



Year 12 Course Induction Booklet 2026/2027



Film Studies

Name:

Tutor Group:

FILM STUDIES LEARNING AGREEMENT

Requirements

All students will be expected to get to all lessons on time. In addition to this, you will be expected to complete other work in your own time. You will be required to hand in assignments no later than the end of day on the deadline date. You will also be expected to take full participation in practical group work and theory debate.

Class work

Lesson time will focus on covering the key aspects of each topic along with a couple of worked examples. There may be some class time dedicated to working through exercises, but it's likely that you will have completed the exercises at home or in your own time. The practical unit of work will require more student led input with time dedicated to one to one feedback sessions. The theory unit of work will be focused on theory and research should be undertaken to fully participate in these sessions. GoogleClassroom will be your tool to access all resources, assignments and course materials as well as a dedicated revision section.

Homework

You will be given assignments to complete in individual learning time, and revision tasks. These will be expected to be completed on time and assessed formally to enable effect revision and learning to take place.

Monitoring

You will be regularly assessed in the form of learning conversations, past papers, research assignments, critical debates, group and peer work, case studies, presentations, textual analyses etc. Students will be assessed in accordance with OCR's marking criteria and assessment objectives.

Your target

We want you to achieve the highest possible grade and we will target you a grade that you can achieve, providing you follow the course requirements. This target grade will be based on your GCSE grade and our experience. We will discuss this grade with you and alter it over time if necessary. It is understood that many students will not have experience of Film Studies therefore regular assessment in the form of learning conversations will take place to enable individual targets to be set and reviewed.

Aims of the Film & Media Department

1. Every student who is taught by the Film & Media Studies Department is given the same learning opportunities as all other students.
2. Students are to be supported as best as can be with their learning development as Film Students.
3. Students are to be given a wide range of learning resources through booklets, ICT provision, group, paired and individual tasks that enable them to achieve to the highest level of their ability and enjoy their learning.
4. That every Film Studies Student is given the opportunity to develop their Spiritual, Moral, Social and Cultural knowledge of the world and themselves.
5. To make all Film Students responsible creators of media and film productions.
6. To provide extra provision outside of lesson time for every student to help develop their work to the best level that is possible.
7. To provide opportunities for real life industry work experience.
8. To offer extra-curricular opportunities such as visits to cinemas, workshops and other trips where available/

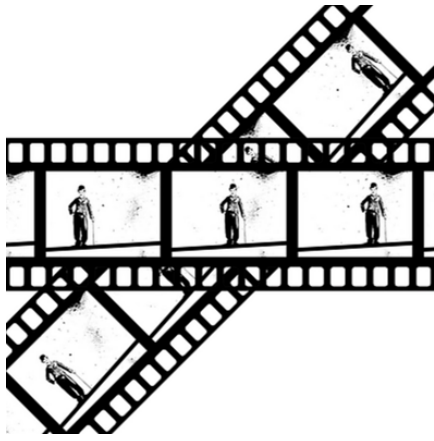
Questions

If you have any questions or problems please contact;
Mrs Farrugia – l.farrugia@holyfamily.waltham.sch.uk

Absences

If you will not be attending college you must contact:

Sixth Form Admin on **0208 509 4268** by **8.40am** on the day of absence.



Why Film Studies?

Our Film Studies course has been designed to ignite a passion for film and encourage broader cultural and historical perspectives on this academic area of study. You will watch, engage critically with and explore a wide range of film; to develop and sustain confident, personal

responses to film via textual analysis; and to enjoy a variety of critically acclaimed films across the major genres. These include films from different cultural perspectives, films from the Silent Era to the present day, and different forms of film, including documentary, shorts and experimental. Film Studies reinforces the relationship between academic theory and practise through the creative production of your own short film. It is our strong desire that this course should inspire you to continue learning beyond the confines of the classroom as well as developing personal and interpersonal skills that will serve you well both in Higher Education and in the workplace.

