

A Level Film Studies

Curriculum Intent

To provide a balanced and broad curriculum with a range of thought-provoking, interesting film texts, from a range of time periods, cultures and political perspectives, which prompt discussion and debate and develop skills of analysis. The film industry plays a central role in contemporary culture, society and politics. It shapes our perceptions of the world through the representations, ideas and points of view it offers. Films have real relevance and importance in our lives today, providing us with ways to communicate, with forms of cultural expression and the ability to participate in key aspects of society. We wish to offer students the opportunity to pursue film texts which interest them, to motivate and inspire them to view these texts through a critical lens which they are passionate about. To encourage students to take an interest in the world around them, and through history, thus preparing them for the future world.

It is our aim that learners develop an understanding of the key theoretical approaches, theories, issues and debates within the subject, enabling them to question and critically explore aspects of the film industry that may seem familiar and straightforward from their existing experience. Building on this, learners will also extend their engagement with popular films to the less familiar, including products from different historical periods and global settings, those produced outside the commercial mainstream and those aimed at or produced by minority groups, providing rich and stimulating opportunities for interpretation and analysis.

Film Studies offers challenging opportunities and personal development. The curriculum will encourage students to become confident and independent thinkers, who will be able to take on challenging opportunities to both explore and make film products thus creating original work and critically analysing set works. Students will have an appreciation of their own work and that of others as they pursue their own film interests and develop their practical skills.

The curriculum has been designed to provide breadth and depth as we study a wide variety of engaging and innovative examples from British, American and Global cinema, to broaden students' understanding of the world, and all its diversity. Students will have the opportunity for enrichment and extension through extra-curricular provision. There will be opportunities to create promotional material for a range of school events including the School Production and Summer Spectacular Event, thus feeding into the wider life of the school and contributing to community involvement. Practical and written work can be showcased using the online platforms such as the school twitter account, website and newsletters.

Film Studies is a truly contemporary subject which is relevant to all our lives. It examines the depiction of different cultures, people and places on film, and challenges ideas about gender, race, equality, nationality and British values. At Brine Leas we will give students the tools to analyse and critique films as learners study institutional, social, cultural, economic and political contextual factors and explore how they shape and influence the films studied, including examining cinema as both an art form and an industry. We will challenge pupils to think intellectually

about a range of issues and study the impact of changing forms of communication from the past and present – and the possibilities for the future.

Trips and visits

Usually an educational visit is taken to the BFI London.

Assessment

Assessments will range from; single 'exam style' questions answered under timed conditions in class or completed with no time restrictions for homework; official assessments at the end of each module of work, formal Mock examinations using full papers. Please see website for the formal internal assessment record.

Homework

Via the VLE, students are set homework weekly/fortnightly. Expectations often include: essays, exam questions, research, use of or consumption of film texts, wider reading for the course.

Parental/Carer support

Use of the VLE in order to be aware of: homework, predicted grades, mock examination grades, learning behaviour.

Helpful sources of information

Official websites for each film/movement studied (set by the exam board), exam board written text books, dvd or streaming sites for set products.

Connections to future pathways

Careers: Film-Making, Directing, Producing and Editing, Film Criticism, Journalism, Teaching, Marketing, Advertising, Public Relations, Graphic design, Media industry, Academia, Writer, Photography

Future learning: Links to degree courses or further study in: Film Studies, Media, Screen Acting, Drama and Theatre, English Literature and Language, Psychology, Sociology, History, Graphic Design, Film, Photography.

Year 12 Overview

Term	Knowledge	Assessment	Connections to learning
-------------	------------------	-------------------	--------------------------------

