

Film Studies 2024/25 Curriculum Map Year 12 - Teacher 1

Teacher 1	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit title	Introduction to Film Studies with a focus on Hitchcock and the application of the micro elements (film form).	Component 1a: Hollywood 1930-60 Classic Hollywood - the studio era. Focus on 'Vertigo' (Hitchcock, 1958, U.S) AO1 and AO2	Component 1a: Hollywood 1960-1990 New Hollywood Focus on Spike Lee and 'Do The Right Thing' (U.S, 1989) AO1 and AO2	Component 1b Hollywood : American Film since 2005. Mainstream vs Independent film. Focus is mainstream for this half term AO1 and AO2	Component 1b: American Film Since 2005 Mainstream vs independent film Focus in on independent film this half term AO1 and AO2	Revision of all topics PPEs Revisit key scenes Research and preparation for British film unit AO1 and AO2
Focus Film/s	<i>Psycho</i> (Hitchcock, 1960, U.S)	<i>Vertigo</i> (Hitchcock, U.S , 1958)	<i>Do the Right Thing</i> (Lee, U.S 1989)	<i>La La Land</i> (Chazelle, U.S 2016)	<i>Get Out</i> (Peele, U.S 2017)	All films
Core areas of study.	Film Form (Micro elements) Meaning and response inc representation Context (social/historical Political/ institutional Performance Aesthetics	Film Form (Micro elements) Meaning and response inc representation Context (social/historical Political/ institutional Performance Aesthetics	Film Form (Micro elements) Meaning and response inc representation Context (social/historical Political/ institutional Performance Aesthetics	Film Form (Micro elements) Meaning and response inc representation Context (social/historical Political/ institutional Performance Aesthetics	Film Form (Micro elements) Meaning and response inc representation Context (social/historical Political/ institutional Performance Aesthetics	Film Form (Micro elements) Meaning and response inc representation Context (social/historical Political/ institutional Performance Aesthetics
Specialist areas of study	Film form	Auteur theory	Auteur theory	Spectatorship Theory Ideological critical approach	Spectatorship Theory Ideological critical approach	All areas

<p>Content</p>	<p>Learners study how each micro element works to create meaning for the spectator. Sound/lighting/editing/cinematography /mise-en-scene</p> <p>Analytical skills e.g deconstruction of still images – progressing to moving image sequences.</p> <p>Students will look at how to structure FEAACE analytical paragraphs which build to an evaluative essay.</p>	<p>Hitchcock as an auteur director: origins of auteur theory, b/ground, history, influences, filmography</p> <p>Auteurism vs collaborative approach of film production within Hollywood cinema.</p> <p>How messages and values are transmitted via film, including ideas about the representation of gender/class/race/ age</p> <p>Historical, social and cultural context.</p> <p>Application of textual analysis to key scenes. Writing to compare. Apply auteur theory to a group of films to explain it's distinctive characteristics.</p>	<p>Lee as an auteur director: origins of auteur theory, b/ground, history, influences, filmography</p> <p>How auteurs determine the look and style of a film in relation to the collaborative approach of film production within Hollywood cinema (New Hollywood).</p> <p>Representation of gender/class/race/ age</p> <p>Historical, social and cultural context in which the films were made. Application of textual analysis to key scenes. Writing to compare. Apply auteur theory to a group of films to explain it's distinctive characteristics.</p>	<p>Students explore how the focus films address individual spectators through film form as well as narrative and genre to engage their interest and emotions.</p> <p>Students must consider how the films are constructed to position the audience with a particular viewing position.</p> <p>Apply an ideological critical approach to identify key messages and values eg The American Dream</p>	<p>Students will compare mainstream and independent film, identifying similarities and differences in style, themes and production methods.</p> <p>Students explore which ideologies are conveyed by a film as well as those which inform it, to reveal whether a film reinforces or challenges dominant beliefs within a society</p> <p>They will continue to look at the film through an ideological lens and will look at the darker side of the American Dream. Identify messages and values in the film.</p> <p>Evaluation of critical approaches.</p>	<p>Revision of all core and specialist areas.</p> <p>Create essay plans and resources.</p> <p>Write timed essays in preparation for end of year exams.</p>
<p>Assessment</p>	<p>Checking point essays: a) film form b) context</p>	<p>Essays (40 marks) a) Hitchcock's use of sound and camera b) Representation</p>	<p>a)Comparison grid of auteur trademarks b) Checking point essay which compares signature style and themes.</p>	<p>a) Structured paragraph writing and essay on aesthetics b)End of unit checking point essay</p>	<p>a)Essay evaluating an ideological critical approach</p>	<p>In-class timed essays PPEs</p>
<p>Builds on</p>	<p>GCSE English - Close analysis skills Structured FEAACE paragraph writing (English 10 Eng Lang) paragraph structure opinion writing and viewpoint)</p>	<p>Deconstruction and close textual analysis skills (12IN1) film studies terminology (12IN1) understanding how meaning is created (12IN1) (12IN 1)</p>	<p>Deconstruction and close textual analysis skills (12IN1, 2) film studies terminology (12U1, 2)) understanding how meaning is created (12U1) (12U2)</p>	<p>Textual analysis skills 12 (IN1 and 2) Application of micro elements (IN2) Ideas of auteurism (Comp 1a)</p>	<p>Use of micro elements (IN2) Still and moving image close analysis (IN1) Ideology and the application of an ideological critical approach (comp 1b) Reception theory and spectatorship (comp 1b)</p>	<p>Introductory units Components 1a and 1b.</p>