Aims and Learning Outcomes:

- Demonstrate knowledge and understanding of a diverse range of film, including documentary, film from the Silent Era, experimental film and short film
- Demonstrate knowledge and understanding of the significance of film and film practice in national, global and historical contexts
- Demonstrate knowledge and understanding of film and its key contexts (including social, cultural, political, historical and technological contexts)
- Demonstrate knowledge and understanding of how films generate meanings and responses

- Demonstrate knowledge and understanding of film as an aesthetic medium
- Demonstrate knowledge and understanding of the different ways in which spectators respond to film
- Apply critical approaches to film
- Demonstrate an ability to apply knowledge and understanding of film through either filmmaking or screenwriting.



RESOURCES

Books

- Bordwell, D. & Thompson, K. (1996). *Film Art: An Introduction*. McGraw-Hill Inc. US. ISBN: 978-0070066342.
- Bordwell, D. & Thompson, K. (1994). *Film History: An Introduction*. McGraw-Hill Inc. US. ISBN: 978-0073386133.
- Ross, E. (2015). *Filmish*. SelfMadeHero. ISBN: 978-1910593035.

Whilst these books are useful and give a basic overview of the course content, the examples can be outdated, you will be given contemporary readings on film theory in lessons.

YouTube Channels

Video essays via *YouTube* will be used to introduce elements of film and the industry. You will be asked to watch videos before coming to lessons. Subscribe to the following channels to keep up-to-date with the latest releases:

- Cinefix
- Nerdwriter1
- Screen Junkies
- Now You See It
- The Solomon Society
- Every Frame a Painting

EXAM BOARD & COURSE OVERVIEW

OCR Film Studies (H410)

Content Overview	Assessment Overview	
<p>Learners will develop knowledge of film form through the study of at least three US set films from:</p> <ul style="list-style-type: none">• the Silent Era• 1930–1960• 1961–1990. <p>Learners will also study set films from two major European film movements or stylistic developments:</p> <ul style="list-style-type: none">• Experimental film (European surrealist film) and <i>either</i>• German expressionism <i>or</i>• French new wave.	Film History (01) 105 marks 2 hour paper	35% of total A Level
<p>Learners will further develop knowledge and understanding of key critical approaches to film and of narrative, genre, representations and spectatorship.</p> <p>Learners must study at least one set film from each of the categories below:</p> <ul style="list-style-type: none">• Contemporary British• Contemporary US• Documentary• Non-European non-English language• English language (non-US)• US Independent.	Critical Approaches to Film (02)* 105 marks 2 hour paper	35% of total A Level
<p>Learners must study one compilation of short British fiction films. Learners have the opportunity to demonstrate knowledge, understanding and skills through:</p> <ul style="list-style-type: none">• the production of a 5 minute short film or a 10 minute screenplay for a short film (incorporating a digitally photographed storyboard)• an evaluative analysis of the production in relation to professionally produced set short films.	Making Short Film (03/04)* 90 marks Non-examined assessment (NEA)	30% of total A Level

COURSE OUTLINE

Year 1	Unit Content
<p>Film History <i>(paper 1)</i></p> <p style="text-align: right;">Autumn Term Sept-Dec</p>	<p>You will study the form of film focusing on the micro elements and the construction of meaning as well as responses by both filmmaker and spectator. You will compare films from three different time periods, Silent Era to 1930-1960 to 1961-1990.</p> <p style="text-align: right;">3 Set Films</p>
<p>UK/USA Comparison <i>(paper 2)</i></p> <p style="text-align: right;">Spring Term Jan-March</p>	<p>This unit looks at the critical debates surrounding filmmaking, production and exhibition of contemporary films. You will look at how digital technology, spectatorship and auteurism develop the film industry.</p> <p style="text-align: right;">2 Set Films</p>
<p>Short Film <i>(NEA)</i></p> <p style="text-align: right;">Spring/Summer Term April-July</p>	<p>You will pitch, plan and produce your own five minute short film or ten minute screenplay in a genre of your choice. You will also have the opportunity to work with a real film company and enter your film into an international film festival.</p>

