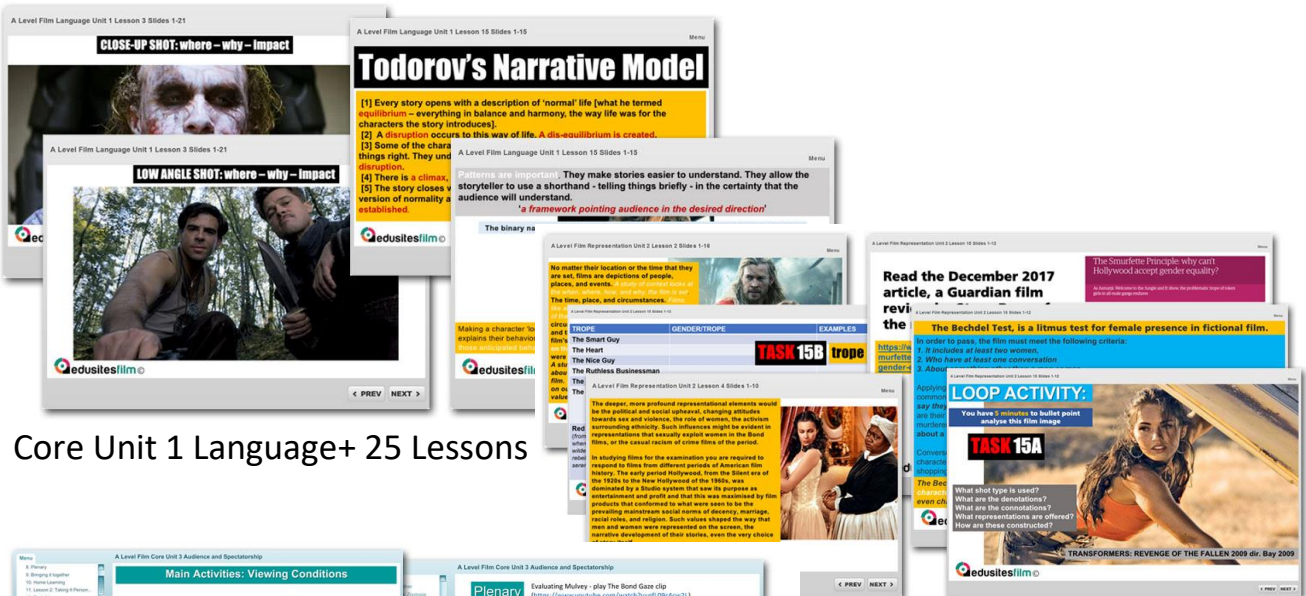
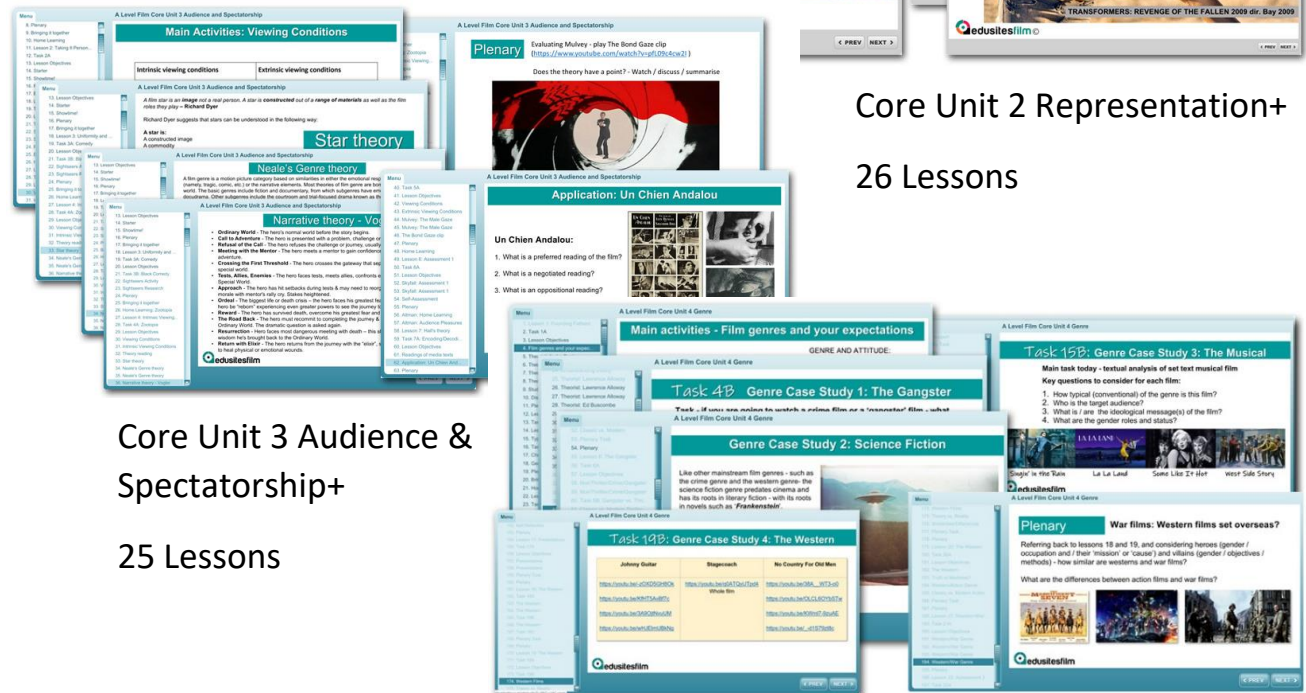