		writing to compare (poetry unit GCSE Eng lit – comparative essay planning structures)	writing to compare (poetry unit GCSE Eng lit – comparative essay planning structures)	-Knowledge of how meaning and response is created (IN1) (Comp 1a) Research skills re investigating context.(comp 1a)		
Introduces	Micro elements (sound, lighting, editing, mise-en-scene, cinematography) Still and moving image close analysis How meaning is created by filmmakers using micro elements Film studies terminology Performance	New critical approach – auteur theory. Key concept representation of gender. Context – 1950s historical, social, political The Classic Hollywood studio system	Critical approaches – auteur theory. Key concept - representation of ethnicity. Context – 1980s historical, social The new Hollywood studio system	Spectatorship theory Reception theory Ideological critical approach	Differences between Hollywood and British cinema	Students will revise all units and take a synoptic approach to the work. Consolidation of all critical approaches and key concepts. Essay writing skills - analysis, evaluation.
Key vocabulary	Cinematography, canted angles, depth of field, diegetic and non-diegetic, mise-en-scene, chiaroscuro lighting, aesthetic, continuity editing, jump cuts, montage, Kuleshov effect	Auteur, collaboration, signature, studio system, Classic Hollywood,, Vertical integration Production, pre-production and post- production	Auteur, collaboration, signature, Hollywood renaissance, freelance, conglomerate	Preferred, negotiated , oppositional, aberrant, passive, active, dynamic, ideological perspective, hegemony, belief systems, binary opposition, mainstream, American Dream	Preferred, negotiated , oppositional, aberrant, passive, active, dynamic, ideological perspective, hegemony, belief systems, binary opposition, mainstream	

