

## Film Studies

*“People always like the easy route. You have to push very hard to get something unusual, something different.” Danny Boyle*

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We want our students of Film Studies to be curious about the world around them, reflecting on own experiences and interactions and challenging constructed representations they observe. It is crucial that students can develop their communication, offering insights and perspectives on the films we study, including character and plot construction. This is most applicable to life experiences as students encounter people from different backgrounds.

Our curriculum will develop the students’ ability to effectively recognise the real-world connections explored through film and the media. We want students to relate and become empathetic, but also consider how we can challenge and respond emotionally and academically to not only constructions of people, but friends, adults, and colleagues in the future.

We have built a sequenced, coherent and consistent curriculum, from KS4 to KS5 that offers opportunities to develop language and vocabulary that can be utilised in lessons, other subjects and wider life. The films studied, provide a challenge and alternative opportunity to experience increasingly complex contextual influences that have had an impact on society. This is crucial for students from more deprived backgrounds or homes that may not favour and relish the learning of history. Students will not be disadvantaged based on background, they will instead be empowered through their ability to express different opinions and experiences, comparing and contrasting the characters they study, providing an additional platform for discussion. We have a conscientious approach to ensure that all students are able to achieve, including all SEND learners that may require additional support. Our department implements a keen assess, plan, do and review approach that allows learners of all abilities to access texts and enjoy the curriculum.

From KS4 to KS5, we offer students opportunities to become confident individuals that embody a growth mind set and thirst for creativity- enabling the learning of film form to be applied to a topic and genre of choice, giving a voice to students and developing their passion for film. We go above and beyond the specification by offering a film adaptation club at lunch time, that fosters the love of film, literature and comics to those that perhaps are not an academically inclined but still enjoy the medium and discussion that this club provokes. We also follow and communicate with the BBC and info Film competitions that help inspire our students.

### KS4 - Year 10

Term/Length of Unit	Outline	Knowledge and skills	End points and associated key assessments
8 weeks	<p><b>Independent Film:</b> Film Style</p> <p>Film style – the aesthetic qualities of film: contemporary UK film</p> <p><b>Submarine</b> (Ayoade, UK, 2010), 15</p>	<ul style="list-style-type: none"> <li>the ways in which meanings and responses are generated through film as an aesthetic medium</li> <li>Understand why film makers make aesthetical choices in film and what meanings are conveyed to audience.</li> </ul>	<p>Written assessment on Film Form (Micro elements)</p> <p>Written assessment on Aesthetics of film (Macro and Micro)</p>

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8 weeks	<p><b>Global Film: Narrative</b></p> <p>Narrative (structural element of film form): global English language film</p> <p><b>Slumdog Millionaire</b> (Boyle, UK, 2008), 15</p>	<ul style="list-style-type: none"> <li>culturally diverse film from different national context</li> <li>how films reflect the social, cultural and political contexts in which they are made</li> <li>Exploration of narrative structure and the difference between plot and story.</li> </ul>	<p>Film Form (Micro elements)</p> <p>Narrative and character analysis (Macro and Micro)</p>
7 weeks	<p><b>US Independent Film</b></p> <p>Specialist writing on film, including film criticism: US independent film</p> <p><b>The Hurt Locker</b> (Bigelow, USA, 2008), 15</p>	<ul style="list-style-type: none"> <li>Understanding the importance of independent film and how this differs in style and content from Mainstream film</li> <li>Investigate film criticism and evaluate own responses based on the article</li> </ul> <p>Film form analysis</p>	<p>There will be two written assessments on Film Criticism and Specialist Writing application. However, there will also be opportunities for assessment of film form application</p>
12 weeks	<p><b>Introduction to NEA</b></p> <p>Revision of Submarine, Slumdog Millionaire and The Hurt Locker</p> <p><b>Production</b></p>	<ul style="list-style-type: none"> <li>Understanding the formatting and principles of a screenplay</li> <li>Examination of professionally produced screenplays to develop understanding of techniques and style.</li> <li>Further investigation into genre conventions of a student's choice.</li> <li>Evaluative analysis based on films that inspire and influence own work and consideration of own creative choices.</li> </ul>	<p>Completed screenplay, shooting script and evaluation. Students receive feedback on all three pieces and then receive a final grade.</p>
<b>KS4 - Year 11</b>			
Term/Length of Unit	Outline	Knowledge and skills	End points and associated key assessments
6 – 7 weeks	<p><b>Key Developments in US Film</b></p> <p>Comparative study of genre and context</p> <p><b>Invasion of the Body Snatchers</b> (Siegel, USA, 1956), PG</p>	<ul style="list-style-type: none"> <li>Analyse the conventions of genre used within film (this is a comparative study; therefore, skills will be taught at an individual level and as a comparative study).</li> <li>Analyse how genre conventions are conveyed through film form and how this conveys meanings about society/ characters/ narrative.</li> </ul>	<p>Written assessment on Film Form (Micro elements) and how this conveys meaning (mini assessments).</p> <p>Written assessment on genre and contextual influences (Micro and macro elements) on individual films and as a comparison between both Invasion of</p>
6 – 7 weeks	<p><b>Key Developments in US Film</b></p>		

