Film Studies Curriculum 2024-2025

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|  | Year 12 | Year13 |
|  | Knowledge and skills | Enrichment | Knowledge and skills | Enrichment |
| Cycle 1 | Key Elements of Film Form – TECHNICAL: Cinematography, Editing & Sound, Mise en Scene, Aesthetics**Film 1: European Film*****Another Round* (Vinterberg, Denmark, 2020)**Film Screening & ContextsEuropean FilmKey Sequence Analysis – Representations, aesthetics and meaning & response**Film 2: Global Film*****Parasite* (Bong Joon-Ho, South Korea 2019)**Key Sequence Analysis – Representations, aesthetics and meaning & responseIntroduction to Theories & Debates about Documentary (with clips)**Film 3: Documentary Film** ***Amy* (Kapadia, UK, 2015),**Assessment/reviewA-Level style assessment Component 2 sections A& BAssessment and mark scheme in shared area.Review: Green pen against mark scheme, peer review then teacher assessment followed by consolidation of common misconceptions/errors | Trip to Warner Brothers Studios to see creative process of film-making & future career pathways | Introduction to British Cinema**Film 8: British Film 1*****This is England* (Meadows, 2006)**Key Sequence Analysis – Ideology and core elements**Film 9: British Film 2*****Trainspotting* (Boyle, 1996)**Key Sequence Analysis – Narrative and core elementsReviewing and refining coursework final drafts of screenplays. (1600-1800words)Final edit/cut of shooting script and digitally photographed storyboard (Approx 20 frames)Final draft of evaluation (1600-1800words)Assessment/reviewA-Level style assessment Component 1 section CAssessment and mark scheme in shared area.Final mark for coursework as official criteriaCC: History dept to help research of Falklands conflict & Thatcher’s Britain | Trip to Warner Brothers Studios to see creative process of film-making & future career pathwaysPossible link-up with Film Dept at Glos University outreach screenwriting workshop (has been done previously in 2019) |
| Cycle 2 | **YEAR 12**The Contexts of Hollywood – Classical, New**Film 4: Classical Hollywood (1930-1960)*****Casablanca* (Curtiz, 1942),**Key Sequence Analysis – Core Study Areas & AuteurInstitutional, social and political context**Film 5: New Hollywood (1961 – 1990)*****Bonnie and Clyde* (Penn, 1967)**Key Sequence Analysis – Core Study Areas & AuteurInstitutional, social and political contextComparison between 2 key films**Film 6: American Mainstream Film*****La-La Land* (Chazelle, 2016),**Key Sequence Analysis – Representations & Ideology**Film 7: Contemporary Independent Film*****Promising Young Woman (* Fennell 2020)**Key Sequence Analysis – Ideology & SpectatorshipAssessment/reviewA-Level style assessment Component 1 sections A& BAssessment and mark scheme in shared area.Review: Green pen against mark scheme, peer review then teacher assessment followed by consolidation of common misconceptions/errorsCC History dept; USA involvement in WW2 & Vietnam |  | **YEAR 13**Introduction to Film Movements - What is a Film Movement?Focus on Silent & Experimental Cinema**Film 10: Silent Cinema Film Screening** ***One Week* (1920),*The Scarecrow* (1920),*The 'High Sign'* (1921), *Cops* (1922) (all Keaton, US)**Analysis: Core ElementsIntroduction to Critical Debates in Silent CinemaApplying Critical Debates - Silent Cinema Sequences**Film 11: Experimental Film Screening*****Memento* (Nolan, US, 2001)**Key Sequence Analysis (Narrative & Auteur)Assessment/reviewA-Level style assessment Component 2 sections C & DAssessment and mark scheme in shared area.Review: Green pen against mark scheme, peer review then teacher assessment followed by consolidation of common misconceptions/errorsCC History dept; USA in the early 20th century with focus on immigration, mass production and expansion of cities |  |
| Cycle 3 | **YEAR 12****NEA Production**Screening & analysis of short films screenplays:80 minutes studied from:*Meshes in the Afternoon* (Deren, US, 1946) 14’*La Jetée* (Marker, France, 1962) 28’*A Girl’s Own Story* (Campion, Australia, 1987) 26’*The Wrong Trousers* (Park, UK, 1993) 30'*About a Girl* (Percival, UK, 2001) 09'*Wasp* (Arnold, UK, 2003) 24'*High Maintenance* (Van, Germany, 2006) 09'*Connect* (Abrahams, UK, 2010) 05'*Night Fishing* (Park, South Korea, 2011) 33’*Pitch Black Heist* (Maclean, UK, 2012) 13’*Swimmer* (Ramsay, UK, 2012) 18’*The Gunfighter* (Kissack, US, 2014) 09'.Study format & style of professional screenplaysStudy format & style of digital storyboards & professional storyboards for comparison & understanding of good professional practice.Screenplay first draft (1600-1800words)Evaluation first draft (1600-1800words)Assessment/reviewA-Level style assessment NEA markscheme for screenplay, storyboard & evaluation.Assessment and mark scheme in shared area. | Possible link-up with Film Dept at Glos University outreach screenwriting workshop (has been done previously in 2019) | **YEAR 13**Component 1 Section A Revision**Classical Hollywood/New Hollywood**Component 1 Section B Revision**USA Mainstream/Independent**Component 1 Section C RevisionUK FilmComponent 2 Section A Revision**European/Global film**Component 2 Section B Revision**Documentary**Component 2 Section C Revision**Experimental film**Component 2 Section D Revision**Silent Cinema**Assessment/reviewA-Level style assessment on ALL the above on a weekly basis, quick turnaround for reviewAssessment and mark scheme in shared area.Review: Green pen against mark scheme, peer review then teacher assessment followed by consolidation/further revision as needed. |  |