Film Studies 2024/25 Curriculum Map Year 12 - Teacher 2

Teacher 2	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit title	Introduction to Film Studies with a focus on micro elements (film language)	Component 2d: Film Movements: Silent Film (American Silent Film Comedy) AO1 and AO2	Component 2b: Documentary AO1 and AO2	Component 3: NEA Production preparation Short film research AO 1 and AO2	Component 3: NEA Production Revision AO3	Revision for PPE Component 3: Continue work on NEA pre-production tasks. AO1, AO2, AO3
Focus Film/s	Students are shown a range of film clips from a variety of genres to introduce the formal aspects of filmmaking.	Buster Keaton (1920-22, U.S) The High Sign One Week The Scarecrow Cops	Amy (Kapadia, U.k, 2015)	A selection of prescribed short films totalling 80 minutes.	A selection of prescribed short films totalling 80 minutes.	All films covered across the year.
Core areas of study	Film form Meaning and response	Film form Meaning and response Representation Context - social/historical/cultural Aesthetic Performance	Film form Meaning and response Representation Context - social/historical /cultural Aesthetic	Short film genre Research format/genre Focus on directors' use of the micro elements/narrative construction	Pre-production tasks Short group production exercises. K&U of equipment	Revision of all core areas. Application of theoretical knowledge to the practical elements of filmmaking.
Specialist areas of study	N/A	Film movements Critical debates - the realist vs the expressive	Critical debates Filmmakers' theories	NEA Production	NEA Production	Revision of all specialist areas covered in Year 12
Content	<p>Students study how filmmakers use a range of elements in constructing meaning.</p> <p>Identification of micro elements and key concepts. Students will also develop their understanding of representation/institution/audience.</p> <p>They will learn how to write and structure an essay using their skills in analysis and evaluation.</p> <p>Use of exemplars, scaffold (FEACE paragraph structure)</p>	<p>Learners study focus on American Silent Film Comedy and debate whether this is a genre or a movement.</p> <p>Students learn about the history of film and also study wider artistic and cultural movements such as modernism, surrealism and expressionism.</p> <p>They will be required to explore critical debates about realism and expressionism in this unit and will compare the views of Bazin and Eisenstein.</p> <p>They will continue to study representation, film form, institution and audience, building on prior knowledge from the introductory units.</p>	<p>Students will learn about the contemporary documentary form which problematizes the divide between fact and fiction. The focus is on the use of digital footage and how technology impacts on the genre.</p> <p>The work of Broomfield and Longinotto will be studied for the filmmaker's theories section of the unit. Comparison of their processes to Kapadia's work.</p>	<p>Learners study a selection of short films along with additional reading to provide them with a filmmaker's perspective. The films demonstrate a range of approaches to the short film narrative and students look specifically at narrative construction.</p> <p>Pre-production tasks (e.g film short sequences in groups to practise filmmaking techniques.</p> <p>Story generating activities. (Focus on narrative construction, storyboarding, research etc). This unit is synoptic and builds on K&U from both components.</p>	<p>Continue with film production tasks.</p> <p>Revision - Timed essay assessments covering all aspects of the course so far.</p> <p>Students create revision resources.</p>	<p>Pitch ideas Storyboarding Location scouting Create mood boards etc</p>

