

Qualification
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AS and A LEVEL

Delivery Guide

FILM STUDIES

H010, H410

For first teaching in 2017

European Cinema History (Component 1: Section B)

Version 1

AS and A LEVEL FILM STUDIES

A guide to approaching the teaching of the content related to the experimental and film movement set films in the European Cinema History section of Component 1.

Delivery guides are designed to represent a body of knowledge about teaching a particular topic and contain:

- **Content:** A clear outline of the content covered by the delivery guide;
- **Thinking Conceptually:** Expert guidance on the key concepts involved, common difficulties students may have, approaches to teaching that can help students understand these concepts and how this topic links conceptually to other areas of the subject;
- **Thinking Contextually:** A range of suggested teaching activities using a variety of themes so that different activities can be selected which best suit particular classes, learning styles or teaching approaches.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email resources.feedback@ocr.org.uk

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DISCLAIMER

This resource was designed using the most up to date information from the specification at the time it was published. Specifications are updated over time, which means there may be contradictions between the resource and the specification, therefore please use the information on the latest specification at all times. If you do notice a discrepancy please contact us on the following email address: resources.feedback@ocr.org.uk

The European Cinema History section of the Film History component is designed to engage learners with the study of:

- Experimental film, which challenged conventional ideas about filmmaking and narrative; and
- European film movements, which helped define and lay the building blocks for techniques later used throughout world cinema.

The study of the European Cinema History section provides learners with a contrasting approach to section A of the Film History component where learners will have studied the development of film from the silent era to 1990 through the prism of the US studio system.

In this section learners are required to gain a knowledge and understanding of:

- the contextual background to the two film movements or stylistic developments studied, for example, how a movement or stylistic development shares similar ideas about style, aesthetics, or political or social-cultural objectives; and agrees on methods of furthering these through approaches to film narrative/style/genre
- the experimental nature of film, with a focus on narrative forms which reject the three-act structure, including non-linear narratives and the significance of narrative structures which are alternative to and/or in opposition to conventional narrative structures.

Learners will also need to build upon the knowledge and understanding gained from the study of historic US Film in section A and develop this in relation to historic European film movements or stylistic developments:

- the micro-elements of film form; and
- identifying how these elements construct meanings and contribute to the aesthetics of film.

In this section learners will also develop the skills to critically debate:

- film narrative, including the formalist and structuralist conceptions of film narrative
- the claims of naturalism and realism as against the expressive.

There is no comparative requirement in this section.

The focus of these critical debates is to help learners develop their knowledge and understanding of the films they study. For example, learners would be expected to study the structural approaches to storytelling used within the set films, including looking at how the micro-elements of film were used to create those structures in both conventional and experimental ways.



General approaches

Regardless of which combination of films you choose for your learners to study, the importance of various strands of thinking from the worlds of art and theatre are important in forming an understanding of aspects of what the various filmmakers were seeking to do across each of the films studied for this topic, but particularly so with the two surrealist films studied. Therefore, some background research is advisable.

Additionally some research into the political and social history of Europe in the interwar period and either Germany in the time of the Weimar Republic or France and the period of the Fourth Republic will help to give learners sufficient contextual background to undertake an analysis of the films in their social, cultural, historical and political contexts.

Common misconceptions or difficulties learners may have

Surrealism as a concept and the nature of surrealist films are likely to prove challenging. Cultural orthodoxy dictates that films tell stories – and this urge to narrative will steer learners' thinking.

Regards the German Expressionist films – as silent or largely silent films – one of the steepest barriers to learning teachers will face with their learners is enabling them to access the narratives of the films, as these films will look and work quite differently to contemporary films from the same genres, e.g. the style of *Nosferatu* is quite different to more contemporary representations of vampires. This is where pre-research into the contextual areas mentioned above will prove some of its worth as this will provide learners with pre-existing frameworks of knowledge for understanding the films rather than coming at them cold.

For centres focussing on any of the films from the French New Wave, a similar problem is likely to arise. At the point of release, these films were breakthrough films in terms of style and content; however, with nearly 60 years since the coming of the French New Wave and the current day, learners will probably find it difficult to see what is so special or different about these films, especially without any surrounding contextual research. To help with this difficulty, teachers are advised to offer their students opportunities to research into the cinema du papa and support this with filmic examples of this. This should help to enable learners to understand that the New Wave films did offer a point of departure from the existing norms of the time.

