Film (Non-English Language Film) 1 compulsory question (50 marks)</p> <p>Section B: Critical Engagement with Film and Cinema (no language restrictions) 1 question from a choice of three topic areas (50 marks)</p> <p>Total: 100 marks / 2 hour exam</p>	<p>Unit F634: Creative investigation in Film (A2 Coursework) 25% of the full A Level</p> <p>Candidates produce a portfolio consisting of:</p> <ul style="list-style-type: none"> • independent research into a topic within the field of film studies (40 marks) • evidence of planning for a filmed sequence which should be related to the candidate's research (10 marks) • a creative realisation of the planned work (30 marks) • a critical evaluation of the work produced (20 marks) <p>Total: 100 marks</p>

How to approach planning the course?

- aim for an integrated model
- Working in conjunction With A-level Media Studies
- Following on from GCSE Media Studies
- play to the strengths of your centre
- adapt planning to suit your students
- Choose practical outcome carefully – what resources are available in centre?

Don't Panic !

- Content designed to be easily deliverable
- Each unit's content builds upon the previous unit
- Enables candidates to acquire skills that can be utilized alongside OCR AS/A Level Media Studies
- Choices of approaches offered to creative production work, allowing centres to make best use of their skills and resources
- Further support materials will be available

Unit F631: Film Text and Context (AS Exam)

What needs to be taught

AO1 **Knowledge and Understanding**

AO2 **Application of Knowledge and Understanding**

Section A: Contemporary English Language Film

The purpose of this section is to assess candidates' K&U* of contemporary English language films **(AO1)** and for candidates to apply their K&U* of how meaning is created in film through the broader macro elements **(AO2)**.

Section B: Cinema in Context

The purpose of this section is to assess candidates' contextual knowledge and understanding of the historical development of the cinema industry within their chosen topic areas **(AO1)** and for candidates to apply these contexts in order to show an understanding of relevant historical context in the period being considered **(AO2)**.

***K&U = Knowledge and Understanding**

Unit F631: Film Text and Context (AS Exam)

Essential details

- 2 hour examination
- 100 marks for the paper

Two sections to the paper:

- **Section A: Contemporary English Language Film (40 marks)**
Candidates must answer one question from a choice of two on the frameworks for analysis.
- **Section B: Cinema in Context (60 marks)**
Candidates must answer two questions (30 marks each) from a choice of four topic areas. Each question answered must be from a different topic area.

Unit F631: Film Text and Context (AS Exam)

Section A: Contemporary English Language Film

Three approaches to teaching:

- 1. Adapting materials from other specifications (recycling the old)**
- 2. Approaching the specification from scratch (bringing in the new)**
- 3. Working this specification with OCR A-Level Media Studies (the bricolage effect)**

Unit F631: Film Text and Context (AS Exam)

Section A: Contemporary English Language Film

1. Adapting materials from other specifications (recycling the old)

Start with what you know e.g. films / topics / themes you focus on for existing topics on British and American cinema.

For example:

- Living with crime – This is England / Harry Brown / Sweet Sixteen – can easily fit into the frameworks for analysis for section A
- American Cinema – thematic focus – the after effects of 9/11 – War of the Worlds / The Dark Knight

Unit F631: Film Text and Context (AS Exam)

Section A: Contemporary English Language Film

2. Approaching the specification from scratch (bringing in the new)

Consider the frameworks for analysis and pick focus films which offer opportunities to explore dimensions of all of the frameworks so that candidates are fully prepared for the examination

-e.g. 1 – Tinker, Tailor, Soldier, Spy / The Bourne Ultimatum / Hanna

-e.g. 2 – The Guard / Sherlock Holmes / Hot Fuzz

Unit F631: Film Text and Context (AS Exam)

Section A: Contemporary English Language Film

3. Working this specification with OCR A-Level Media Studies (the bricolage effect)

Can you forge links between AS Media coursework and AS Film examined work?

e.g. – Film opening sequence – thrillers / horror / teen

Unit F631: Film Text and Context (AS Exam)

Section A: Contemporary English Language Film

Learning Outcomes for topic

- Candidates develop knowledge and understanding of how films communicate meanings to audiences in a variety of ways
- Candidates develop knowledge and understanding of how films and filmmakers use a variety of tools to solicit readings / interpretations of films studied

In their exam answer candidates need to be able to demonstrate and apply K&U of chosen films in relation to the broader 'macro' elements of film language.

