



FILM STUDIES CURRICULUM STATEMENT

There has never been a more exciting time to study Media and Film. In this digital age, anyone can be a content producer and the jobs of tomorrow haven't even been created yet.

In the last year, the courses we offer have been modernised and updated with 21st Century careers in mind. Studying Film Studies gives students the skills they need to become the next director, producer, editor or designer, as well as an understanding of what working in these creative industries means. Study on our Film pathway allows those with a real love of film to take this passion to the next level. Developing their understanding and appreciation of film in ways they might never have considered possible. The GCSE Film Studies course offers students the chance to analyse films in-depth, learning about things like character-progression and narrative decisions. This course is assessed primarily through writing, though there are opportunities for production also. As an additional strand, we are also developing FILM CLUB (from January 2021). There has never been a more exciting time to study Media and Film.

CURRICULUM INTENT – *CURRICULUM IMPACT

- a. Students will learn about a variety of film genres (and sub-genres) *so that* ***they can identify conventions in existing film texts and write about them with increasing depth, analysis and imagination.**
- b. Students will learn about global contexts of film texts *so that* ***they can create informed analyses of these texts when writing about representation in detail.**
- c. Students will learn about historical contexts of film texts *so that* ***they can create informed analyses of these texts when writing about audience reception.**
- d. Students will learn about stereotyping and symbolism *so that* ***they can comment upon how stereotyping has changed through the years and how symbolic representation may have altered.**
- e. Students will learn about narrative theories *so that* ***they can use these confidently when expressing their ideas and when analysing film.**
- f. Students will learn about demographics and psychographics *so that* ***they can acknowledge and identify the needs of a target audience.**
- g. Students will learn about screenplay writing *so that* ***they can be successful when producing their NEA (Non-Examined Assessment)**
- h. Students will learn about films made in the US *so that* ***they can compare these with aspects of UK contemporary film and can compare how the US film-making has changed across the years.**
- i. Students will learn about the development of film making/distribution technology *so that* ***they can understand the impact technology has had on the making of film and also how we consume film.**
- j. Students will learn about the differences between blockbuster and independent film texts *so that* ***they can empathise with independent directors and the problems they face in a competitive market and can also comment on the freedom that an independent film maker enjoys.**
- k. Students will learn about cinematography *so that* ***they can discuss a variety of film genres (and their associated conventions) with confidence**
- l. Students will learn about editing *so that* ***they can comment upon the impact different types of editing has on the aesthetic of a film and the impact on an audience.**

Year 10						
	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Units	Introduction to Course and Key Elements (Technical Codes)	'Skyfall' James Bond – Contemporary UK Film (Component 2, Section C), 'Slumdog Millionaire' Global English Language Film (Component 2, Section A)	'Slumdog Millionaire' Global English Language Film (Component 2, Section A) and introduction to NEA Screenplay/Sequence (Component 3)	NEA – Screenplay/Sequence (Component 3) Continued	'Spirited Away' Global Non-English Film (Component 2, Section B)	Completing work on 'Spirited Away'. Final improvements to NEA. Completing any outstanding work from these year's units.
Key Learning	Students learn about key terminology and definitions. They investigate clips from well known films and practise identifying techniques. Students are also introduced to theories (Propp character theory, Todorov Narrative Theory, Binary Opposition and Enigma codes).	Students learn to put their knowledge and understanding of key techniques from film in to their watching and analysis of 'Skyfall' (2012, Mendes). They learn to analyse three key scenes and practise storyboarding skills. Students learn about the background context to 'Slumdog Millionaire' and how directors specialise in particular genres of film.	Students will engage with key sequences from 'Slumdog Millionaire' linking these to the context of India and the divides in society. Students will also learn about screenplay writing in relation to the crime genre.	Students will also learn about screenplay writing in relation to the crime genre (opening sequence). Students will learn about the key features of audience for crime programmes/films (including demographics and psychographics). Students will also learn about and select a sub-genre to work in and the layout for a screenplay.	Students will learn about gender stereotyping in film (particularly of children) and how these are represented in film. Students will analyse three key sequences with a focus on symbolism that helps to represent/reinforce the culture.	
STARc Assessment	Test on key terminology and definitions.	Mock examination question based on Component 2, Section C.	Mock examination question based on Component 2, Section A. Draft NEA submission and feedback tbc.	Draft NEA second submission and feedback/DIRT.	Mock examination question based on Component 2, Section B.	PPE based on completed units to date.
Homework	Media profile. Film review. Revision of key terms for unit test.	Storyboarding. Bond franchise research. Applying media theory to film.	Research on Danny Boyle. Investigating what a key scene tells us about the divide between rich and poor in India. Investigating religious tensions in India. Investigating Bollywood as a concept.	Wanted poster for archetypal criminal. Researching/watching their chosen sub-genre. Improving storyboards. Re-writing screenplays.	Research aspects of Japanese culture/traditions and anime. Revision Powerpoint/case study based on this film.	Revision tests – Google forms.