	<p style="text-align: center;">Big Idea</p> <p>Introduction to film studies including film forms. Global filmmaking perspectives. Section A: Global film. Two film study: Pans Labyrinth and City of God. Introduction to documentary: Film Study Amy.</p> <p style="text-align: center;">Rationale</p> <p>Develop an understanding of film language and of how media language ‘works’ to create meaning. Gain an understanding of the film industry including film forms. Gain a sense of the development of film from its early years to its still emerging digital future.</p>		
<p>Autumn 1 & 2</p>	<p>Core areas:</p> <ul style="list-style-type: none"> • Key elements of film form: cinematography, mise-en-scene, editing, sound and performance • Meaning and Response: how film functions as both a medium of representation and as an aesthetic medium • The contexts of film: social, cultural, political, historical and institutional including production. <p>Wider learning:</p> <p>Genre Narrative Representation</p> <p>Documentary Making the division between fact and fiction ambiguous and exploit digital technology, allow learners to explore the debates about the impact of digital technology on film and filmmaking including understanding and applying ideas and theories from key documentary filmmakers.</p> <p>Specialist Study Areas: Critical debates Filmmakers' theories</p> <p>Cultural Capital Learners will reflect the diversity of film culture through both filmmakers and the films they make.</p>	<ul style="list-style-type: none"> ➤ Group, solo, pair demonstrations ➤ Practical group assessment (formative verbal feedback) ➤ Peer and self assessment (Students are encouraged to become reflective practitioners evaluating the success of their work as it progresses) ➤ Retrieval practice through questioning ➤ Practice exam questions on Pans Labyrinth, City of God and Amy 	<ul style="list-style-type: none"> ➤ Building on KS4 Media and English skills such as: analysis, inference, interpretation, writing to communicate a viewpoint and constructing an argument with evidence. ➤ Students are aware of the world that they live in: Film is one of the main cultural innovations of the 20th century and a major art form of the last hundred years ➤ Exploration of, and introduction to, the theoretical framework film. ➤ Connects to all components – this unit will introduce core study areas which will be applied to all film forms. ➤ Addresses written and practical skills and knowledge. <p>Relationships and sex education expectations 2,c</p> <p>Health education expectations 1,c, 5,a,c,d</p>

	<p>Pans Labrynth has a backdrop of war and mixes elements of surrealism and fantasy in its narrative of civil war Spain</p> <p>City of God is set in the favelas of Rio de Janeiro and contrasts the lives of different young people growing up in a very violent environment</p> <p>Amy exploring the life of a singer</p>		<p>SMSC</p> <p>1, b,c,d</p> <p>2, c</p> <p>4,a,d,e</p>
	<p>Big Idea</p> <p>Varieties in film and filmmaking. Section A: Hollywood 1930-1990. Comparative study: Vertigo and Do the Right Thing</p> <p>Section B: American Film Since 2005. Two film study: La La Land and Captain Fantastic</p>		
<p>Spring 1 & 2</p>	<p>Core areas:</p> <ul style="list-style-type: none"> • Key elements of film form: cinematography, mise-en-scene, editing, sound and performance • Meaning and Response: how film functions as both a medium of representation and as an aesthetic medium • The contexts of film: social, cultural, political, historical and institutional including production. <p>Section A Specialist Areas of study:</p> <ul style="list-style-type: none"> • Auteur <p>Section B Specialist Areas of Study</p> <ul style="list-style-type: none"> • Spectatorship • Ideology <p>The comparative study requires the exploration of one film from the Classical Hollywood period and one from what is generally referred to as New Hollywood.</p> <p>Cultural Capital</p> <p>Do the Right Thing presents a challenging view of race relations in Brooklyn, New York at the end of the 1980s.</p> <p>La La Land is a throwback to an earlier era of Hollywood filmmaking as well as an original, highly stylised take on the</p>	<ul style="list-style-type: none"> ➤ Group, solo, pair discussions ➤ Practical group assessment (formative verbal feedback) ➤ Peer and self-assessment (Students are encouraged to become reflective practitioners evaluating the success of their work as it progresses) ➤ Retrieval practice through questioning ➤ Exam style questions throughout and at the end of each module of study. ➤ Application of the key concepts of relevant theoretical perspectives. 	<ul style="list-style-type: none"> ➤ History of Hollywood will link to future units of work, a good foundation of knowledge to build on. ➤ Auteur links back to Global and is a specialist areas later on in the course ➤ Introduces post-modernism, direct link to next set text ➤ Builds on prior unit of work: spectatorship ➤ Core study areas ➤ Specialist Areas of Study <p>Relationships and sex education expectations</p> <p>1, f</p> <p>2, c</p> <p>SMSC</p> <p>1, b,c,d</p> <p>2, c</p>