Unit F631: Film Text and Context (AS Exam)

Section A: Contemporary English Language Film

Specimen Question

How are key messages and values communicated in the films you have studied?

Frameworks for Analysis

- Representation
- Messages and Values
- Genre
- Narrative
- Theme
- Style
- Authorship

Unit F631: Film Text and Context (AS Exam)

Section A: Contemporary English Language Film

Answering the question – what do you need to know?

Thorough knowledge of chosen texts – enough to be able to answer a question on any of the frameworks or a question which combines more than one framework.

e.g. 1 – Tinker, Tailor, Soldier, Spy / The Bourne Ultimatum / Hanna

e.g. 2 – The Guard / Sherlock Holmes / Hot Fuzz

Unit F631: Film Text and Context (AS Exam)

Section B: Cinema in Context

Choice of study: Two out of four topics

1. Early Cinema (1895-1915)
2. The impact of World War II on British Cinema (1939-45)
3. The rise of the blockbuster, format wars and multiplexes (1972-84)
4. Developments in 21st Century Cinema and Film (2000 – present)

Unit F631: Film Text and Context (AS Exam)

Section B: Cinema in Context

- **Candidates must answer two questions in total. One question on each of the two topics studied in the examination**
- **When considering what topics to study centres should take into account their teaching strengths and candidature**
- **Historical / sociological / economic / technological K&U needed plus the ability to apply it**
- **Need to study films / extracts for these topics too – but not textual analysis**
- **Approx. 35 minutes per question.**

Unit F631: Film Text and Context (AS Exam)

Topic 1: The Impact of World War II

- **The foundation of the Ministry of Information, its role in British Cinema as a state regulator and the resulting impact on the nature of films being produced in Britain in this period**
- **Film as an ideological tool for supporting the war effort – as exemplified in films such as 49th Parallel (1941), In Which We Serve (1942), Went the Day Well (1942), One of our Aircraft is Missing (1942), We Dive at Dawn (1943), Millions Like Us (1943), The Life and Death of Colonel Blimp (1943), Henry V (1944)**
- **Patterns in UK cinema attendance in the war years in comparison to attendance patterns in the years immediately before and after World War II**

Unit F631: Film Text and Context (AS Exam)

Learning Outcomes Topic 1: The Impact of World War II

- **Students develop K&U of the impact of World War II on film production in Britain and its impact on the patterns of cinema attendance and the reasons behind this.**
- **To develop an historical understanding of a major chapter in the history of British film / cinema, incorporating sociological / economic / technological contexts**
- **In their exam answer candidates need to be able to demonstrate and apply K&U of cinema and film in this period, incorporating relevant films and sources that take into account the contexts outlined above.**

Unit F631: Film Text and Context (AS Exam)

Specimen Question Topic 1: The Impact of World War II

Explain the reasons for the popularity of cinema-going during World War II (1939-1945).

Indicative content

- **Patterns in UK cinema attendance in the war years in comparison to attendance patterns in the years immediately before and after World War II**

Unit F631: Film Text and Context (AS Exam)

Answering the Specimen Question Topic 1:

What do you need to know?

