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 & Contexts  European Film  Key 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 & response  Introduction to Theories & Debates about Documentary (with clips)  **Film 3: Documentary Film**  ***Amy* (Kapadia, UK, 2015),**  Assessment/review  A-Level style assessment Component 2 sections A& B  Assessment 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 elements  Reviewing 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/review  A-Level style assessment Component 1 section C  Assessment and mark scheme in shared area.  Final mark for coursework as official criteria  CC: 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 pathways  Possible 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 & Auteur  Institutional, social and political context  **Film 5: New Hollywood (1961 – 1990)**  ***Bonnie and Clyde* (Penn, 1967)**  Key Sequence Analysis – Core Study Areas & Auteur  Institutional, social and political context  Comparison 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 & Spectatorship  Assessment/review  A-Level style assessment Component 1 sections A& B  Assessment and mark scheme in shared area.  Review: Green pen against mark scheme, peer review then teacher assessment followed by consolidation of common misconceptions/errors  CC 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 Elements  Introduction to Critical Debates in Silent Cinema  Applying Critical Debates - Silent Cinema Sequences  **Film 11: Experimental Film Screening**  ***Memento* (Nolan, US, 2001)**  Key Sequence Analysis (Narrative & Auteur)  Assessment/review  A-Level style assessment Component 2 sections C & D  Assessment and mark scheme in shared area.  Review: Green pen against mark scheme, peer review then teacher assessment followed by consolidation of common misconceptions/errors  CC 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 screenplays  Study 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/review  A-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 Revision  UK Film  Component 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/review  A-Level style assessment on ALL the above on a weekly basis, quick turnaround for review  Assessment and mark scheme in shared area.  Review: Green pen against mark scheme, peer review then teacher assessment followed by consolidation/further revision as needed. |  |