Conceptual links to other areas of the specification – useful ways to approach this topic to set learners up for topics later in the course

The films of this topic have general crossover connections to the set films of the Silent Era.

The stylistic approaches of German Expressionism can also be detected in films such as *Skyfall* and *The Dark Knight Rises* – thus study of this topic will facilitate some of the learning needed for study of these films in Component 02.

Depending on learner decisions, the learning from this topic could also be applied in the NEA – in terms of framing avenues for research and setting a blueprint for production – such as trying to apply some of the stylistic techniques from any of the three film movements of this topic

Following from the study of Experimental Film, for learners studying *The Tree Of Life*, some consideration of the film and its director's career – to what extent might Terence Malik be considered an experimental filmmaker?

Additionally, for learners studying *The Battle Of Algiers*, some exploration of the stylistic overlaps between that film and the set films from the French New Wave sub-topic would also be valuable in developing an understanding of Pontecorvo's influences in the making of that film.

The overall approach is to enable learners to engage with and fully comprehend specification and assessment requirements through linking the study of set films with contextual studies of films and filmmakers with whom they are likely to have at least some awareness of – such as the films of Tim Burton and those of Quentin Tarantino.

This is the guiding principle in the design of the activities sections for each of the sub topic areas.

Experimental Film – *Un Chien Andalou* and *L'Age D'or*

In order to successfully cover this part of the topic, the following approaches to delivery are recommended:

- Explore and define the term 'experimental film' – attempt to identify some points of difference between 'non-experimental film' and 'experimental film'.
- Watch extracts from contemporary, relatively well-known experimental (or avant-garde) directors – such as David Lynch (*Mulholland Drive*), Terence Malik (*The Tree Of Life*) and Ben Wheatley (*A Field In England*). Direct students to focus upon, and make notes on, to what extent these films can be defined as experimental and in what ways do they challenge the orthodox narrative structure of the three act structure and five key plot points. Understanding how contemporary films can function experimentally will help draw learners into the study of the historical set films.
- Facilitate students researching different aspects of experimentation in film history – such as the topics of this part of the component.
- Research into the careers and artistic influences on Luis Buñuel and Salvador Dali to give further context on the two experimental set films.
- Read and make notes from the below links:

The Art Story website – Biography and Filmography of Luis Buñuel

<http://www.theartstory.org/artist-bunuel-luis.htm>

Roger Ebert – Online review of *Un Chien Andalou*
(contains good accessible contextual background)

<http://www.rogerebert.com/reviews/great-movie-un-chien-andalou-1928>

Senses of Cinema – Online analysis of *Un Chien Andalou*

<http://sensesofcinema.com/2001/cteq/chien/>

The Guardian - Online review of *L'Age D'or*

<https://www.theguardian.com/film/2011/may/29/lage-dor-bunuel-chien-andalou-philip-french>

Slant Magazine - Online review of *L'Age D'or*

<http://www.slantmagazine.com/film/review/lage-dor>

Senses of Cinema - Online analysis of *L'Age D'or*

<http://sensesofcinema.com/2013/cteq/lage-dor/>

- Where available, students should also read the highly informative sections on French Impressionism and Surrealism in Bordwell & Thompson's 'Film Art'.
- Close study of the films themselves – applying the various micro-elements to extract possible meanings from the film, including artistic and aesthetic effects and querying various aspects of the subject content on narrative, including critical approaches, attempting to determine how well/to what extent such ideas have relevance with approaching the films of this topic.
- Use the specimen paper to test learners' knowledge and understanding.
- Use the subject content to get learners' to frame their own examination questions and use these as tools for assessment.



German Expressionism – *The Cabinet of Doctor Caligari*

In order to successfully cover this part of the topic, the following approaches to delivery are recommended:

- Explore and define the term 'German Expressionism' – attempt to arrive at a definition of the term: this will give learners a map of ideas as to what look for when labelling a film as German Expressionist.
- View and respond to clips from some Tim Burton films – on whom German Expressionism has had a considerable influence on his visual filmic style e.g. *Batman* and *Edward Scissorhands*. This can be a platform for exploring the debate about meaning in films and where it comes from, for example, to what extent does Tim Burton use German Expressionism as a device to express his ideas?
- Understanding how contemporary filmmakers have been influenced by German Expressionist cinema will help draw learners into the study of the historical set films.
- Research into the career and artistic influences on Robert Weine (director).
- Read and make notes from the below links:

