



The Film curriculum has been designed to enable students to engage with unfamiliar cultures, eras and issues. To expose students to a range of film genres from varied time periods and directors. The films this year tackle tougher and more adult issues. Our aim is to secure and build on the analytical skills of Year 12, and to develop students' ability to apply more critical theory to their analysis. All students should have a grasp of the filmmaker's relationship with the spectator, how meaning is made and reactions manipulated through a range of techniques.

<p>TERM 1: Component 1: Section C British Film Since 1995 Two Film Study This Is England (Meadows, 2006) Trainspotting (Boyle, 1996) <u>Discerning and Prophetic</u> STUDENTS MUST KNOW:</p> <ul style="list-style-type: none"> • How the narratives of these films impact on our emotional response and understanding of their message. • How these films take a particular ideological approach to the exploration of their chosen issues. • How a range of filmmaking techniques help to present these ideas. <p>HOW THIS WILL BE ASSESSED: Through extended essay style responses and mock exam questions.</p>	<p>TERM 2: Component 2: Section C Film Movements Experimental Film 1960-200 Pulp Fiction (Tarantino 1994) <u>Discerning and Prophetic</u> STUDENTS MUST KNOW:</p> <ul style="list-style-type: none"> • How far Tarantino can be considered an Auteur. • Whether his films can be considered to be experimental in terms of narrative style. • What filmmaking techniques make up Tarantino's most experimental aspects. <p>HOW THIS WILL BE ASSESSED: Through extended essay style responses and mock exam questions.</p>	<p>TERM 3: Revision of all examination units studied <u>Loving and Faith-filled</u> STUDENTS MUST KNOW:</p> <ul style="list-style-type: none"> • The key study areas that will be examined in each section of the 2 exams. • How important micro features are used in a range of key sequences from all of our case study films. • The requirements of both types of question in each section of the exam. • The ways in which key film or political theories should be applied to the relevant exam sections. <p>HOW THIS WILL BE ASSESSED: Through extended essay style responses and mock exam questions.</p>
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<p>TERM 1: Discerning and Prophetic Component 2: Section C Film Movements Silent Cinema Buster Keaton: The Scarecrow (1920), One Week (1920), The 'High Sign' (1921), Cops (1922) STUDENTS MUST KNOW:</p> <ul style="list-style-type: none"> • How far these works can be looked on as Realist or Expressionist in style and content. • How silent films communicated without dialogue. • How influential Modernism, Cubism, Surrealism and the Cinema of attractions was on Keaton's aesthetic. <p>HOW THIS WILL BE ASSESSED: Through extended essay style responses and mock exam questions.</p>	<p>TERM 2: Revision of all examination units studied <u>Discerning and Prophetic</u> STUDENTS MUST KNOW:</p> <ul style="list-style-type: none"> • The key study areas that will be examined in each section of the 2 exams. • How important micro features are used in a range of key sequences from all of our case study films. • The requirements of both types of question in each section of the exam. • The ways in which key film or political theories should be applied to the relevant exam sections. <p>HOW THIS WILL BE ASSESSED: Through extended essay style responses and mock exam questions.</p>	
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Embedding this knowledge can be supported at home by watching a selection of classic Hollywood, World Cinema and Independent films of the last 50 years as well as a range of contemporary films in a range of genres. The reading of film specific magazines, journals and websites and using YouTube as a resource to supplement the theoretical and analytical discussions provoked.