- What were the patterns in UK cinema attendance during WWII? – and just before and just after?
- How can these patterns be explained? Social / economic / technological factors

Teaching and learning materials can be derived from materials used for teaching elements of other specifications

Possible connections to be made with A2 Media G325 Regulation topic – as a possible contextual back drop to contextual studies

Unit F631: Film Text and Context (AS Exam)

Topic 4: Developments in 21st Century Cinema and Film

- **The role out of the UK's digital cinema network and the impact for audiences and institutions**
- **The take up of broadband, internet piracy and the opportunities and threats posed to institutions and audiences from legal and illegal means of distribution and exhibition**
- **The revival of 3D – the impact of films such as *Avatar (2009)* in driving the 'new' 3D and consideration of the possible longevity of 3D or other future developments.**

Unit F631: Film Text and Context (AS Exam)

Learning Outcomes Topic 4: Developments in 21st century cinema and film

- **Students need to develop a K&U of the impact of technologically driven change in the contemporary cinema and film industries and a K&U of how these changes may re-shape these industries for institutions and audiences**
- **To develop a contextual (sociological, technological and economic) understanding of the substantial changes to traditional business models being posed by the range of technologically driven changes in this period**
- **In their exam answer candidates need to be able to demonstrate and apply K&U of contemporary cinema and film, incorporating relevant films and sources that take into account the contexts outlined above.**

Unit F631: Film Text and Context (AS Exam)

Specimen Question Topic 4: Developments in 21st century cinema and film

To what extent does internet piracy pose a threat to the film industry?

Indicative content

- The take up of broadband, internet piracy and the opportunities and threats posed to institutions and audiences from legal and illegal means of distribution and exhibition.

Unit F631: Film Text and Context (AS Exam)

Answering the Specimen Question Topic 4:

What do you need to know?

- What is the structure of the film industry? – differences between size and scale of UK and US industries, is the threat to the UK industry the same as to the US industry?
- The cases of *The Pirate Bay* and *Megaupload* – what clues do materials from these cases offer for a potential answer to the question?

Teaching and learning materials can be derived from materials used for teaching elements of other specifications

Possible connections to be made with A2 Media G325 Online Age topic and to AS Media G322 Section B (Film)

Unit F632: Foundation Portfolio in Film

What needs to be taught

AO2 Application of Knowledge and Understanding and Critical Evaluation

Cinematography Editing Sound Mise-en-scène
Representation Messages and values Genre Narrative
Theme Style Authorship

AO3 Planning and Production Skills

Camera-work Composition Editing Sound recording Sound editing Storyboarding

Portfolio requirements

Students will produce a portfolio of work consisting of four elements:

- a **textual analysis** (micro elements within context of macro focus) of two contemporary (10 years) English language film texts (40 marks)
- evidence of **planning** for a creative artefact which should be related to the textual analysis (10 marks)
- a **creative artefact** (30 marks)
- an **evaluation** of the work produced (20 marks).

Work is assessed individually but students may use others in the construction of their artefact.

Textual analysis 40 marks

- Two contemporary (no more than 10 years old) English Language film texts in their entirety. Broadly within the same genre.
- The texts should not include more than one film produced in Hollywood.
- Analyse cinematography, editing, sound and mise-en-scène within the framework of the contextual ‘macro’ elements taught in Unit F631.
- Students encouraged to follow their own interests, but must use different core texts from those studied in Unit F631.
- The textual analysis must be a sustained piece of work of between 1500 and 2000 words.

Planning

10 marks

Planning materials for a creative artefact influenced by the textual analysis eg:

- an animatic storyboard
- a series of photographs with notes representing a location report
- a series of screen tests with notes
- a shot list with digital still photographs to illustrate

You are encouraged to explore appropriate ways of presenting planning materials with candidates.

Materials can be presented on paper or electronically.

Creative artefact 30 marks

A creative artefact influenced by the textual analysis and based upon the planning materials.

Either:

- an extract from a script with images of 9 key frames

or

- a 2 minute filmed sequence - **not the opening**

Evaluation

20 marks

4 questions to answer

- what were the aims of the artefact?
- what codes and conventions identified in the textual analysis were used in the artefact?
- how were the planning materials used in the construction of the artefact?
- how successful was the artefact in achieving the aims?

750-1000 words.