The Unaffiliated Critic website - Article on The Cabinet of Dr Caligari

<https://unaffiliatedcritic.com/2013/01/the-cabinet-of-dr-caligari-1920-independent-study-in-world-cinema/>

Den of Geek website - Article on 'The World's First Horror Movie'

<http://www.denofgeek.com/us/movies/the-cabinet-of-dr-caligari/262466/the-cabinet-of-dr-caligari-the-worlds-first-horror-movie>

Online Blog Article on 'The Birth of the Horror Film: German Expressionism and The Cabinet of Doctor Caligari'

<https://randomcrusader.wordpress.com/2009/05/04/the-birth-of-the-horror-film-german-expressionism-and-the-cabinet-of-doctor-caligari/>

British Film Institute (BFI) article on 10 Great German Expressionist Films

<http://www.bfi.org.uk/news-opinion/news-bfi/lists/10-great-german-expressionist-films>

Film Inquiry website - Article on 'The Shadow Of German Expressionism In Cinema'

<https://www.film inquiry.com/german-expressionism/>

- Where available, students should also read the highly informative sections on German Expressionism in Bordwell & Thompson's 'Film Art' and the entry on this film in Kemp's 'Cinema: The Whole Story'.

- Close study of the film itself – applying the various micro-elements to extract possible meanings from the film and querying various aspects of the subject content on narrative, including critical approaches, attempting to determine how well/to what extent such ideas have relevance with approaching the films of this topic.
- Query the extent to which this shares film horror film genre conventions with *Nosferatu*.
- Consider the degree to which this film has had an influence on 'monster' films within the horror genre – this could be done vertically (choosing a range of films from the decades since the release of this film) and trying to trace influence and/or horizontally (exploring a range of contemporary horror films to determine to what extent the influence of this film continues to be felt in the genre today).
- Use the specimen paper to test learners' knowledge and understanding.
- Use the subject content to get learners' to frame their own examination questions and use these as tools for assessment.



German Expressionism – *Nosferatu*

In order to successfully cover this part of the topic, the following approaches to delivery are recommended:

- Explore and define the term 'German Expressionism' – attempt to arrive at a definition of the term: this will give learners a map of ideas as to what look for when labelling a film as German Expressionist.
- View and respond to clips from some Tim Burton films – on whom German Expressionism has had a considerable influence on his visual filmic style e.g. *Batman* and *Edward Scissorhands*. This can be a platform for exploring the debate about meaning in films and where it comes from, for example, to what extent does Tim Burton use German Expressionism as a device to express his ideas?
- Understanding how contemporary filmmakers have been influenced by German Expressionist cinema will help draw learners into the study of the historical set films.
- Research into the career and artistic influences on F W Murnau (director) and Henrik Galeen (writer).
- Read and make notes from the following sources:

The Guardian - Online article on 'Nosferatu - A Symphony of Horrors'

<https://www.theguardian.com/film/nosferatu-a-symphony-of-horrors>

Academic analysis of Nosferatu

<http://modernism.research.yale.edu/wiki/index.php/Nosferatu>

British Film Institute (BFI) article on 10 Great German Expressionist Films

<http://www.bfi.org.uk/news-opinion/news-bfi/lists/10-great-german-expressionist-films>

Film Inquiry website - Article on 'The Shadow Of German Expressionism In Cinema'

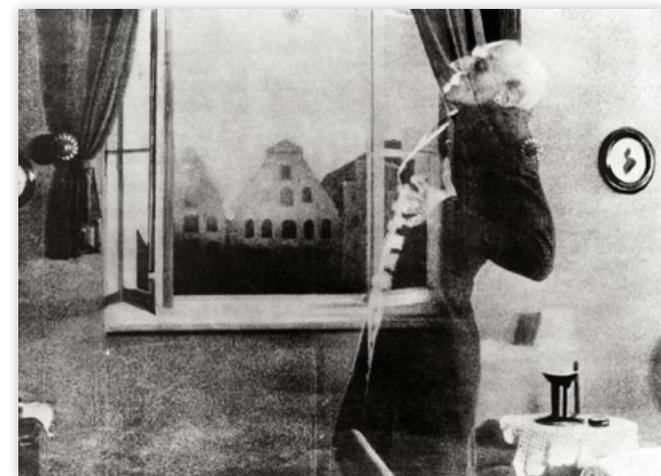
<https://www.filminquiry.com/german-expressionism/>

Nosferatu Movie website article on Murnau

<http://www.nosferatmovie.com/murnau.html>

- Where available, students should also read the highly informative sections on German Expressionism in Bordwell & Thompson's 'Film Art' and the entry on this film in Kemp's 'Cinema: The Whole Story'.