Assessment	<p>a) Student presentations from summer transition learning.</p> <p>b) Structured paragraphs on still images and sound which builds to:</p> <p>c) Essay with a focus on how tension is built in a key scene.</p>	<p>Mid unit Checking point essay - film form</p> <p>End of unit checking point essay - cultural context</p>	<p>Mid unit checking point essay - filmmakers' theories</p> <p>End of unit checking point essay - digital technology</p>	<p>Short film research notes</p> <p>Ongoing assessment Teacher and peer feedback</p>	<p>Film treatment Location and mood board Storyboard Script</p> <p>Film rushes</p> <p>Students to keep a creative diary/notes</p>	<p>Peer and teacher assessment is ongoing. Regular 1:1 meetings with verbal feedback and written feedback using assessment sheets linked closely to the mark scheme.</p>
Builds on	<ul style="list-style-type: none"> GCSE English - Close analysis skills/structured paragraph writing English Lang Paper 2 opinion writing Still and moving image analysis (12IN1) how meaning is created by filmmakers (12IN1) 	<p>Micro elements (12 Intro U1) Key scene analysis (12 Intro U1) Structured Writing (English 10&11) Context (12 Comp 1a,) Representation (12 comp 1a)</p>	<p>12 Intro U1) Key scene analysis (12 Intro U1, 2d) Structured Writing (English Lang GCSE) Context (12 Comp a,) Representation (12 comp 1a, 2c) Skills of comparison (comp 1a)</p>	<p>Close textual analysis – moving images</p> <p>Critical approaches Evaluation Analytical writing (12IN 1,2) -12 IN1,2, 1a,2b,2c)</p>		<p>Structured writing Analytical writing Storyboarding Use of practical equipment Use of editing equipment Performance</p>
Introduces	<ul style="list-style-type: none"> Micro elements Key concepts Technical terminology 	<p>Ideas about cultural movements Artistic movements The realist vs the expressive debate.</p>	<p>Conventions of the documentary genre</p> <p>Filmmakers theories</p>	<p>Storyboarding screenwriting Use of practical equipment – cameras, microphones, tripods, editing software (Adobe Premiere)</p>	<p>Production skills Equipment:</p>	<p>Exam technique for film studies Building schema</p>
Key vocabulary	<p>cinematography, shallow/deep focus. framing, high key/low key lighting, contrapuntal and asynchronous sound, foley, mise-en-scene</p>	<p>Iris shot, flat lighting, realism, surrealism, expressionism, modernism Bazin, Eisenstein</p>	<p>Expository Omniscient Performative Participatory observational verisimilitude</p>	<p>Narrative twist, Enigma, action code Conflict Character development</p>	<p>Screenplay Storyboard Continuity Rushes</p>	<p>Source Genre Copyright Cinematic influences</p>

Film Studies 2024/25 Curriculum Map Year 13 - Teacher 1

Teacher 1	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit title	Component 1c: British Film Since 1995 two Film Study Focus film 1 AO1 and AO2	Component 1c: British film since 1995- two film study Focus film 2 AO1 and AO2	Component 2a: Global Film - two film study Focus film 1: Italy AO1 and AO2	Component 2a: Global Film - two film study. Focus film 2 Brazil AO1 and AO2	Revision Public exams AO1, AO2	A level exams
Focus Film	Shaun of the Dead (Wright, U.K 2004)	Fishtank (Arnold, UK, 2009)	Life Is Beautiful (Benigni, Italy, 1997)	City of God (Meirelles, Brazil, 2002)	Revision of all focus films	All set films taught
Core areas of study	Film Form (Micro elements) Meaning and response inc. representation Context Performance Aesthetics	Film Form (Micro elements) Meaning and response inc representation Context Performance Aesthetics	Film Form (Micro elements) Meaning and response inc representation Context Performance Aesthetics	Film Form (Micro elements) Meaning and response inc representation Context Performance Aesthetics	Revision of all core areas across components 1 and 2.	All core areas taught
Specialist areas of study	Ideology Narrative	Ideology Narrative	N/A	N/A	Revision of all specialist areas	All specialist areas taught
Content	<p>Students identify narrative structures and devices used by the filmmaker in order to tell stories and engage with different ideological issues and positions. They will explore whether the film contains conventional or unconventional narrative structures and devices.</p> <p>Students will identify the significant narrative features of the films and consider the implications of these features and how they might impact upon meanings and responses.</p> <p>Combines horror and comedy to present a social satirical critique.</p>	<p>This is a two film study so the content is the same (See previous column). Students can find points of comparison where relevant but do not have to compare the films. Learners will develop the ability to evaluate an ideological critical approach to their chosen films. Consideration of the benefits, and drawbacks, of ideological analysis being contrasted with other critical approaches – such as an auteur or narrative approach. Fish Tank explores aspects of 'growing up' using a social realist narrative.</p>	<p>Students study one non-English language film produced in <u>Europe</u> to extend the range and diversity of narrative film.</p> <p><i>Life is Beautiful</i> presents historical events in a problematic way using fantasy and comedy. The focus here is on analysis of film form and the study of core areas only.</p> <p>Students will be able to compare the aesthetic/film form and ideological messaging of American/British and European films.</p>	<p>City of God is set in the favelas of Rio de Janeiro and contrasts the lives of different young people growing up in a very violent environment. The film represents a distinct social, geographical and cultural world.</p> <p>This is a two film study so students will identify any differences in films made within and outside Europe.</p> <p>Students will focus on film form and look closely at the opening and resolution of the film. They will explore how the audience have been</p>	<p>Deep dives into each unit and student presentations to aid revision.</p> <p>Revision and creation of additional revision resources.</p> <p>Supplementary screenings of films linked to specific directors across each unit.</p>	