OCR H410 A Level Film Studies Unit Content Guide and Set Films



Core Unit 1 Language+ 25 Lessons



Core Unit 2 Representation+ 26 Lessons

Core Unit 3 Audience & Spectatorship+ 25 Lessons

Core Unit 4 Genre+ 25 Lessons

Edusites coverage of the OCR set films.
Films marked 'live!' are complete case studies

Component 01 Film History

Section A: Film Form in US Cinema

Silent Era to 1990

These examination tasks require that you study three American films with particular reference to responding to questions in the key areas:

- **Film language**
- **Film meaning**
- **Film context**
- **Meaning and response**

The task will require you compare three films, one from each Component Group:

- **The Silent Era**
- **Hollywood 1930-1960**
- **Hollywood 1961-1990**

Silent Era

- [*The Birth of a Nation*](#) (Griffith, 1915) **live!**
- [*The Gold Rush*](#) (Chaplin, 1925) **live!**
- [*The Mark of Zorro*](#) (Niblo and Reed, 1920)
- [*The General*](#) (Bruckman and Keaton, 1926) **live!**
- [*Sunrise*](#) (Murnau, 1927)
- [*The Wind*](#) (Sjostrom, 1928)

1930–1960

- [*Citizen Kane*](#) (Welles, 1941) **live!**
- [*Singin' in the Rain*](#) (Kelly and Donen, 1952)
- [*Stagecoach*](#) (Ford, 1939) **live!**
- [*Vertigo*](#) (Hitchcock, 1958) **live!**
- [*Double Indemnity*](#) (Wilder, 1944) **live!**
- [*All that Heaven Allows*](#) (Douglas, 1955)

1961–1990

- [*2001: A Space Odyssey*](#) (Kubrick, 1968) **live!**
- [*Raging Bull*](#) (Scorsese, 1980) **live!**
- [*E.T. the Extra Terrestrial*](#) (Spielberg, 1982) **live!**
- [*Do the Right Thing!*](#) (Lee, 1989) **live!**
- [*The Conversation*](#) (Coppola, 1974) **live!**

- [*West Side Story*](#) (Robbins and Wise, 1961)

Section B: European Cinema History

Experimental film – European surrealist film

Learners must study a set pair of two experimental films from the European surrealist film movement of the 1920s and 1930s. The set experimental film pair is equivalent in study to one feature length set film.