- Close study of the film itself – applying the various micro-elements to extract possible meanings from the film and querying various aspects of the subject content on narrative, attempting to determine how well/to what extent such ideas have relevance with approaching the films of this topic.
- Query the extent to which this shares film horror film genre conventions with *The Cabinet of Doctor Caligari*.
- Consider the degree to which this film has had an influence on 'monster' films within the horror genre – this could be done vertically (choosing arrange of films from the decades since the release of this film) and trying to trace influence and / or horizontally (exploring arrange of contemporary horror films to determine to what extent the influence of this film continues to be felt in the genre today).
- Close study of the film itself – applying the various micro-elements to extract possible meanings from the film and querying various aspects of the subject content on narrative, , including critical approaches, attempting to determine how well / to what extent such ideas have relevance with approaching the films of this topic.
- Use the specimen paper to test learners' knowledge and understanding.
- Use the subject content to get learners' to frame their own examination questions and use these as tools for assessment.



German Expressionism – *Metropolis*

In order to successfully cover this part of the topic, the following approaches to delivery are recommended:

- Explore and define the term 'German Expressionism' – attempt to arrive at a definition of the term: this will give learners a map of ideas as to what look for when labelling a film as German Expressionist.
- View and respond to clips from some Tim Burton films – on whom German Expressionism has had a considerable influence on his visual filmic style e.g. *Batman* and *Edward Scissorhands*. This can be a platform for exploring the debate about meaning in films and where it comes from, for example, to what extent does Tim Burton use German Expressionism as a device to express his ideas?
- Understanding how contemporary filmmakers have been influenced by German Expressionist cinema will help draw learners into the study of the historical set films.
- Research into the career and artistic influences on Fritz Lang (director) Thea von Harbou (writer).
- Read and make notes from the following sources:

Filmsite.org online article on *Metropolis*
<http://www.filmsite.org/metr.html>

Den of Geek website review of *Metropolis*
<http://www.denofgeek.com/movies/16274/revisiting-metropolis-on-the-big-screen>

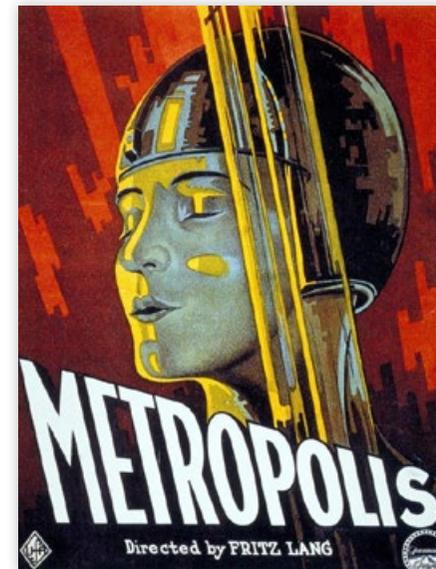
British Film Institute (BFI) online overview of *Metropolis*
<http://www.bfi.org.uk/films-tv-people/4ce2b6b0544c6>

The Guardian online review of *Metropolis*
<https://www.theguardian.com/film/2015/mar/15/metropolis-fritz-lang-philip-french-classic-dvd>

The Local (German news website) - online overview of *Metropolis* (in English)
<https://www.thelocal.de/20150108/metropolis-sci-fi-oldie-aged-like-a-champ>

- Where available, students should also read the highly informative sections on German Expressionism in Bordwell & Thompson's 'Film Art' and students should also read the entry on this film in Kemp's 'Cinema: The Whole Story'.

- Close study of the film itself – applying the various micro-elements to extract possible meanings from the film and querying various aspects of the subject content on narrative, attempting to determine how well/to what extent such ideas have relevance with approaching the films of this topic.
- Consider the degree to which this film has had an influence on the science fiction genre – this could be done vertically (choosing a range of films from the decades since the release of this film) and trying to trace influence and / or horizontally (exploring arrange of contemporary science fiction films to determine to what extent the influence of this film continues to be felt in the genre today).
- Close study of the film itself – applying the various micro-elements to extract possible meanings from the film and querying various aspects of the subject content on narrative, including critical approaches, attempting to determine how well / to what extent such ideas have relevance with approaching the films of this topic.
- Use the specimen paper to test learners' knowledge and understanding.
- Use the subject content to get learners' to frame their own examination questions and use these as tools for assessment.