				positioned by the director and any ideological messaging.		
Assessment	Mid unit checking point essay - film form End of unit checking point essay - narrative devices	Mid unit checking point essay - Ideological critical approach End of unit checking point essay - narrative and its influence on key characters PPE - Paper 1	Mid unit checking point essay on film form End of unit checking point essay on context	Mid unit checking point on the representation of gender End of unit checking point on the aesthetic of the film	A selection of timed essays from topics across all components. Building of schema. Regular quizzing of key vocabulary and use of key terms in essays and when taking part in class discussions.	A level exams
Builds on	- Micro elements (12 Intro U1) - Key scene analysis (12 Intro U1) - Structured Writing (GCSE English, Comp 1a,b) - Context (12 Comp 1b) Representation (12 comp 1b) Performance (12 comp 1a, 1b, 1c) Auteur theory (Comp 1a) ideology (comp 1b)	Narrative structure and narrative devices. Micro elements (12 In U1) - Key scene analysis (12 In U1) - Structured Writing (English 10U3) - Context (12 Comp 1b) Representation (12 comp 1b) Performance (12 comp 1a, 1b, 1c) Auteur theory (Comp 1a) ideology (comp 1b)	K & U of British and American film K & U of film form Close textual analysis Analytical and evaluative writing skills Context Representation Aesthetics Narrative structure Messages and values Comedy tropes and ideas of the clown from their work on Silent film. Students should make comparisons with Keaton and Benigni in terms of performance style.	K & U of American, British and European cinema from Comp 1a, b and C and Comp 2b (focus film 1) Film form, particularly kinetic editing (Comp 1c) Analytical and evaluative writing skills Context Representation Aesthetics Narrative structure Messages and values	Past paper questions will bring together all of the K&U from across Years 12 and 13 - core and specialist areas.	
Introduces	British film aesthetic Postmodernism Hybrid genres Narrative theory History of the zombie genre	Social realism References to Ken Loach and Mike Leigh - British filmmakers The work of Andrea Arnold Gender politics	Films with subtitles linked to the pleasures and challenges of the text. Italian language and culture Historical facts about WWII and the holocaust. Comparison of films from different territories.	National cinema movement - Cinema novo. Brazilian history and culture Contextual information re the favelas		
Key vocabulary	Postmodernism Baudrillard Temporal duration, ellipsis, arc, flashback, montage, dialogue, cause and effect, typage, improvisation, Marxism, ideology	Gender politics Social realism British aesthetic National identity Regional identity Coming of age	Poetic realism, historical realism, social realism, fable, fantasy. National cinema, arthouse cinema.manifesto della razza, kristallnacht, versimilitudinous worlds	Montage Rapid edits Rotating arc shot Typage Nuance Expressionism Canted angles steadicam, cinema novo, kinetic editing, favela	Students will be tested on a variety of subject specific terminology. Ass	