			Creation of revision materials for this film text.			
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Year 11						
	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Units	'Invasion of the Body Snatchers' and 'ET'. Comparative US films and film technology (Component 1, Section B) and (Component 1, Section A)	(Component 1, Section A) continued	'Juno' US Independent Film (Component 1, Section C)	Revision & Exam Technique		
Key Learning	Students will learn about a film-making timeline and how this links in with famous world events (eg: Cold War, Space Race etc). 1950s decade is a particular focus. Students will also learn about 1980s Hollywood films in a variety of genres. Students will analyse key sequences from both film texts side by side. They will also be taught how to write to compare texts (use of discourse markers).	As Term 1. Working on NEA	Students will learn about independent films and the challenges that these face. In relation to the film text, students will research/learn about the stereotypes of teen pregnancy and what support was provided in the 2000s in the US to pregnant teens. Students will also learn to engage with specialist writing about the film text and evaluate this in terms of what is challenged/what is supported. Students will engage with and analyse three key sequences from this film text. Working on NEA.	Students will understand revision activities based on the film texts studied in the duration of the course. Structure of examination papers will be reinforced. Students will be given hints and tips to help them when responding to the different elements of the papers. Final tweaks for NEA prior to final submission.		
Assessment	Test on timeline of events/film timeline.	Mock exam question based on Component 2, Section A, B & C (PPEs) Timed assessment in lesson based on Component 1, Section A).	Mock examination based on Component 1, Section C.	Timed assessments in lessons to accompany revision activities.		
Homework	Research a film (from a list provided) to see how it reflects the attitudes of the cold war period. Revision based on timeline of events. Writing a film review of 'The Invasion of the Body Snatchers'.	Research the work of John Williams (composer) – create a profile. Scene analysis sheets for 'ET' and 'Invasion of the Body Snatchers'. Loom revision video of key points.	Read article based on the distribution of 'Juno'. Write a film review based on 'Juno'. Create revision materials for this film text.	Revision tests – Google forms.		