Year 2	Unit Content
<p>European Cinema <i>(paper 1)</i></p> <p style="text-align: right;">Autumn Term Sept-Oct</p>	<p>This unit focuses on experimental and surrealist film movements and how they challenge conventional ideas about filmmaking.</p> <p style="text-align: right;">3 Set Films</p>
<p>Documentary Film <i>(paper 2)</i></p> <p style="text-align: right;">Autumn Term Nov-Dec</p>	<p>You will focus on how film form, narrative and generic conventions of documentary film contribute to the ways in which these films represent reality and create representations of societies and cultures via naturalism, realism, formalists and structuralist forms.</p> <p style="text-align: right;">1 Set Film</p>
<p>Ideology <i>(paper 2)</i></p> <p style="text-align: right;">Spring Term Jan-April</p>	<p>In this unit you will bring together all the areas you have studied to analyse how film shapes and is shaped by ideologies. You will chose one of the following themes to focus on:</p> <ul style="list-style-type: none"> ● Family & Home ● Outsiders ● Conflict <p style="text-align: right;">3 Set Films</p>

You will complete your Short Film Production (NEA/coursework) in Year 1 and sit both exam papers at the end of Year 2.

STARTER ACTIVITIES FOR YEAR 12

Task 1: Building your Film Vocabulary

Film Terms

Below is a list of commonly used terms in Film Studies. For each one write a definition and try to find an example. Remember these words relate to the film industry and films! This list is not exhaustive - some blank boxes have been left for you to add to it when you come across new terminology for this subject. You can copy and paste the table into your own document.

Term	Meaning	Example
Antagonist		
Anti-Climax		
Anti-Hero		
Archetype		
Auteur		
Binary Opposition		
Blockbuster		
Cameo		
Causality		
CGI		
Cliffhanger		
Composition		
Coming-of-Age Film		
Connote		
Convention		
Counter-type		
Denote		

Diegesis		
Enigma		
Epilogue		
Expressionism		
Film Noir		
Foley		
Foreshadow		
Formulaic		
Franchise		
Genre		
Guerrilla Film		
Hays Code		
Hero		
Iconography		
Ideology		
Intertextuality		
MacGuffin		
Method Acting		
Mise-en-Scene		
Narrative		
Plot		
Post-Credit Scene		
Postmodern		
Prequel		
Protagonist		
Red Herring		
Satire		

Task 2: Analysing Narrative

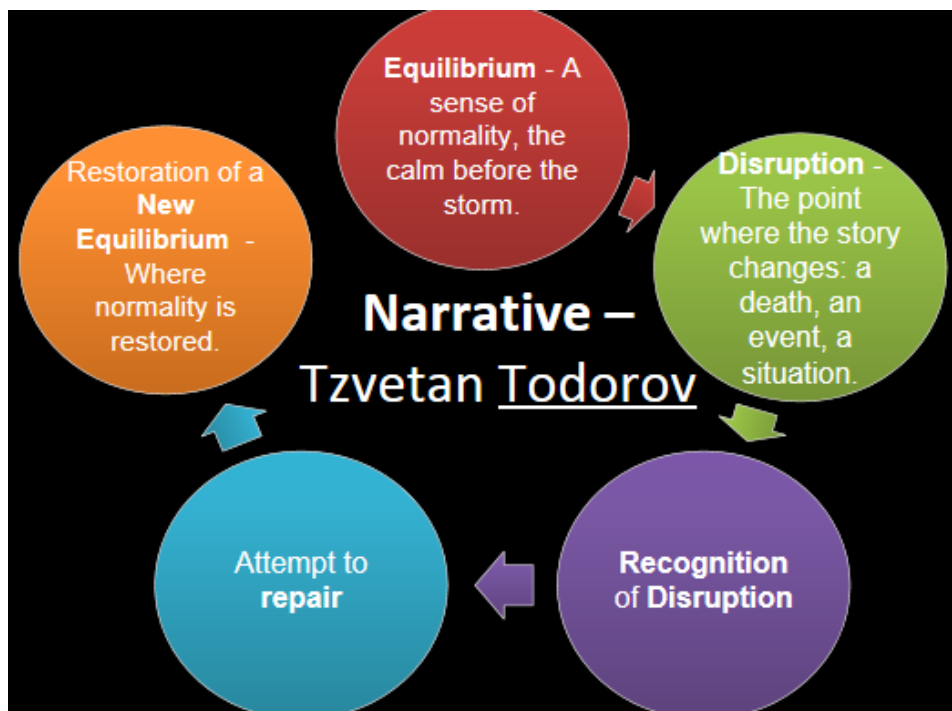
Narrative Structures

One of your summer task was to complete some introductory reading to narrative:

Theorist Tzvetan Todorov' idea of narrative has been attractive to film academics. He suggests that there are three fundamental stages in every narrative:

1. The story begins with equilibrium (the world in a state of balance and harmony)
2. It then progresses through a period of disequilibrium (the world is temporarily disrupted and chaotic)...
3. ...before reaching the third and final stage of a new equilibrium

More information on the Equilibrium Theory:



Equilibrium - This is the starting point for the narrative, it is seen as 'normal' life where everything seems happy and things are balanced. This is a good way to start because it makes the audience familiar with the surroundings and what is going on around the characters. It also gives the director the chance to introduce the

characters easily and without confusion to the audience. This step is obviously very important.

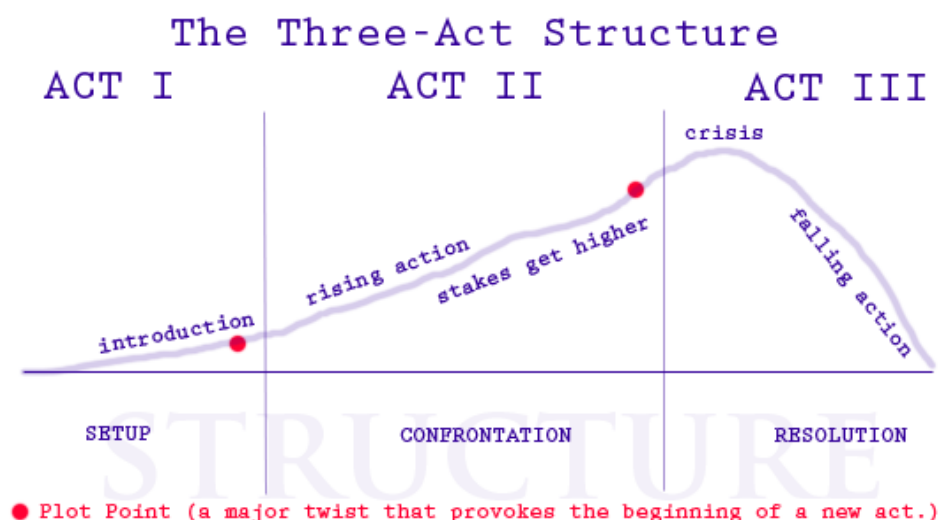
Disruption - This part is where something disrupts the equilibrium in the narrative usually caused by an event, this gives the audience a storyline to start following so that other events can take place along the way. This part helps the audience identify what the characters personalities are like depending on how they deal with this disruption.

Realisation - In this step, they will realise the disruption to normal life and they will usually try and find a solution to resolving this. At this point the narrative might give the impression that this cannot be solved and things are really bad, this causes the suspense and tension that some viewers look for to keep them watching so this is an important part.

Resolution - The fourth step is how they will solve the disruption, this usually involves a character(s) having to complete tasks in order to do so. This is usually the point that the audience have been waiting to see, the bit that it's all been building up towards.

Return to equilibrium - This is the point where they return to 'normal' life whether it is back to normal or to a new equilibrium where there life is different but back to being happy. At this point the ending may not be how it was at the beginning but this can create the beginning of a sequel.

Now I would like you to put this theory into practice. Pick a film of your choosing and complete a narrative analysis using the structure below.



Name of film: _____

THREE ACT STRUCTURE

Act 1 What is the state of equilibrium. What characters are introduced? What plot points are introduced? What disrupts the equilibrium?

Act 2 What new information is introduced? What new obstacles and/or characters are introduced?

Act 3 What is the climax? How is the disequilibrium resolved? What changes have taken place? (new equilibrium).