Film Studies 2024/25 Curriculum Map - Year 13 - Teacher 2

Teacher 2	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit title	Component 3: NEA Production and post-production tasks AO3	Component 3: NEA Production Written Evaluation + PPE Revision (3 weeks) AO3	Component 2d: Film movements: Experimental Film 1960-2001 AO1 and AO2	Revision of Documentary, Silent Film and Experimental film units AO1 and AO2	Revision Public exams AO1 and AO2	A level Exams
Focus film/s	A specified selection of contrasting short films totalling 80 minutes.	A specified selection of contrasting short films totalling 80 minutes.	Memento (Nolan, U.S)	Amy, Keaton's two reels, Memento	Revision of all focus films across the course	All set films
Core area of study	Film form Meaning and response inc. representation Context Performance Aesthetics	Film form Meaning and response representation Context Performance Aesthetics	Film Form (Micro elements) Meaning and response inc representation Context Performance Aesthetics	Film Form (Micro elements) Meaning and response inc representation Context Performance Aesthetics	Revision of all core areas across components 1 and 2	All core areas
Specialist area of study	NEA Production	NEA Production	Narrative Auteur	Digital debates, silent film movements, auteur and narrative	Revision of all specialist areas across components 1 and 2	All specialist areas
Content	The production gives students the opportunity to evidence their cineliteracy and put into practice the k&U they have gained throughout the course. Students film and edit their short film. They will also write an evaluative analysis which evaluates their production in relation to other professional products. Tasks and time need to be flexible as each student will progress at different rates.	Students to complete all post production tasks and proof read/edit written evaluations. Students evaluate own product against professional products. Students take into account peer feedback from presentations and teacher comments. Revision for PPEs Timed essays and revision lessons for first 3 weeks.	Students look at this film as an alternative narrative - it is a genre revisionist, non-linear text. The focus is on postmodernism and the different use of cinematic conventions. Auteur theory will be revisited from comp 1a to identify Nolan's auteur signature.	Revision of these key areas Students to produce essay plans, write essays, peer marking with actions and WWW Create fact sheets Students to prepare points for discussion and debate around each topic.	Revision of materials. Students to create revision resources for peers. Supplementary screenings of films linked to specific directors across each unit. Independent revision e.g building schema to activate prior knowledge. Timed essays to aid time management. Revision of exam technique	All aspects of A level course taught.

Assessment	Peer assessment and regular teacher assessment of rushes along with first draft of evaluation.	A complete 5 minute short film. 1800 word evaluation. Completion of revision resources from Components 1a, 1b, 2b,2c PPE Paper 2	Mid unit checking point essay on subversion of narrative conventions. End of unit checking point essay on auteur as challenging established rules.	Essays and discussion	Structured paragraph writing with a focus on introductions and conclusions. Checking point essays informed by student feedback.	A Level exams
Builds on	Film form (IN1 and IN2) Understanding of narrative theory (comp 2b, 2c) Representation (Comp 1a, 1b, 1c and 2a) Structured writing Evaluative writing (Comp 1a,b,c,2a)	Film form (IN1 and IN2) Understanding of narrative theory (comp 2b, 2c) Representation (Comp 1a, 1b, 1c and 2a) Structured/analytical writing Evaluative writing skills (Comp 1a,b,c,2a) Production skills	K & U of postmodernism Micro elements (12 Intro U1) Key scene analysis (12 Intro U1) Structured writing (English 10U3) Context (12 comp 1a, b) Narrative (12 comp C) Auteur theory (12 comp 1a)	K&U across Paper 2.	All aspects of A level course taught	
Introduces	Practical filmmaking Use of camera, sound and editing equipment (Adobe Premiere).	Evaluation and comparison of own short film text against professional products.	The idea of alternative filmmaking. Non-linearity	N/A		
Key vocabulary	Narrative construction Conflict resolution Todorov Equilibrium, disruption, new equilibrium Proppian characters Character arcs Render Binary oppositions Match cut, graphic match, continuity editing	Continuity error Cross cutting Dissolve Fade Eyeline match Wipe Establishing shot	Non-linear, smashed timeline Postmodernism Pastiche Reflexivity Bricolage Narrative construction Fragmentation Dialogue intertextuality, Meta narrative Brechtian theatre, immersion. Parody, anachronic devices,smashed timelines	A selection of vocabulary across units will be tested		