Three approaches

Starting the course from scratch with limited resources:

TEXTUAL ANALYSIS - a study of two romantic comedies, exploring messages and values through an application of film language.

PLANNING – a series of photographs with notes representing a location report for the production of a new romantic comedy film.

ARTEFACT - an extract from a script for a new romantic comedy film with images of 9 key frames demonstrating an understanding of how messages and values are constructed through cinematography, sound, editing, and mise-en-scène.

Three approaches

Using existing materials:

TEXTUAL ANALYSIS - a study of two horror films, exploring the generic conventions through an application of film language.

PLANNING - an extract from an animatic storyboard illustrating a sequence from a new horror film.

ARTEFACT – a two minute filmed sequence from a new horror film (not the opening) demonstrating an understanding of how generic conventions are constructed through cinematography, sound, editing, and mise-en-scène.

Three approaches

In parallel with OCR Media Studies:

TEXTUAL ANALYSIS - a study of two action/adventure films, exploring the representation of women through an application of film language.

PLANNING – a series of screen tests with notes for female characters in a new action/adventure film.

ARTEFACT – a two minute filmed sequence from a new action/adventure film (not the opening)* demonstrating an understanding of how generic conventions are constructed through cinematography, sound, editing, and mise-en-scène.

* the sequence could be a continuation of a G321 construction

Unit F633: Global Cinema and Critical Perspectives (A2 Exam)

What needs to be taught

- AO1 Knowledge and Understanding**
Genre, Narrative, Theme, Style, Authorship, Representation, Messages and Values. Historical, Ideological and Social context.
- AO2 Application of Knowledge and Understanding and Critical Evaluation**
Cinematography Editing Sound Mise-en-scène Representation
Messages and Values, Genre, Narrative, Theme Style Authorship

Unit F633: Global Cinema and Critical Perspectives (A2 Exam)

Section A: Messages and Values in Global Film (Non-English Language Film)

- 1 Hour compulsory question
- Comparative analysis of two non-english language texts from **either** different countries of origin or points in time
- Encourage close study and focused analysis of two texts
- Select contrasting texts

When exploring the two texts focus on following areas:

Contextual- The historical, ideological and social context

Macro-Messages and Values, Style, Genre, Narrative, Authorship, Representation

Micro- Support the macro elements with evidence of close textual study of cinematography, editing, sound and mise-en-scene

Learning Outcomes:

Build on students macro and micro understanding of film introduced at AS and extend in a broader context.

Introduce students to the study of non-english language texts and contexts to inform Unit F634

Students develop critical understanding of non-english language texts

Comparative approach with contextual and textual study

Explore and understand ideological and political influences on film making

Specimen Question:

Narrative plays a significant role in communicating messages and values.' To what extent is this evident in the films you have studied?

Select texts
for comparison



Explore the historical, political and social contexts of
the countries studied



Reception/audience response to the texts
domestic and global-release/box office-critics
reviews



Authorship:
Actors/directors/producers-other
films/style/genres etc



Analyse films and
Consider rep/messages and
values



Micro aspects

Approach 1: Adapting from other spec's

How to use texts that you already cover:

Section A- World Cinema (Bollywood, Iranian, Japanese, Mexican) to explore genre and social context

Section A -Power, Poverty and Conflict- Compare themes and messages and values eg *La Haine* (1995) Vs *A Prophet* (2009)

Section A- Empowering Women- Use to explore representation

Section C-Close Study Texts: Social context, messages and values and Authorship

Les Enfants du Paradis (Carné, France, 1945) *The Battle of Algiers* (Pontecorvo, Algeria/Italy, 1966) *Happy Together* (Wong Kar Wai, Hong Kong 1997) *Talk to Her* (Almodovar, Spain, 2002)

Approach 2: Starting Over

Begin by exploring the historical, political and social contexts of the countries studied. Look for areas of comparison and contrast in the films chosen. Start with a broad approach and then focus down on the key texts.

Develop students skills for F634 by researching Reception/audience response to the texts domestic and global-release/box office-critics reviews to support contextual understanding.

