

KS4 Film Curriculum

“For me, the cinema is not a slice of life, but a piece of cake.”



	Film Language	Film Contexts	Film Narratives & Genre	Film Representations	Specialist Writing/film-making	
Year 10	Intro to Film Lang and Rebel Without a Cause How does cinema speak to audiences?	Ferris Bueller's Day Off How does cinema present teenagers?	Little Miss Sunshine How is our understanding of film affected by the views of others?	Film Production Creating a short sequence of film within a specific genre	Film Production Creating a short sequence of film within a specific genre	Let the Right One In Is it a vampire movie if there are no vampires in it?
Year 11	Rabbit Proof Fence Why do some stories need to be told more than others?	Submarine Do films carry the fingerprints of their creators?	RWAC, FBDO and LMS How has our knowledge and understanding of these films evolved over a year?	LTR01, RPF and Submarine How has our knowledge and understanding of these films evolved over a year?	Exam revision	

How will you be assessed?

Knowledge and understanding of

- **Knowledge and Understanding** of the ways films are constructed to create meanings for audiences
- **Application** of knowledge and understanding to interpret, analyse and evaluate film texts as well as to create short film sequences.
- **Film skills**, such as interpreting film language, placing films within their context, constructing sequences of film according to a specified brief

Intent	What new knowledge/content do we introduce?								
By the end of KS4 students are able to...				How does this curriculum incorporate the National Curriculum and go beyond? How does going beyond the NC ensure challenge?					
		Year 10	Year 11	Choices					
<p>demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> the ways in which meanings and responses are generated through film a contrasting, culturally diverse range of films from different national contexts film as an aesthetic medium how films reflect the social, cultural and political contexts in which they are made the relationship between film and film technology over time. <p>And</p> <p>apply their knowledge and understanding of film to filmmaking or screenwriting.</p>	<p>Autumn</p>	Rebel Without a Cause and intro to film language	Let the Right One In	<p>EDUQAS Syllabus gives us choice for text selection from a prescribed list.</p> <p>The current selection is made on the basis that a throughline of teenage narratives and themes are present allowing us to build on discussion and analysis across the two years. The relatability of learners to the protagonists and texts of most films is seen as an asset.</p> <p>Selection has also been informed by challenge and the intent to expose learners to film texts they typically have not seen or would not be minded to view.</p> <p>Sequencing of choices also reflects keen consideration of levels of challenge: as a novel subject, we are always keen to establish learner confidence in advance of the challenge that is introduced gradually.</p>	<p>There is little scope for selection of texts outside of the syllabus however we do make use of contemporary film industry developments.</p> <p>From Autumn two, students will be set homework that enables them to take their knowledge and understanding out into the wider cinematic world whereby they will write 1 review of a film of their personal choice each half-term.</p>				
		Ferris Bueller's Day off	Rabbit-Proof Fence						
		<p>Spring</p>	The Hate You Give			Submarine			
			NEA: Film Production			Exam Revision: RWAC; FBDO;LMS; Film Timeline			
	<p>Summer</p>	NEA: Film Production and Mocks	Exam Revision: LTROI; RPF; Submarine						
		<p>Rationale for this sequence</p> <p><u>Rebel Without a Cause and intro to film language</u> Rationale: Introduce and begin to establish core vocabulary and analytical skills; introduce first key study areas of Narrative; Contexts; Genre; Film Language - all novel. Focus on breadth. <u>Ferris Bueller's Day off</u> Rationale: Develop confidence and depth on genre and context. Increase confidence and fluency of key vocabulary. Focus on breadth. <u>The Hate You Give</u> Rationale: Introduce the more challenging and unique study area of film analysis through secondary source: a skill unfamiliar to all students. Specialist writing focus is on film aesthetic (mise en scene): by this point in the course vocabulary fluency and film language analytical skills should provide confidence but also optimal challenge. Focus on depth. <u>NEA: Film Production</u> Rationale: Film production introduced after foundation knowledge of how films 'speak to audiences' has been cemented through textual study of previous 3 movies. <u>NEA: Film Production and Mocks</u> Rationale: Film production given ample planning and execution time in part to honour its importance to students but also the 30% weighting. Mock exams significantly disrupt timetabling at this point so revision of Paper 1 is completed in lessons where student absence is considerable. <u>Let The Right One In</u> Rationale: This film's special focus is on issues of representation. In light of this we have placed it at the end of Y1 ready for Y2 – the intention being to capitalise on learner's increased maturity and ability to articulate through film terminology complex and provocative talking points.</p>	<p><u>Let the Right One In</u> Rationale: Students begin the year with the more challenging subject matter of representation which aims to capitalise on their increased maturity.</p> <p><u>Rabbit-Proof Fence</u> Rationale: The film is positioned here as its specialist focus in narrative and it also happens to be the most straightforward of texts to study – requiring less curriculum time to cover. Positioning here mitigates against the curriculum disruption of mock exams.</p> <p><u>Submarine</u> The most challenging text on the course – positioned here where students breadth and depth of key concepts and vocab fluency are optimal (Controlled Assessment administration – send off for 5th May).</p> <p><u>Exam Revision: RWAC; FBDO;LMS: Film Timeline</u> Consolidation – prioritisation of topics and study areas based on mock data and class assessments: emphasis on personalisation. Initial prioritisation based on chronology.</p> <p><u>Exam Revision: LTROI; RPF; Submarine</u> Consolidation – prioritisation of topics and study areas based on mock data and class assessments: emphasis on personalisation. Initial prioritisation based on chronology.</p>						
	<p>How does the KS4 Curriculum build on previous learning at KS3?</p>					<p>In KS3 English we have units of work that introduce key film theoretical approaches such as Narrative Theory (Propp/Todorov) which we build upon. Genre is also explored in KS3 – particularly in the unit on animation. We make explicit reference to this work and encourage recall as we introduce film theory in Autumn 1.</p>			

