



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.

TERM 1: Revision/recovery curriculum for the components taught last year and during lockdown as per the recovery curriculum plan.

STUDENTS MUST KNOW:

- The most significant film techniques, key sequences, film theory and key themes explored in all studied films to date.

TERM 1: Tolerance and Acceptance

Component 1 Section A: Hollywood 1930-1990 (comparative study)

Vertigo (Hitchcock, 1958)

One Flew Over the Cuckoo's Nest (Forman, 1975)

The comparative study of two classic Hollywood films.

STUDENTS MUST KNOW:

- How to identify the signature auteur features of our 2 directors and how they are used in their films.
- How far the content of the 2 films were shaped by their production contexts.
- Which sequences in these films are most appropriate in illustrating the above ideas.

HOW THIS WILL BE ASSESSED: Through essay writing and responses to exam style questions.

TERM 2: Discerning and Prophetic

Component 3: Production Coursework

Screenwriting a script for an original film idea based on the syllabus prompts.

Storyboarding a sequence of their original screenplay.

STUDENTS MUST KNOW:

- How to identify and construct a range of shot types and camera angles
- How to take successful and effective photographs using a range of camera angles
- How to edit these images into the accepted coursework format
- How to identify the conventions of an effective screenplay
- How to write a convincing and correctly formatted screenplay

HOW THIS WILL BE ASSESSED: Through the screenplay and storyboards produced.

TERM 3: Component 1: Section C British Film Since 1995

Two Film Study

This Is England (Meadows, 2006)

Trainspotting (Boyle, 1996)

Discerning and Prophetic

STUDENTS MUST KNOW:

- 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. **In this case, Thatcherism.**
- How a range of filmmaking techniques help to present these ideas.

HOW THIS WILL BE ASSESSED:

Through extended essay style responses and mock exam questions.

TERM 1: Tolerance and Acceptance

Component 1: Section B American Film since 2005

Two film study

Selma (DuVernay, 2014)

Beasts of the Southern Wild (Zeitlin, 2012)

Study of a contemporary Hollywood and Independent film

STUDENTS MUST KNOW:

- How to evaluate the impact of a film in line with a specific political theory (Liberalism)
- The ways in which spectatorship of a film can be active and passive.
- How significantly an appreciation of a film can be affected by the spectator's own experiences/viewing conditions.
- Which sequences in these films are most appropriate in illustrating the above ideas.

HOW THIS WILL BE ASSESSED: Through essay writing and responses to exam style questions.

TERM 2: Tolerance and Acceptance

Component 2: Section C Film Movements

Experimental Film 1960-2000

Pulp Fiction (Tarantino 1994)

Discerning and Intentional

STUDENTS MUST KNOW:

- How far Tarantino can be considered a **Postmodern** 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.

HOW THIS WILL BE ASSESSED:

Through extended essay style responses and mock exam questions

TERM 3:

Revision of all examination units studied

Loving and Faith-filled

STUDENTS MUST KNOW:

- 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.

HOW THIS WILL BE ASSESSED:

Through extended essay style responses and mock exam questions.

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.