



The Film curriculum has been designed to develop students' appreciation of film as an art form and to develop students' view of the world through film. To engage with unfamiliar cultures, eras and issues. To expose students to a range of film genres from varied time periods and directors. This first year will embed the skills of film language, analysis of filmmaking techniques and some theoretical and critical approaches to the filmmaking process. It will also explore the relationship between text and spectator. Film is a subject that can awaken students to unfamiliar and important aspects of the world we live in and broaden cultural horizons significantly. The films chosen reflect a wish to paint as broad a picture of the world we live in as possible.

<p><b>TERM 1: Learned and wise</b>  <b>Component 3: Production Coursework</b>          The study of a range of short films which will inform the creative process of this production.  <b>STUDENTS MUST KNOW:</b></p> <ul style="list-style-type: none"> <li>• How to analyse the narrative structure of a range of short films and the effects of narrative on spectator response.</li> <li>• How to write a screenplay in the recognised format</li> <li>• How to assess the impact of a range of camera shots and angles</li> </ul> <p><b>HOW THIS WILL BE ASSESSED:</b>  <b>Through written analyses of the studied short films.</b></p>	<p><b>TERM 2: Discerning and Prophetic</b>  <b>Component 3: Production Coursework</b>          Screenwriting a script for an original film idea based on the syllabus prompts. Storyboarding a sequence of their original screenplay.  <b>STUDENTS MUST KNOW:</b></p> <ul style="list-style-type: none"> <li>• How to identify and construct a range of shot types and camera angles</li> <li>• How to take successful and effective photographs using a range of camera angles</li> <li>• How to edit these images into the accepted coursework format</li> <li>• How to identify the conventions of an effective screenplay</li> <li>• How to write a convincing and correctly formatted screenplay</li> </ul> <p><b>HOW THIS WILL BE ASSESSED: Through the screenplay and storyboards produced.</b></p>	<p><b>TERM 3: Tolerance and Acceptance</b>  <b>Component 1: Section B American Film since 2005</b>  <b>Two film study</b>  <b>Selma (DuVernay, 2014)</b>  <b>Beasts of the Southern Wild (Zeitlin, 2012)</b>          Study of a contemporary Hollywood and Independent film  <b>STUDENTS MUST KNOW:</b></p> <ul style="list-style-type: none"> <li>• How to evaluate the impact of a film in line with a specific political theory (Liberalism)</li> <li>• The ways in which spectatorship of a film can be active and passive.</li> <li>• How significantly an appreciation of a film can be affected by the spectator's own experiences/viewing conditions.</li> <li>• Which sequences in these films are most appropriate in illustrating the above ideas.</li> </ul> <p><b>HOW THIS WILL BE ASSESSED: Through essay writing and responses to exam style questions.</b></p>
<p><b>TERM 1: Learned and wise</b>  <b>Component 2 Section A Global Film</b>  <b>City Of God (Mierelles, Brazil, 2002)</b>  <b>Pan's Labyrinth (Del Toro, Spain,2006)</b>          A study of two award winning global films and how filmmakers present unfamiliar and unusual worlds.  <b>STUDENTS MUST KNOW:</b></p> <ul style="list-style-type: none"> <li>• How to identify and analyses the use of a range of micro features of filmmaking</li> <li>• The context of the films and it's impact on narrative and character</li> <li>• How meaning is made through a range of filmmaking techniques</li> </ul> <p><b>HOW THIS WILL BE ASSESSED: Through essay writing and responses to exam style questions.</b></p>	<p><b>TERM 2: Discerning and Prophetic</b>  <b>Component 2: Section B</b>  <b>Documentary Film. Amy (Kapadia, 2015)</b>          The study of Amy and how this documentary can be viewed in light of both documentary theories and changes in digital technology.  <b>STUDENTS MUST KNOW:</b></p> <ul style="list-style-type: none"> <li>• Two theories of documentary filmmaking and how they apply to our case study film.</li> <li>• How to evaluate the effects of development in digital technology and how these developments have impacted the documentary filmmaking process. Particularly how this applies to our case study film.</li> <li>• Which sequences in the film Amy are most appropriate in illustrating the above ideas.</li> </ul> <p><b>HOW THIS WILL BE ASSESSED: Through essay writing and responses to exam style questions.</b></p>	<p><b>TERM 3: Tolerance and Acceptance</b>  <b>Component 1 Section A: Hollywood 1930-1990 (comparative study)</b>  <b>Vertigo (Hitchcock, 1958)</b>  <b>One Flew Over the Cuckoo's Nest (Forman, 1975)</b>          The comparative study of two classic Hollywood films.  <b>STUDENTS MUST KNOW:</b></p> <ul style="list-style-type: none"> <li>• How to identify the signature auteur features of our 2 directors and how they are used in their films.</li> <li>• How far the content of the 2 films were shaped by their production contexts.</li> <li>• Which sequences in these films are most appropriate in illustrating the above ideas.</li> </ul> <p><b>HOW THIS WILL BE ASSESSED: Through essay writing and responses to exam style questions.</b></p>

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.