- [*Un Chien Andalou: Silent film*](#) (Buñuel and Dali, 1929) **live!**
- [*L'Age D'or*](#) (Buñuel, 1930) **live comparative study!**

In addition to the above, learners must also study at least one other set film. This film should be drawn from one of the other European film movements or stylistic developments listed below:

[French New Wave | Film Movement - click here](#)

- [*The 400 Blows \(Les quatre cents coups\)*](#) (Truffaut, 1959) **live!**
- [*À Bout de Souffle*](#) (Godard, 1960) **live!**
- [*Cleo from 5 to 7*](#) (Varda, 1962)

[German Cinema | Study of Expressionism - click here](#)

- [*The Cabinet of Dr. Caligari*](#) (Weine, 1920) **live!**
- [*Nosferatu*](#) (Murnau, 1922) **live!**
- [*Metropolis*](#) (Lang, 1927) **live!**

[Mexican Cinema - click here](#)

Key films covered in the above resource:

- [*Amores Perros \(Love's A Bitch\), 2000*](#) **live!**
- [*Y Tu Mama También \(And Your Mother Too\), 2001*](#) **live!**

Component 02 Critical Approaches to Film

Learners must study at least **one** set film from each of the categories below:

Section A Contemporary British and US Film

Contemporary British*

- *Pride* (Warchus, 2014)
- [Gone Too Far \(Ekaragha, 2013\) live!](#)
- [Ex-Machina \(Garland, 2014\) Workbook!](#)
- *The Angel's Share* (Loach, 2012)
- *We Need to Talk About Kevin* (Ramsay, 2011)
- *Skyfall* (Mendes, 2012)

Contemporary US

- *Guardians of the Galaxy* (Gunn, 2014)
- *The Hunger Games* (Ross, 2012)
- *Star Wars: The Force Awakens* (Abrams, 2015)
- *The Dark Knight Rises* (Nolan, 2012)
- *Zootopia* (Bush, 2016)
- *Jurassic World* (Trevorrow, 2015)

Section B Documentary

[Analysing a Documentary Film resource](#) [live!](#)

- [Stories We Tell](#) (Polley, 2013) [live!](#)
- *Searching for Sugarman* (Bendjelloul, 2012)
- *5 Broken Cameras* (Burnat & Davidi, 2011)
- *The Act of Killing* (Oppenheimer, 2012)
- *Man on Wire* (Marsh, 2008)
- *Citizenfour* (Poitras, 2014)

Section C Ideology

Learners will be required to study and compare three set films which tackle challenging issues. The set films for this section have been arranged into three thematic categories:

- **Family and Home**
- **Outsiders - the Edusites focus**
- **Conflict**

Learners must select **one** thematic category. Within a chosen theme **one** set film must be studied from each of the following categories:

- US Independent
- English language (non-US)
- Non-European non-English language

US Independent

Family and Home:

1. *Moonrise Kingdom* (Anderson, 2012)
2. *The Tree of Life* (Malick, 2011)

Outsiders:

1. *A Girl Walks Home Alone at Night* (Amirpour, 2014)
2. [Elephant \(Van Sant, 2003\) live!](#)

Conflict:

1. *The Hurt Locker* (Bigelow, 2008)
2. *Whiplash* (Chazelle, 2015)

English language (non-US)

Family and Home:

1. *Room* (Abrahamson, 2015)
2. *Animal Kingdom* (Michod, 2010)

Outsiders:

1. *The Babadook* (Kent, 2014) [live!](#)
2. *The Piano* (Campion, 1993)

Conflict:

1. *District 9* (Blomkamp, 2009)
2. *Mad Max* (Miller, 1979)

Non-European non-English language

Family and Home:

1. *A Separation* (Farhadi, 2011)
2. *Our Little Sister* (Koreeda, 2016)

Outsiders:

1. *Yojimbo* (The Bodyguard) (Kurosawa, 1961)
2. [Y Tu Mama Tambien \(Cuaron, 2001\) live!](#)

Conflict:

1. [Battle of Algiers \(Pontecorvo, 1965\) live!](#)
2. *The Grandmaster* (Kar-Wai, 2013)