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	Comparative study of genre and context <b>E.T. Extra Terrestrial</b> (Spielberg, USA, 1982), PG	Understand contextual influences on film, including how the film represents people, fears and culture of the time period.	the Body Snatchers and E.T. Extra Terrestrial.  End of topic assessments and exams will be comparing the two studied films.
	<b>Global Film: Representation</b>  Study of representations, including gender, age, ethnicity.  <b>The Farewell</b> (Wang, US/China, 2019), PG	<ul style="list-style-type: none"> <li>How are people represented in film? How are the contrasting cultures explored across a range of countries and ages.</li> </ul> Investigation into age, gender and ethnicity and how this is affected by immigration and contextual influences in/of US and China.	Written assessments based on different areas of representation, including how these are constructed and conveyed through film form.
<b>KS5 - Year 12</b>			
<b>Term/Length of Unit</b>	<b>Outline</b>	<b>Knowledge and skills</b>	<b>End points and associated key assessments</b>
4 weeks	<b>Global filmmaking perspectives</b>  <b>Global Film (two film study)</b>  Core areas only  <b>Mustang</b> (Ergüven, France/Turkey, 2015), 15 2002), 15	<ul style="list-style-type: none"> <li>Area 1. The key elements of film form: cinematography, mise-en-scène, editing, sound and performance</li> <li>Area 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic medium</li> </ul> Area 3. The contexts of film: social, cultural, political, historical and institutional, including production.	<b>Global film (two-film study) One</b> question from a choice of two, requiring reference to <b>two</b> global films: <b>one</b> European and <b>one</b> produced outside Europe. Questions will focus on core areas: Film form / aesthetics, meanings and responses and context. 40 marks – Contexts / Film Form / Meanings and responses
4 weeks	<b>Global filmmaking perspectives</b>  <b>Global Film (two film study)</b>  Core areas only  <b>City of God</b> (Mereilles, Brazil, 2002), 15	<ul style="list-style-type: none"> <li>Area 1. The key elements of film form: cinematography, mise-en-scène, editing, sound and performance</li> <li>Area 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic medium</li> </ul> Area 3. The contexts of film: social, cultural, political, historical and institutional, including production.	<b>Global film (two-film study) One</b> question from a choice of two, requiring reference to <b>two</b> global films: <b>one</b> European and <b>one</b> produced outside Europe. Questions will focus on core areas: Film form / aesthetics, meanings and responses and context. 40 marks – Contexts / Film Form / Meanings and responses