Core Knowledge & Skills – Progression Mapping						
Concept	Emerging	Developing	Mastering	Extending	Beyond	
Representation	Student will have a basic understanding that film is a vehicle for representing themes/ issues/people in a particular way.	Student will have a basic understanding that film is a vehicle for representing themes/ issues/people in a particular way and provide a point of view that a viewer may not always share.	Students are able to explore, with some success, how the examination texts represent gender, ethnicity, age, culture and political situations.	Students are able to explore, with some success, how the examination texts represent gender, ethnicity, age, culture and political situations. Students will be able to analyse the perspectives of these.	Students are fully confident in their understanding, analysis and exploration of the idea that images that form the basis of film are never simply 'pictures of reality' but always provides points of view about what they portray. This knowledge underpins the student's viewing of any media text.	
Aesthetics	Students will understand that film is an art form. Students will understand the term 'aesthetics' in film discussion.	Students will be encouraged to explore individual shots, composition and mise-en-scene in general, in order to gain an understanding of the aesthetic qualities of film text.	Students will be able to explain that aesthetic effect can be fleeting/momentary. They can also explain that aesthetic elements can be used throughout a film to create a distinctive 'look' or 'style'.	Students will be able to analyse and evaluate the aesthetic qualities of a film text, considering how all aspects of film form are combined artistically. Learners will be investigating whether the 'spectacle' of film engages spectators more than the film text's narrative.		
Developments in History of Film	Students will be able to make a simple comment regarding significant developments in the history of film and film technology. They will understand where the examination texts fit in to the timeline of events.		Students will be able to explain how the examination texts have been impacted upon by developments in film technology.	Students will be able to analyse and evaluate the impact of how the examination texts have been impacted upon by developments in film technology. This leads to a deeper understanding.		
Narrative	Students will have a basic grasp of how narratives are constructed. They will understand that plot and story are not the same thing.	Students will understand that 'cause and effect' are structural principles of narrative. They will also understand that the role of a character and character function in narrative are important.	Students will be able to explain the role of a screenplay in conveying plot and its realisation (in visual terms) and the narrative conventions (three act structure, plot points, inciting incident/climax). They will also be able to explain Todorov's narrative theory and how this is followed/not followed.	Students will be able to provide an interpretation of the narrative using subject terminology with confidence and accuracy. They will be able to combine their knowledge of screenplay, narrative theories and narrative techniques in order to analyse the structural element in film form.	Students will have a deep engagement with how themes and issues are dealt with/raised by narrative. They will also be able to evaluate how narrative generates spectator responses.	
Cinematography	Students will be able to identify some camera shots (eg: extreme close ups, close ups, long shots, extreme long shots, aerial shots). Students will be able to identify some basic camera movements (eg: pan, tracking, dolly). Students will be able to make simple comments regarding lighting eg:	Students will be able to understand that framing of shots (through distance, angle, level and mobility) helps to direct the consumer's attention and is a valuable tool (the director's gaze). Students will be able to describe (in simple terms with some	Students will be able to explain how typical meanings are conveyed/associated with all aspects of cinematography (including lighting).	Students will be able to combine their knowledge of mise-en-scene or sound (see below) to underline meaning. Students will be able to analyse how cinematography contributes to the portrayal of characters and settings.	In addition to the previous stages, students will be able to evaluate how the previous aspects of cinematography generates a response from the consumer.	

	position and intensity. Some may be able to link this with genre.	success) how lighting, camera movement and type of shot contribute to meaning.			
Mise-en-Scene	Students will be able to identify aspects of a film that contribute to mise-en-scene (eg: props, setting, costume, make up) and be able to make simple comments regarding linking to genre.	Students will understand the concept of mise-en-scene (including being familiar with the terminology) and will be able to create more detailed responses linked to the genre of the film.	Students will be able to explain how props contribute to character and/or narrative development in the films studied.	Students will be able to analyse how settings contribute to the themes and issues that a film text might raise. Students will also be able to evaluate how effectively the mise-en-scene choices contribute to the realism conveyed.	In addition to the previous stages, students will be able to evaluate the aspects of mise-en-scene and engage with how this generates a response from the consumer.
Editing	Students will be able to make a simple comment regarding simple types of edit. Students will know the three basic edits (cut, dissolve, fade).	Students will understand the concept of continuity editing (shot reverse shot) and will be able to identify that some visual effects will have been created in post production. Students will also be able to understand cross-cutting and the impact of the pace of editing to achieve a particular impact.	Students will be able to explain how typical meanings are created with all of the previously mentioned types of editing. Students will be able to describe how editing contributes to the narrative development in the films studied.	Students will be able to analyse how continuity editing helps to establish relationships between characters. Students will be able to analyse/describe how cross-cutting contributes to the portrayal of characters on screen.	In addition to the previous stages, students will be able to evaluate how editing (including visual effects) generates a response from the consumer.