	<p>musical romance – a love story involving a musician and an aspiring actress</p> <p>Captain Fantastic presents a very alternative way of life and ideological take on contemporary US society. A father home-schools his children in a natural environment but the family is forced to confront the outside world.</p>	<p>➤ Students will need to be able to debate ideas and perspectives.</p>	<p>4,a,d,e</p>
	<p style="text-align: center;">Big Idea NEA – Film production. Rationale To put into practice the filmmaking ideas developed throughout the course of study. The study set short films to enable learners to produce high quality short films and screenplays as well as provide them with a filmmaker's perspective</p>		
<p>Summer 1 & 2</p>	<ul style="list-style-type: none"> ➤ Demonstrate knowledge and understanding of elements of short films and apply these to create a short film (either film or screenplay and storyboard) ➤ View, analyse and evaluate other short films to inform own ideas and planning <ul style="list-style-type: none"> • Reflect and evaluate production • Narrative structure • Character development ➤ Exploring examples of key elements of film form and screenplay techniques 	<ul style="list-style-type: none"> ➤ Individual assessment (formative verbal feedback) ➤ Unassessed portfolio feedback ➤ Peer and self assessment (creativity and collaboration) ➤ Retrieval practice through questioning ➤ Research, planning and preparation for the NEA. ➤ Mini informal presentations of planning and research so far for NEA feedback 	<ul style="list-style-type: none"> ➤ Research and planning for NEA The study of film form in particular is intended to enable learners to produce high quality short films and screenplays as well as provide them with a filmmaker's perspective on the films they study ➤ NEA: <ul style="list-style-type: none"> • Filming and editing skills • Use of camera • Editing software (Premier Pro) • Storyboarding • Research skills <p>Producing film ideas will support theoretical learning in the classroom and will enrich their understanding of the creative and practical skills required in filmmaking</p>

		<p>on mock-ups of practical ideas</p> <ul style="list-style-type: none"> ➤ Authenticating stages – checked (formative) presentation task ➤ Draft submission with detailed feedback ➤ Final course-work submission (summative) 	<p>➤ Students will continue to learn and apply film terminology through practical application</p> <p>SMSC 1, b,c,d 2, c 4,a,d,e</p>
--	--	--	---

Year 13 Overview

Term	Knowledge	Assessment	Connections to learning
Autumn 1 & 2	<p>Big Idea</p> <p>NEA – presentations and evaluation writing Varieties in film and filmmaking. Section C: British film since 1995. Film study: Trainspotting and Shaun of the Dead</p> <p>Rationale</p>		
	<ul style="list-style-type: none"> ➤ NEA – Production Process - learners will finalise their film products presenting final products and evaluations <p>Core areas for Trainspotting and Shaun of the Dead:</p> <ul style="list-style-type: none"> ➤ Key elements of film form: cinematography, mise-en-scene, editing, sound and performance ➤ Meaning and Response: how film functions as both a medium of representation and as an aesthetic medium ➤ The contexts of film: social, cultural, political, historical and institutional including production. ➤ Specialist Areas of study: ➤ Ideology ➤ Narrative 	<ul style="list-style-type: none"> ➤ Group, solo, pair demonstrations ➤ Practical group assessment (formative verbal feedback) ➤ Peer and self assessment (Students are encouraged to become reflective practitioners evaluating the success of their work as it progresses) ➤ Retrieval practice through questioning 	<ul style="list-style-type: none"> ➤ Development of skills learnt in year 12. ➤ Utilising and building on literacy skills such as: analysis, inference, interpretation, writing to communicate a viewpoint and constructing an argument with evidence. ➤ Re-visit Ideology/political literacy and apply to Trainspotting and Shaun of the Dead

