

Post-16 Curriculum- Film Studies

Subject Curriculum Overview

Subject	Film Studies
Qualification / Specification	H410
Awarding Body	OCR
Level	3
Curriculum Lead	Matt Thorne
Teaching Staff	Joe Cody
Guided Learning Hours	360
Year(s) Delivered	12 & 13
Last Review Date	June 2026
Next Review Date	June 2027

1. Curriculum Intent

- OCR's A Level in Film Studies has been designed to ignite a passion for film and encourage broader cultural and historical perspectives on this academic area of study. Designed to ensure a diverse, inclusive and coherent course of study that meets learners' needs and allows them to fully achieve their potential, the course will prepare them to make informed decisions about further study and progression to Higher Education or employment.
- This course of study encourages learners to 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.
- OCR's A Level in Film Studies reinforces the relationship between academic theory and practice through a synoptic creative production and evaluation where learners are offered the opportunity to engage in practical work such as the production of their own short film or screenplay in response to a brief set by OCR, through the non-examined assessment Component (03/04).
- It is our strong desire that OCR's A Level in Film Studies should inspire learners to continue learning beyond the confines of the classroom as well as developing personal and interpersonal skills that will serve them well both in Higher Education and in the workplace.

2. Foundational Knowledge

Area	Essential Knowledge / Skills	Why It Matters
Reading Film	students develop an understanding of how meaning is encoded and decoded in Films through cinematography, editing, sound, lighting, performance & mise-en-scene.	They build a specialist vocabulary to scaffold analysis of a wide range of films.
Film History	students study the development of film as a contemporary art form from its late Nineteenth Century beginnings to the present day. They explore the very different models of film that evolved on either side of the Atlantic.	They are able to recognise how developing technology, industry models and regulation, as well as audience demand and artistic movements, have shaped the films studied.
Film Production	students use depth studies of a range of films across the course to create independent artefacts, covering all aspects of production from initial ideas to edited films.	They develop the skill set necessary to create effective NEA submissions in Y13
Film analysis	students study how to write concisely and precisely about the construction of meaning in film, developing fluency in the specialist terminology of the subject.	The develop the skill to respond precisely to exam questions and write concisely to help manage the time constraints of exams

3. Powerful Knowledge

Area	Essential Knowledge / Skills	Why It Matters
Spectatorship	Founded in the work of film theorists such as Deleuze and Gramsci, Althusser and Brecht, Spectatorship examines the ways in which spectators respond to film texts. The study area encompasses the process of encoding and decoding of meaning, the ways in which films position an audience and the degree to which individual spectators might resist intended readings.	Students develop a range of critical perspectives to enhance and deepen their analysis of films
Auteurship	An influential theory area rooted in the work of Truffaut and, later, Sarris, Auteurship examines the extent to which individual filmmakers can inflect film productions with a personal style. This	Students are able to evaluate how far auteur style is a valid

	enables access to the contemporary debates around the continued validity of the theory, expressed by critics such as Kael.	approach to aesthetic analysis of film
Narratology	Narrative is founded in the work of Russian Formalists such as Propp and Todorov, in addition to that of Structuralists such as Levi-Strauss and Barthes. It considers how narrative structure and devices vary across films and can be manipulated to impact spectator response.	Students can evaluate commonalities across films from very different times and places
Documentary theory	The extent to which film, a mediated product, can ever represent Truth. Starting with the theories of filmmakers Grierson and Pennebaker, this study area explores how the process of selection and representation of footage can shape the ideas presented. It considers the differences in a range of Nichol's modes of documentary: observational, participatory, performative, poetic, expository and reflexive.	Students learn to analyse how information is used to inform and persuade spectators
Digital debates	Explores the impact of developing technologies such as digital film production and exhibition are having on audiences, the relative merits of different forms of traditional and modern film production and the values associated with these.	Enables students to evaluate film with increasing discernment and to understand how technological development is shaping the industry.

4. Curriculum Implementation

Term / Unit	Key Content	Foundational Knowledge	Powerful Knowledge	Assessment Opportunities
Aut1	Film language and history	Reading film	Narratology	Structured and unseen film text analysis
Aut2	Silent and Golden Era Hollywood film	Film History	Auteurship	Written analysis and production piece
Spr3	New Hollywood	Reading film & film analysis	Auteurship and film production	Group film product and analytical essay
Spr4	European film movements	Reading film & Film history	Narratology and Auteurship	Mini mock and poster production

Sum5	US & UK Contemporary Film	Reading & analysing film	Digital debates	Series of discursive essays and research tasks
Sum6	NEA launch & revision	Reading & analysing film	Digital debates, Auteurship & narratology	Research, workshopping and presentation Y12 Mock
Aut7	Documentary Film & Surrealist film	Reading & analysing film, film history and production	Narratology and Documentary theory	Exam style practice
Aut8	Y13 Mock and NEA first draft; Film Ideology	Film production; Reading & analysing film, film history and production	All	Mock exam and NEA
Spr9	NEA completion - responding to feedback; Film ideology (3 films)	Media Production; Reading & analysing film, film history and production	All	
Spr10 - to exam	Revision			

5. Assessment Strategy

Assessment Type	Purpose	Frequency
Diagnostic	Terminology checklists, hinge questions, white boards, quizzes and digital games (Kahoot) - reveals misconceptions and gaps in knowledge & understanding	Every lesson
Formative	In class essays and production tasks, no time constraints, group planned - builds essay writing, exam skills and production skills	Every topic
Summative	Unseen question and/or text to exam times - tests acquisition, feeds in to progress, informs ongoing planning	Every topic
Synoptic	Mock exams and NEA	Twice in Y12 and again in Y13 (Mock)