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<p>6 weeks</p>	<p><b>Global filmmaking perspectives</b></p> <p><b>Documentary Film</b></p> <p>Specialist area of study: Digital technology and Filmmakers’ theories</p> <p><b>Amy (Kapadia, UK, 2015), 15.</b></p>	<p>All core areas as above will be studied including 2 specialist areas of study:</p> <ul style="list-style-type: none"> <li>• Debate 2: The significance of digital technology in film. The degree of the impact the digital has had on film since the 1990s is a developing debate. Some film commentators argue that, although digital technology could potentially transform cinema, so far films, especially narrative films designed for cinema release, have changed very little from pre-digital times. Others consider that the impact of digital filmmaking is only beginning to emerge, both in high concept Hollywood filmmaking and in much lower budget experimental work.</li> <li>• The documentary film will be explored in relation to key filmmakers from the genre. The documentary film studied may either directly embody aspects of these theories or work in a way that strongly challenges these theories. In either case, the theories will provide a means of exploring different approaches to documentary film and filmmaking. The following filmmakers' theories are Kim Longinotto and Michael Moore.</li> </ul>	<p>Section B: Documentary film One question from a choice of two, requiring reference to one documentary film.</p> <ul style="list-style-type: none"> <li>• 20 marks – technology and documentary style</li> <li>• 20 marks – Film makers theory</li> </ul>
<p>6 weeks</p>	<p><b>Varieties of film and filmmaking</b></p> <p><b>American Film since 2005 (two film study)</b></p> <p>Specialist area of study: Ideologies and Spectatorship</p> <p><b>Captain Fantastic (Ross, 2015), 15</b></p>	<ul style="list-style-type: none"> <li>• A central part of Film Studies is exploring how films address individual spectators through, for example, particular shots, editing, music and performance as well as narrative and genre to engage their interest and emotions. Films are generally constructed to provide the spectator with a particular viewing position, most often aligning the spectator with a specific character or point of view. This in turn raises questions about how ‘determined’ spectators’ responses to a film are and how far spectators can and do resist the position they are given. Learners will thus consider how far spectators are ‘passive’ or ‘active’ in their responses to film and how social and</li> </ul>	<p>Section B: American film since 2005 (two-film study) One question from a choice of two, requiring reference to two American films, one mainstream film and one contemporary independent film.</p> <p>2x 40-mark questions – Ideology and spectatorship</p>
<p>6 weeks</p>	<p><b>Varieties of film and filmmaking</b></p> <p><b>American Film since 2005 (two film study)</b></p>		<p>Section B: American film since 2005 (two-film study) One question from a choice of two, requiring reference to two American films, one mainstream</p>

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	<p>Specialist area of study: Ideologies and Spectatorship</p> <p><b>La La Land</b> (Chazelle, 2016), 12A</p>	<p>cultural factors, as well as the specific viewing conditions in which a film is seen, influence spectators' responses.</p> <p>Secondly, the concept of film as ideological involves exploring what ideologies are conveyed by a film as well as those which inform it which may, for example, reveal that a film reinforces or challenges dominant beliefs and attitudes within a society.</p>	<p>film and one contemporary independent film.</p> <p>2x 40-mark questions – Ideology and spectatorship</p>
10 weeks	<p><b>Completion of Production (NEA)</b></p> <p><b>This time will also include opportunities for revision and recall of texts studied across year 12</b></p>	<p>Production is a crucial and synoptic part of the specification, giving learners the opportunity to put into practice the filmmaking ideas they develop throughout their course of study. 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. For this reason, a selection of contrasting short films, demonstrating a range of different approaches to the short film narrative, has been set for study.</p> <p>The production is a screenplay for a short film. The screenplay must be accompanied by a digitally photographed storyboard of a key sequence from the screenplay in order to demonstrate how the screenplay will be realised. Learners must also provide an evaluative analysis of the production, which analyses and evaluates the production in relation to other professionally produced films or screenplays, including at least three short films totalling a minimum of 80 minutes from the compilation set by WJEC.</p>	<p>Production totals 60 marks. Students are given live feedback through out lessons and time to respond to one formal summative mark.</p> <p>Students must complete the photoshoot in own time, and edit the images to convey the meanings they intend.</p>
<b>KS5 - Year 13</b>			
5 weeks	<p><b>Varieties of film and filmmaking</b></p> <p><b>Hollywood 1930-1990 (2 film comparative study)</b></p> <p>Specialist area of study: Auteur</p>	<ul style="list-style-type: none"> <li>All core areas will be studied including 1 specialist area of study:</li> </ul>	<p>Section A: Hollywood 1930-1990 (comparative study) One question from a choice of two, requiring reference to two Hollywood films, one from the Classical Hollywood period (1930-1960)</p>