French New Wave – *The 400 Blows*

In order to successfully cover this part of the topic, the following approaches to delivery are recommended:

- Explore and define the term 'French New Wave' – attempt to arrive at a definition of the term: this will give learners a map of ideas as to what look for when labelling a film as *New Wave/nouvelle vague*.
- Research into the career and artistic influences on Francois Truffaut (director and writer)
- Research into, and what is meant by the term *cinema du papa* – to understand how and to what extent the New wave was a break with this 'tradition of quality'
- View and respond to clips from films which have been influenced by French New Wave techniques – such as *True Romance, Breaking The Waves, Before Sunrise, Birdman, Reservoir Dogs*, and *Lost In Translation*. This can be a platform for exploring the debate amount meaning in films and where it comes from: to what extent are these films influenced by the stylistic and/or storytelling techniques of the French New Wave?
- Read/watch and make notes from the sources below:

YouTube extract from documentary on New Wave - La Nouvelle Vague

<https://www.youtube.com/watch?v=hii6sZBoBXs>

YouTube extract from documentary on François Truffaut: The Man Who Loved Cinema - Part One: The Wild Child

<https://www.youtube.com/watch?v=qMRoAtPrvKA>

New Wave Cinema website - article on 'Nouvelle vague: where to start'

<http://www.newwavefilm.com/new-wave-cinema-guide/nouvelle-vague-where-to-start.shtml>

The Culture Trip website - article on 'The French new wave revolutionising cinema'

<https://theculturetrip.com/europe/france/articles/the-french-new-wave-revolutionising-cinema/>

British Film Institute (BFI) online article on '10 great French New Wave films'

<http://www.bfi.org.uk/news-opinion/news-bfi/lists/10-great-french-new-wave-films>

Filmeducation resource on 'French Nouvelle Vague'

<http://www.filmeducation.org/pdf/resources/secondary/FrenchNouvelleVague.pdf>

Senses of Cinema website article on 'Children of the revolution Truffaut and les quatre cents coups'

<http://sensesofcinema.com/2014/2014-melbourne-international-film-festival-dossier/children-of-the-revolution-truffaut-and-les-quatre-cents-coups/>

- Where available, students should also read the entry on this film in Kemp's 'Cinema: The Whole Story' and the entry on this film in Cook's 'The Cinema Book'.
- Close study of the film itself – applying the various micro-elements to extract possible meanings from the film and querying various aspects of the subject content on narrative, including critical approaches, and applying the ideas on the micro-elements from other topics to develop an understanding of the differences between this as a new wave film and earlier films of the *cinema du papa* era.
- Use the specimen paper to test learners' knowledge and understanding.
- Use the subject content to get learners' to frame their own examination questions and use these as tools for assessment.



French New Wave – *À Bout de Souffle*

In order to successfully cover this part of the topic, the following approaches to delivery are recommended:

- Explore and define the term 'French New Wave' – attempt to arrive at a definition of the term: this will give learners a map of ideas as to what look for when labelling a film as New Wave/nouvelle vague.
- Research into the career and artistic influences on Jean-Luc Godard (director) and François Truffaut (writer).
- Research into, and what is meant by the term cinema du papa – to understand how and to what extent the New wave was a break with this 'tradition of quality'.
- View and respond to clips from films which have been influenced by French New Wave techniques – such as *True Romance*, *Breaking The Waves*, *Before Sunrise*, *Birdman*, *Reservoir Dogs*, and *Lost In Translation*. This can be a platform for exploring the debate amount meaning in films and where it comes from: to what extent are these films influenced by the stylistic and/or storytelling techniques of the French New Wave?
- Read/watch and make notes from the sources below:

YouTube extract from documentary on New Wave - La Nouvelle Vague

<https://www.youtube.com/watch?v=hi6sZBoBXs>

YouTube extract from documentary on François Truffaut: The Man Who Loved Cinema - Part One: The Wild Child

<https://www.youtube.com/watch?v=qMRoAtPrvKA>

New Wave Cinema website - article on 'Nouvelle vague: where to start'

<http://www.newwavefilm.com/new-wave-cinema-guide/nouvelle-vague-where-to-start.shtml>

The Culture Trip website - article on 'The French new wave revolutionising cinema'

<https://theculturetrip.com/europe/france/articles/the-french-new-wave-revolutionising-cinema/>

British Film Institute (BFI) online article on '10 great French New Wave films'