Unit 1 Core Film Language+ - Complete

- **Lesson 1** - What is Film? - Se7en
- **Lesson 2** - Studying Film - The Toolkit
- **Lesson 3** - The Shot - Where, Why, Impact
- **Lesson 4** - Shots - Framing - Meaning
- **Lesson 5** - Framing - Thirds - Leigh Naked
- **Lesson 6** - Mise-en Scene 1 - Spiderman
- **Lesson 7** - Film Analysis 1 - Three Kings
- **Lesson 8** - Film Analysis 2 - Juno
- **Lesson 9** - Focus - Cuaron
- **Lesson 10** - Editing 1 - Classic Cutting
- **Lesson 11** - Soundtracks - Pace & Tone
- **Lesson 12** - Location - Jeopardy
- **Lesson 13** - Mise-en-Scene 2 - Skyfall
- **Lesson 14** - Shot Selections - Rules
- **Lesson 15** - Narrative 1 - Todorov
- **Lesson 16** - Narrative 2 - Propp
- **Lesson 17** - Genre - Formula
- **Lesson 18** - Editing 2 – Editing through Time
- **Lesson 19** - Lighting - High & Low - Chiaroscuro
- **Lesson 20** - Performance – The Body
- **Lesson 21** - Aesthetics – The Concept
- **Lesson 22** - Auteur – Tarantino
- **Lesson 23** - Contexts – Production & Social
- **Lesson 24** - Examples 1 – Application of Knowledge
- **Lesson 25** - Examples 2 – Application of Knowledge

Unit 1 Exam Specific Section - Complete

- Lesson Introduction
- **Lesson 1** - Paper 2 & Paper 2 – Brief Encounter
- **Lesson 2** - Hypothesis – Brief Encounter
- **Lesson 3** - Contexts – Silent Era – Meaning and Response
- **Lesson 4** - Contexts – Classical Hollywood - Response
- **Lesson 5** - Contexts – New Hollywood - Response
- **Lesson 6** - Cinematography – Section A Task
- **Lesson 7** - Editing - West Side Story – Section A Task
- **Lesson 8** - Sound – Reservoir Dogs – Section A Task
- **Lesson 9** - Performance – On the Waterfront – Section A Task
- **Lesson 10** - Mise-en-Scene – Bladerunner – Section A Task
- **Lesson 11** - Aesthetics – Schindler’s List – Section A Task
- **Lesson 12** - Poetics – Citizen Kane – Modelled Response
- **Lesson 13** - Apocalypse Now – Scaffolded Task
- **Lesson 14** - Silent Era & New Hollywood - Task
- **Lesson 15** - Classic & New Hollywood - Task

Unit 1 NEA Section - Complete

- NEA Unit 1 Introduction
- **Lesson 1** - NEA Structure - Film Form - Product - Evaluation
- **Lesson 2** - Research Skills - Data - Evidence - Selection - SLAP Exemplar
- **Lesson 3** - SLAP - Language - Narrative - Meanings and Response
- **Lesson 4** - SLAP - Cinematography - Auteur - Rowland
- **Lesson 5** - Practical Skills - Storyboard

Unit 2 Representation+ - Complete

- **Lesson 1** – What We See – Representation and Contexts
- **Lesson 2** – Contextual Concerns – Hall - Thor
- **Lesson 3** – Contexts 1 – Gender - Bond
- **Lesson 4** – Contexts 2 – Gender - Slumdog
- **Lesson 5** – Contexts 3 – Weimar - Metropolis
- **Lesson 6** – Narrative 1 – Passive & Dynamic -
- **Lesson 7** – Narrative 2 – Conventions – Captain Phillips
- **Lesson 8** – Narrative 3 – Dominant Ideology & Values
- **Lesson 9** - Gender 1 – Reel to Real – Female Warriors
- **Lesson 10** – Ethnicity 1 – Stereotyping - Griffiths
- **Lesson 11** - Review and Assessment
- **Lesson 12** – Ethnicity 2 – Stereotyping - Hall
- **Lesson 13** – Audience 1 – Coppola
- **Lesson 14** – Audience 2 – Passive & Active
- **Lesson 15** – Trope – Bechdel & Smurfette
- **Lesson 16** – Ideology – Values
- **Lesson 17** – Cinematography – Camera Techniques
- **Lesson 18** – Editing – Technique, Purpose & Examples
- **Lesson 19** – Sound – Impact on Key Scenes
- **Lesson 20** – Mise-en-Scene – Macro Performance - Juno
- **Lesson 21** – Review – Task - Application of Context
- **Lesson 22** – Review – Task - Character
- **Lesson 23** – Review - Task – Spectator Response
- **Lesson 24** – Review – Task – Passive & Active
- **Lesson 25** – Resources – References – Research Tasks
- **Lesson 26** – Additional Resource - Hall