	<p><b>Vertigo</b> (Hitchcock, 1958), PG  <b>One Flew Over the Cuckoo's Nest</b> (Forman, 1975), 15</p>	<ul style="list-style-type: none"> <li>The idea of the auteur as a critical approach derives from an earlier period of Film Studies when critics aimed to demonstrate that films are 'authored' by individuals, most obviously the film's director, rather than being generic products. Today, the concept of the auteur can be applied to a film or group of films to identify and explain its distinctive characteristics, arguing that these derive from a principal creative individual (most commonly the director, but it may also include cinematographers, performers or institutions).</li> </ul>	<p>and the other from the New Hollywood period (1961-1990).</p> <p>2x 40-mark questions – Representation and Auteur theory for each film</p>
<p>5 weeks</p>	<p><b>Varieties of film and filmmaking</b></p> <p><b>Hollywood 1930-1990 (2 film comparative study)</b></p> <p>Specialist area of study: Auteur</p> <p><b>Vertigo</b> (Hitchcock, 1958), PG  <b>One Flew Over the Cuckoo's Nest</b> (Forman, 1975), 15</p>	<ul style="list-style-type: none"> <li>This idea of the auteur places filmmakers within the context of the Hollywood film institution in which they worked. Learners should consider: <ul style="list-style-type: none"> <li>to what extent it is possible to identify the distinctive contribution of creative individuals, most often directors, within a large industrial production process</li> <li>how far it is appropriate to talk about these individuals as auteurs</li> </ul> </li> </ul> <p>how far it is more appropriate to consider filmmaking as a collaborative process.</p>	<p>1x comparative auteur response</p>
<p>5 weeks</p>	<p><b>Global filmmaking perspectives</b></p> <p>Experimental Film  Specialist area of study: Narrative and Auteur</p> <p>Memento (Nolan, US, 2000), 15</p>	<ul style="list-style-type: none"> <li>All core areas will be studied including 2 specialist areas of study:</li> <li>The idea of the auteur as a critical approach derives from an earlier period of Film Studies when critics aimed to demonstrate that films are 'authored' by individuals, most obviously the film's director, rather than being generic products. Today, the concept of the auteur can be applied to a film or group of films to identify and explain its distinctive characteristics, arguing that these derive from a principal creative individual (most commonly the director, but it may</li> </ul>	<p>Section D: Film movements – Experimental film (1960-2000) One question from a choice of two, requiring reference to one film option.</p> <p>2x 20-mark questions – Narrative (postmodernism) and Auteur theory</p>

		<p>also include cinematographers, performers or institutions).</p> <ul style="list-style-type: none"> <li>• This approach sees filmmakers as creative decision makers, responsible for the selection and construction process in films which experiment with narrative and film form. Learners should consider:</li> <li>• what ‘signatures’ can be identified for a film as a result of a more experimental approach to the film-making process.</li> </ul> <p>Secondly, Narrative structure requires consideration of the whole film, most obviously in the way a story is told through plot. A practical approach to narrative is to be found in the practice of screenwriting with the idea of the narrative ‘arc’ and the commonly used three-act structure. In addition, mise-en-scène, cinematography and sound can all have a narrative function.</p>	
<p>8 weeks</p>	<p><b>Varieties of film and filmmaking</b></p> <p><b>British Film since 1995 (2 film study)</b></p> <p>Specialist area of study: Ideology and narrative</p> <p><b>Trainspotting</b> (Boyle, 1996), 18</p> <hr/> <p><b>Varieties of film and filmmaking</b></p> <p><b>British Film since 1995 (2 film study)</b></p> <p>Specialist area of study: Ideology and narrative</p> <p><b>We Need to Talk about Kevin</b> (Ramsey, 2011), 18</p>	<ul style="list-style-type: none"> <li>• All core areas will be studied including 2 specialist areas of study:</li> <li>• The concept of film as ideological involves exploring what ideologies are conveyed by a film as well as those which inform it which may, for example, reveal that a film reinforces or challenges dominant beliefs and attitudes within a society.</li> </ul> <p>Secondly, Narrative structure requires consideration of the whole film, most obviously in the way a story is told through plot. A practical approach to narrative is to be found in the practice of screenwriting with the idea of the narrative ‘arc’ and the commonly used three-act structure. In addition, mise-en-scène, cinematography and sound can all have a narrative function.</p>	<p>Section C: British film since 1995 (two-film study) One question from a choice of two, requiring reference to two British films.</p> <p>2x 40-mark questions – Ideology and narrative for each film</p>