	<p>Cultural Capital</p> <p>Trainspotting raises questions about different kinds of social and national identities</p>	<ul style="list-style-type: none"> ➤ Presenting and evaluating final NEA ➤ Exam style questions throughout and at the end of each module of study. ➤ Application of the key concepts of relevant theoretical perspectives. Students will need to be able to debate ideas and perspectives. 	<ul style="list-style-type: none"> ➤ Builds on prior learning – Ideology and Narrative ➤ Core areas ➤ Specialised Areas ➤ NEA: <ul style="list-style-type: none"> • Filming and editing skills • Use of camera • Editing software (Premier Pro) • Storyboarding • Research skills <p>Relationships and sex education expectations 5,k</p> <p>SMSC 1, b,c,d 2, c 4,a,d,e</p>
	<p style="text-align: center;">Big Idea</p> <p style="text-align: center;">Global filmmaking perspectives. Section C: Film movements – silent cinema. Buster Keaton Shorts Global filmmaking perspectives. Section D: Experimental Film 1960-2000. One film study: Pulp Fiction</p> <p style="text-align: center;">Rational</p> <p style="text-align: center;">To study major stylistic movements in silent cinema. To explore the wider cultural and artistic movement of Modernism</p>		
Spring 1 & 2	<p>Core areas:</p> <ul style="list-style-type: none"> • Key elements of film form: cinematography, mise-en-scene, editing, sound and performance 	<ul style="list-style-type: none"> ➤ Group, solo, pair demonstrations 	<ul style="list-style-type: none"> ➤ Development of skills learnt in year 12.

	<ul style="list-style-type: none"> • Meaning and Response: how film functions as both a medium of representation and as an aesthetic medium • The contexts of film: social, cultural, political, historical and institutional including production. <p>Section C Specialist Areas of study:</p> <ul style="list-style-type: none"> • Critical Debates – The realist and the expressive <p>Section D Specialist Areas of study:</p> <ul style="list-style-type: none"> • Narrative and alternative forms of narrative • Auteur <p>Cultural Capital</p> <p>Buster Keaton Shorts - A very different contribution to Modernism is represented by the work of Buster Keaton, the most surreal of the great innovative American silent comedians of the period. His work adapts vaudeville to confront the problem of living as the incongruous 'little man' in an age of accelerated change.</p> <p>The very epitome of postmodern film, Pulp Fiction plays with narrative and other cinematic conventions in boldly experimental ways while remaining entirely accessible.</p>	<ul style="list-style-type: none"> ➤ Practical group assessment (formative verbal feedback) ➤ Peer and self assessment (Students are encouraged to become reflective practitioners evaluating the success of their work as it progresses) ➤ Retrieval practice through questioning ➤ Exam style questions throughout and at the end of each module of study. ➤ Application of the key concepts of relevant theoretical perspectives. ➤ Students will need to be able to debate ideas and perspectives. 	<ul style="list-style-type: none"> ➤ Utilising and building on English skills such as: analysis, inference, interpretation, writing to communicate a viewpoint and constructing an argument with evidence. ➤ Core areas ➤ Specialist Areas of Study ➤ Make links with previous set texts: magical realism, hyper-realism, realism. <ul style="list-style-type: none"> ➤ Re-visit postmodernism and apply to Pulp Fiction <p>SMSC 1, b,c,d 2, c 4,a,d,e</p>
<p>Summer 1 & 2</p>	<ul style="list-style-type: none"> ➤ Revision of all film, forms and case study films <p>Core areas:</p> <ul style="list-style-type: none"> • Key elements of film form: cinematography, mise-en-scene, editing, sound and performance • Meaning and Response: how film functions as both a medium of representation and as an aesthetic medium • The contexts of film: social, cultural, political, historical and institutional including production. <p>Specialist Areas of study:</p> <p>Auteur</p>	<ul style="list-style-type: none"> ➤ Group, solo, pair demonstrations ➤ Practical group assessment (formative verbal feedback) ➤ Peer and self assessment (Students are encouraged to become reflective practitioners evaluating the 	

	<p>Spectatorship Ideology Narrative Critical debates Filmmakers theories</p>	<p>success of their work as it progresses)</p> <ul style="list-style-type: none"> ➤ Retrieval practice through questioning ➤ Exam style questions. ➤ Application of the key concepts of relevant theoretical perspectives. ➤ Students will need to be able to debate ideas and perspectives. ➤ External examinations 	
--	--	---	--