<http://www.bfi.org.uk/news-opinion/news-bfi/lists/10-great-french-new-wave-films>

Filmeducation resource on 'French Nouvelle Vague'

<http://www.filmeducation.org/pdf/resources/secondary/FrenchNouvelleVague.pdf>

New Wave Film website encyclopaedia entry on Breathless AKA 'À Bout de Souffle'

<http://www.newwavefilm.com/french-new-wave-encyclopedia/breathless.shtml>

- Where available, students should also read the entry on this film in Kemp's 'Cinema: The Whole Story' and in Cook's 'The Cinema Book'.
- Close study of the film itself – applying the various micro-elements to extract possible meanings from the film and querying various aspects of the subject content on narrative, including critical approaches, and applying the ideas on the micro-elements from other topics to develop an understanding of the differences between this as a new wave film and earlier films of the cinema du papa era.
- Use the specimen paper to test learners' knowledge and understanding.
- Use the subject content to get learners' to frame their own examination questions and use these as tools for assessment.



French New Wave – *Cleo from 5 to 7*

In order to successfully cover this part of the topic, the following approaches to delivery are recommended:

- Explore and define the term 'French New Wave' – attempt to arrive at a definition of the term: this will give learners a map of ideas as to what look for when labelling a film as New Wave/nouvelle vague.
- Research into the career and artistic influences on Agnes Varda (director and writer).
- Research into, and what is meant by the term cinema du papa – to understand how and to what extent the New wave was a break with this 'tradition of quality'
- View and respond to clips from films which have been influenced by French New Wave techniques – such as *True Romance*, *Breaking The Waves*, *Before Sunrise*, *Birdman*, *Reservoir Dogs*, and *Lost In Translation*. This can be a platform for exploring the debate amount meaning in films and where it comes from: to what extent are these films influenced by the stylistic and/or storytelling techniques of the French New Wave?
- Read/watch and make notes from the sources below:

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<http://www.newwavefilm.com/new-wave-cinema-guide/nouvelle-vague-where-to-start.shtml>

The Culture Trip website - article on 'The French new wave revolutionising cinema'

<https://theculturetrip.com/europe/france/articles/the-french-new-wave-revolutionising-cinema/>

British Film Institute (BFI) online article on '10 great French New Wave films'

<http://www.bfi.org.uk/news-opinion/news-bfi/lists/10-great-french-new-wave-films>

Filmeducation resource on 'French Nouvelle Vague'

<http://www.filmeducation.org/pdf/resources/secondary/FrenchNouvelleVague.pdf>

Cinemamonster blog - 'Cleo from 5-7 and film techniques of the French New Wave'

<https://cinemamonster.wordpress.com/2012/04/09/cleo-from-5-to-7-and-film-techniques-of-the-french-new-wave/>

- Where available, students should also read the entry on this film in Kemp's 'Cinema: The Whole Story' and in Cook's 'The Cinema Book'.
- Close study of the film itself – applying the various micro-elements to extract possible meanings from the film and querying various aspects of the subject content on narrative, including critical approaches, and applying the ideas on the micro-elements from other topics to develop an understanding of the differences between this as a new wave film and earlier films of the cinema du papa era.
- Use the specimen paper to test learners' knowledge and understanding.
- Use the subject content to get learners' to frame their own examination questions and use these as tools for assessment.



A range of suggested teaching activities has been provided using a variety of themes so that different activities can be selected which best suit particular classes, learning styles or teaching approaches.

Learner Activity 1

Experimental film: developing contextual awareness

<http://www.ocr.org.uk/Images/417711-european-cinema-history-delivery-guide-learner-resources.zip>

To be able to develop a full understanding of the innovations and differences the films you are studying for this topic.

Learner Activity 2

German Expressionism: developing contextual awareness

<http://www.ocr.org.uk/Images/417711-european-cinema-history-delivery-guide-learner-resources.zip>

To be able to develop a full understanding of the innovations and differences the films you are studying for this topic.

Learner Activity 3

French New Wave: developing contextual

<http://www.ocr.org.uk/Images/417711-european-cinema-history-delivery-guide-learner-resources.zip>

To be able to develop a full understanding of the innovations and differences the films you are studying for this topic.

Learner Activity 4

Analysing Key Scenes

<http://www.ocr.org.uk/Images/417711-european-cinema-history-delivery-guide-learner-resources.zip>

Learners deconstruct key scenes from the set films using the micro elements of film form.





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