

Film Studies Curriculum 2024-2025

	Year 12		Year13	
	Knowledge and skills	Enrichment	Knowledge and skills	Enrichment
Cycle 1	<p>Key Elements of Film Form - TECHNICAL: Cinematography, Editing & Sound, Mise en Scene, Aesthetics</p> <p>Film 1: European Film <i>Another Round</i> (Vinterberg, Denmark, 2020) Film Screening & Contexts European Film Key Sequence Analysis - Representations, aesthetics and meaning & response</p> <p>Film 2: Global Film <i>Parasite</i> (Bong Joon-Ho, South Korea 2019)Key Sequence Analysis - Representations, aesthetics and meaning & response</p> <p>Introduction to Theories & Debates about Documentary (with clips)</p> <p>Film 3: Documentary Film <i>Amy</i> (Kapadia, UK, 2015), Assessment/review A-Level style assessment Component 2 sections A & B Assessment and mark scheme in shared area.</p> <p>Review: Green pen against mark scheme, peer review then teacher assessment followed by consolidation of common misconceptions/errors</p>	<p>Trip to Warner Brothers Studios to see creative process of film-making & future career pathways</p>	<p>Introduction to British Cinema</p> <p>Film 8: British Film 1 <i>This is England</i> (Meadows, 2006) Key Sequence Analysis - Ideology and core elements</p> <p>Film 9: British Film 2 <i>Trainspotting</i> (Boyle, 1996) Key Sequence Analysis - Narrative and core elements</p> <p>Reviewing and refining coursework final drafts of screenplays. (1600-1800words)</p> <p>Final edit/cut of shooting script and digitally photographed storyboard (Approx 20 frames)</p> <p>Final draft of evaluation (1600-1800words)</p> <p>Assessment/review A-Level style assessment Component 1 section C Assessment and mark scheme in shared area. Final mark for coursework as official criteria</p> <p>CC: History dept to help research of Falklands conflict & Thatcher's Britain</p>	<p>Trip to Warner Brothers Studios to see creative process of film-making & future career pathways</p> <p>Possible link-up with Film Dept at Glos University outreach screenwriting workshop (has been done previously in 2019)</p>

Cycle 2	<p><u>YEAR 12</u></p> <p>The Contexts of Hollywood - Classical, New Film 4: Classical Hollywood (1930-1960) <i>Casablanca</i> (Curtiz, 1942),</p> <p>Key Sequence Analysis - Core Study Areas & Auteur Institutional, social and political context</p> <p>Film 5: New Hollywood (1961 - 1990) <i>Bonnie and Clyde</i> (Penn, 1967) Key Sequence Analysis - Core Study Areas & Auteur Institutional, social and political context</p> <p>Comparison between 2 key films</p> <p>Film 6: American Mainstream Film <i>La-La Land</i> (Chazelle, 2016), Key Sequence Analysis - Representations & Ideology</p> <p>Film 7: Contemporary Independent Film <i>Promising Young Woman</i> (Fennell 2020) Key Sequence Analysis - Ideology & Spectatorship</p> <p>Assessment/review A-Level style assessment Component 1 sections A & B Assessment and mark scheme in shared area.</p> <p>Review: Green pen against mark scheme, peer review then teacher assessment followed by consolidation of common misconceptions/errors</p> <p>CC History dept; USA involvement in WW2 & Vietnam</p>		<p><u>YEAR 13</u></p> <p>Introduction to Film Movements - What is a Film Movement? Focus on Silent & Experimental Cinema Film 10: Silent Cinema Film Screening <i>One Week</i> (1920), <i>The Scarecrow</i> (1920), <i>The 'High Sign'</i> (1921), <i>Cops</i> (1922) (all Keaton, US) Analysis: Core Elements Introduction to Critical Debates in Silent Cinema Applying Critical Debates - Silent Cinema Sequences</p> <p>Film 11: Experimental Film Screening <i>Memento</i> (Nolan, US, 2001) Key Sequence Analysis (Narrative & Auteur)</p> <p>Assessment/review A-Level style assessment Component 2 sections C & D Assessment and mark scheme in shared area.</p> <p>Review: Green pen against mark scheme, peer review then teacher assessment followed by consolidation of common misconceptions/errors</p> <p>CC History dept; USA in the early 20th century with focus on immigration, mass production and expansion of cities</p>	
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<p>Cycle 3</p>	<p><u>YEAR 12</u></p> <p>NEA Production Screening & analysis of short films screenplays: 80 minutes studied from: <i>Meshes in the Afternoon</i> (Deren, US, 1946) 14' <i>La Jetée</i> (Marker, France, 1962) 28' <i>A Girl's Own Story</i> (Campion, Australia, 1987) 26' <i>The Wrong Trousers</i> (Park, UK, 1993) 30' <i>About a Girl</i> (Percival, UK, 2001) 09' <i>Wasp</i> (Arnold, UK, 2003) 24' <i>High Maintenance</i> (Van, Germany, 2006) 09' <i>Connect</i> (Abrahams, UK, 2010) 05' <i>Night Fishing</i> (Park, South Korea, 2011) 33' <i>Pitch Black Heist</i> (Maclean, UK, 2012) 13' <i>Swimmer</i> (Ramsay, UK, 2012) 18' <i>The Gunfighter</i> (Kissack, US, 2014) 09'.</p> <p>Study format & style of professional screenplays Study format & style of digital storyboards & professional storyboards for comparison & understanding of good professional practice.</p> <p>Screenplay first draft (1600-1800words) Evaluation first draft (1600-1800words)</p> <p>Assessment/review A-Level style assessment NEA markscheme for screenplay, storyboard & evaluation. Assessment and mark scheme in shared area.</p>	<p>Possible link-up with Film Dept at Glos University outreach screenwriting workshop (has been done previously in 2019)</p>	<p><u>YEAR 13</u></p> <p>Component 1 Section A Revision Classical Hollywood/New Hollywood Component 1 Section B Revision USA Mainstream/Independent Component 1 Section C Revision UK Film</p> <p>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</p> <p>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.</p> <p>Review: Green pen against mark scheme, peer review then teacher assessment followed by consolidation/further revision as needed.</p>	
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