Unit 3 Audience and Spectatorship+ - Complete

- **Lesson 1** – Genre & Attitude – Generic Expectations
- **Lesson 2** – Student Presentations
- **Lesson 3** – Uniformity & Diversity – Sightseers
- **Lesson 4** – Viewing Conditions 1 – **Intrinsic** & Extrinsic
- **Lesson 5** – Viewing Conditions 2 - Intrinsic & **Extrinsic**
- **Lesson 6** – Formative Assessment 1 - Skyfall
- **Lesson 7** – Encoding and Decoding – Un Chien Andalou
- **Lesson 8** – Media Effects 1 - Theory
- **Lesson 9** - Media Effects 2 – Social Learning & Catharsis
- **Lesson 10** – Passive and Active Spectatorship
- **Lesson 11** – Formative Assessment 2 – Compare Theories
- **Lesson 12** – British Social Realism Study 1 – Loach & Leigh
- **Lesson 13** – Brit Social Realism 2 – Angels Share & Fish Tank
- **Lesson 14** – Brit Social Realism 3 – Angels Share & Fish Tank
- **Lesson 15** – American Contextual Study 1 - Griffiths
- **Lesson 16** – American Contextual Study 2 - Selma
- **Lesson 17** – American Contextual Study 2 – Spike Lee
- **Lesson 18** – Formative Assessment 3
- **Lesson 19** – Science Fiction Case Study 1 - Independence
- **Lesson 20** – Science Fiction Case Study 2 - Independence
- **Lesson 21** – Science Fiction Case Study 3 – Group Essay
- **Lesson 22** – Creative Application - Screenplay
- **Lesson 23** – Formative Assessment 4 – Screenplay Writing
- **Lesson 24** – Summative Unit Assessment
- **Lesson 25** – Addressing Learning Gaps & HL Frontiers

Unit 4 Genre+ - Complete

- **Lesson 1** - Founding Fathers – Genre Theory
- **Lesson 2** - Genre – Story Types
- **Lesson 3** - Founding Fathers 2 – Theorists
- **Lesson 4** - Case Study 1 - Codes & Conv 1 - The Gangster
- **Lesson 5** - Case Study 1 - Codes & Conv 2 - The Gangster
- **Lesson 6** - Case Study 1 - Codes & Conv 3 – Thrillers & Noir
- **Lesson 7** - Creative Assessment 1 – Film Poster
- **Lesson 8** - Case Study 2- Codes & Conv 1 – Science Fiction
- **Lesson 9** - Case Study 2- Codes & Conv 2 – Science Fiction
- **Lesson 10** - Case Study 2- Science Fiction VS Superhero
- **Lesson 11** - Formative Asses. 1 - Theory & Sci Fi
- **Lesson 12** - Independent Research – How to
- **Lesson 13** - Formative Asses. 2 - Crime & Sci Fi Comparison
- **Lesson 14** - Case Study 3 - Codes & Conv 1 – The Musical
- **Lesson 15** - Case Study 3 - Codes & Conv 2 – The Musical
- **Lesson 16** - Theory and Theorists – The Return
- **Lesson 17** - Independent Research – Interim Presentations
- **Lesson 18** - Case Study 4 - Codes & Conv 1 – The Western
- **Lesson 19** - Case Study 4 - Codes & Conv 2 – The Western
- **Lesson 20** - Case Study 4 - Action vs The Western
- **Lesson 21** - Case Study 4 – War vs The Western
- **Lesson 22** - Formative Assessment 3 – Genre and Meaning
- **Lesson 23** - Assessment FB – Extending & Improving Knowledge
- **Lesson 24** - Creative Application of Genre Theory
- **Lesson 25** - Addressing Learning Gaps & Exploring New Frontiers

Unit 5 Revision Focus

Content to be announced soon