Authorship: Explore the role of Actors/directors/producers-other films/style/genres etc

Closely textually analyse the films and consider rep/messages and values support with micro evidence

Choose films that you are interested in and that can find lots of relevant literate about. Eg. Almodóvar films good for Authorship, representation of women, gender, sexuality, style and messages and values as well as genre-melodrama.

Approach 3 – combining with OCR A-level Media

Link to G322-Representation and Micro analysis skills

Genre/narrative from G321 for film openings

G324- Collective Identity, Global Media

Section B: Critical Engagement with Film and Cinema

1 hour question with 3 areas of study and choice of two questions
(Regulation, Authorship, Audience experience/spectatorship)

Focus on issues of spectatorship and reception of texts

Broad issues and contemporary debates in cinema

Learning Outcomes:

Understanding and application of critical approaches

Engaging in debates in film and cinema

Supporting points/arguments with evidence

Contemporary focus but with historical understanding

Explore debates and issues for development and practical application in F634

Develop critical approaches for HE study

Section B: Critical Engagement with Film and Cinema

Can make clear links with content examined in Section A and broaden approach. Eg. Authorship

1 hour question with 3 areas of study and choice of two questions (Regulation, Authorship, Audience experience/spectatorship)

Focus on issues of spectatorship and reception of texts

Broad issues and contemporary debates in cinema

Application of critical approaches (similar to 1b G324 and Section B)

Examine case studies with range of texts, articles, books, journals, box office figures, reviews, fan sites etc

Contemporary focus with some context in past and predictions for future

Encourage independent research for broad use of examples

Learning outcomes:

Understanding and application of critical approaches

Engaging in debates in film and cinema

Supporting points/arguments with evidence

Contemporary focus but with historical understanding

Explore debates and issues for development and practical application in F634

Develop critical approaches for HE study

Specimen Questions

Does regulation play an important role in contemporary cinema?

What impact does Authorship have on a film's global success?

How far does a spectator's gender affect their viewing experience?

Make clear links with AS Study for an integrated and cohesive approach

Define the areas you look at as need to cover all of the bullet points
(British and American is fine-but may chose to bring in some from Section A)

Offer a case study approach- model to students but try to have some range in
egs-encourage independent research to develop skills for HE and differentiation

Look at extracts/ marketing materials/ reviews/box office figures etc
Research/books /journals/referencing (HE skills) not necessarily whole
texts

Approach 1: Adapting from other spec's

How to use texts that you already cover:

For Authorship in Contemporary cinema develop resources from Section A AS - Star studies in US and UK cinema, cross over nature of directors and film talent.

Section B- Spectatorship resources can be used for Audience Experience eg. Shocking Cinema and emotional responses also Section C Close study text and issues can be used here eg. Feminist film theory in relation to Fight Club.

Approach 2: Starting Over

Can make clear links with content examined in Section A and broaden approach. Eg. Authorship

Examine case studies with range of texts, articles, books ,journals, box office figures, reviews, fan sites etc

Define the areas you look at as need to cover all of the bullet points (British and American is fine-but may chose to bring in some from Section A)

Offer a case study approach- model to students but try to have some range in egs-encourage independent research to develop skills for HE and differentiation

Approach 3 – combining with OCR A-level Media

Film regulation at G325

Critical Application of theories from 1b) Audience, narrative, representation, genre can be used for each section

Global Media and Postmodernism

The case study approach used for G325 is advised here.

Unit F634: Creative Investigation in Film

What needs to be taught

AO2 Application of Knowledge and Understanding and Critical Evaluation

Cinematography Editing Sound Mise-en-scène Representation Messages and values Genre Narrative Theme Style Authorship

AO3 Planning and Production Skills

Camera-work Composition Editing Sound recording Sound editing Storyboarding Scripting

AO4 Research skills

Ideas and theories Primary and secondary sources Formulate hypotheses Evaluate and draw conclusions Present findings Reference materials

Portfolio requirements

Students will produce a portfolio of work consisting of four elements:

- independent research into a topic within the field of film studies (40 marks)
- evidence of planning for a five-minute filmed or non-filmed sequence which should be related to the candidate's research. (10 marks)
- a creative realisation of the work planned (30 marks)
- a critical evaluation of the work produced (20 marks).

Work is assessed individually but students may use others in the construction of their creative realisation.

Research 40 marks

- Any area of research which raises interesting questions about the study of film is allowable.
- Students may choose to research any area that has arisen from their study of film **but must not** focus on texts that have already been taught in class or texts used in their Foundation Portfolio.
- Centres must not 'teach' the content for research but should provide students with an overview of how to carry out academic research.
- The research can be presented in a range of materials and formats as appropriate.
- Must be a sustained piece of work of between about 2500-3000 words

Planning 10 marks

Planning materials for a five-minute filmed or non-filmed sequence which should be related to the candidate's research.

Filmed Sequence	Non-Filmed Sequence
a synopsis	a synopsis
a script of the five-minute sequence	a script for the non-filmed sequence
a storyboard	a treatment
a recce report	a recce report
evidence of casting considerations	evidence of casting considerations
a shooting/editing log	layouts for 20 key frame stills
a risk assessment	a risk assessment

Materials can be presented on paper or electronically.

Creative realisation 30 marks

Filmed Sequence or series of filmed extracts:

- no more than five minutes in duration
- influenced by research
- based upon planning
- assessable as work of individual student

Creative realisation 30 marks

Non-Filmed Sequence:

- a screenplay (or extracts from a series of screenplays) for a film sequence
- five minutes in duration
- 20 key frame stills that demonstrate careful construction of mise-en-scène
- influenced by research
- must be assessable as work of individual student

Creative realisation 30 marks

Some examples:

Area for Research

An exploration of non-English language films and their English language adaptations.

The influence of films from a specific historical period on contemporary films.

Creative Realisation

The production of an adaptation of a short non-English language film or extract from a longer text.

A screenplay and 20 key frames employing the stylistic features of a collection of historical texts.

Evaluation

20 marks

- Students critically evaluate their creative realisation and explain how their research led to their final outcome.
- The critical evaluation should not be a description of how their realisation was made, but an analysis of the text produced alongside a contextualisation in relation to the candidate's research.
- Critical analysis skills developed throughout units F631, F632, and F633 should be employed
- 1000-1250 words.

Three approaches

Starting the course from scratch with limited resources:

RESEARCH – An exploration of the generic relationship between Hammer Horror films from the 1950/60s and 21st century teen horror.

PLANNING – a synopsis, treatment, recce report, evidence of casting considerations, layouts for 20 key frame stills, and a risk assessment for a screenplay and 20 key frames employing the generic conventions of Hammer Horror films from the 1950/60s.

CREATIVE REALISATION - A screenplay and 20 key frames employing the generic conventions of Hammer Horror films from the 1950/60s.

Three approaches

Using existing materials:

RESEARCH – the representation of women in Bollywood films.

PLANNING - a synopsis, script, storyboard, recce report, evidence of casting considerations, shooting/editing log, and a risk assessment for a five minute extract from a new film which demonstrates an understanding of the representation of women within a national/cultural context.

CREATIVE REALISATION – a five minute extract from a new film which demonstrates an understanding of the representation of women within a national/cultural context.

Three approaches

In parallel with OCR Media Studies:

RESEARCH - how developments in new technology could determine production, distribution, and consumption of film.

PLANNING – a synopsis, script, storyboard, recce report, evidence of casting considerations, shooting/editing log, and a risk assessment for a short film/extract for exhibition/distribution on the internet.

CREATIVE REALISATION – A five minute extract(s) from a film made specifically for exhibition/distribution on the internet.*

* the extract(s) could be made using the same team as for G324 but should not be the same construction as submitted for A2 Media Studies.

Questions

OCR Community: <http://social.ocr.org.uk/node/3126/conversations>