

KS5 Film Curriculum

“The Cinema has no boundary; it is a ribbon of dream.”



	Key elements of film form, meaning and Response, Contexts	Spectatorship	Narrative	Ideology	Auteur	Critical debates	Film-Maker's Theories
Year 10	<p><i>Indie American film: Introduction to Key Elements, Ideology and Spectatorship</i></p> <p><i>'What language do films speak?'</i></p>	<p>British Film: Introduction to Practical Production Skills; Introduction to Narrative</p> <p><i>'Do films tell the best stories?'</i></p>	<p>Hollywood: Introduction to Production, Social, Historical and Political Contexts Introduction to Feminist Film Theory</p> <p><i>'Do film-makers have fingerprints?'</i></p>	<p>Film Production including viewing of short films; Revision of Comp 1, Sections A, B and C</p> <p><i>'Can theory really turn into practice?'</i></p>	<p>Silent Film: Mock exam on Component 1 Film Production including storyboarding, script and filming</p> <p><i>'How important is sound to cinema?'</i></p>	<p>Global Film: Film Production – filming Introduction to Representation</p> <p><i>'When did you last see yourself in a film?'</i></p>	
Year 11	<p>Documentary: Film Production – editing and sound; Introduction to Documentary Film theory</p> <p><i>'Is every evolution in film a good thing?'</i></p>	<p>Experimental Film: Introduction to Auteur Theory; Mock exams; Film Production – Evaluative Analysis</p> <p><i>'How many people does it take to make a film and who does it belong to most?'</i></p>	<p>Revise Key Elements of Film Form Auteur, Representation and Context ; Ideology and Spectatorship; Narrative and Ideology</p> <p><i>'is the person sitting next to you in the cinema thinking the same things you are'</i></p>	<p>Revise Key Elements of Film Form; Aesthetics and Representation, Contexts; Critical debates: Digital technology and Filmmakers' theories; Critical debates: the realist and the expressive; Narrative and Auteur</p> <p><i>'Am I revising or reading?'</i></p>	<p>Film Production submission deadline Exams</p> <p><i>'Am I revising or reading?'</i></p>		

How will you be assessed?

Knowledge and understanding of

- **Knowledge and Understanding** of the ways media products are constructed to create meanings for audiences
- **Application** of knowledge and understanding to interpret, analyse and evaluate media texts as well as to create media products.
- **Media skills**, such as interpreting media language, placing media within their context, explaining how audiences are targeted

Intent	What new knowledge/content do we introduce?				
By the end of KS5 students are able to...		Year 12	Year 13	Choices	How does this curriculum incorporate the National Curriculum and go beyond? How does going beyond the NC ensure challenge?
<p>demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> a diverse range of film, including documentary, film from the silent era, experimental film and short film the significance of film and film practice in national, global and historical contexts film and its key contexts (including social, cultural, political, historical and technological contexts) how films generate meanings and responses film as an aesthetic medium the different ways in which spectators respond to film. apply critical approaches to film and apply knowledge and understanding of film through either filmmaking or screenwriting. 	Autumn	Introduction to Key Elements, Ideology and Spectatorship Comp 1 Sec B: Independent American Film - <i>Captain Fantastic</i> and <i>No Country for Old Men</i>	Film Production – editing and sound Comp 2 Sec A and C: review of study areas Introduction to Documentary Film theory Comp 2 Sec B: Documentary - <i>Amy</i>	EDUQAS Syllabus gives us choice for text selection from a prescribed list.	<p>The curriculum builds upon key literacy skills established at KS3 in the NC.</p> <p>Reader response, and analytical reading are also built upon.</p>
		Comparison of <i>CF</i> and <i>NCFOM</i> Introduction to Practical Production Skills Introduction to Narrative Comp 1, Sec C: British Film – <i>Shaun of the Dead</i> and <i>We Need to Talk About Kevin</i>	Introduction to Auteur Theory Comp 2 Sec D: Experimental Film – Pulp Fiction Mock exams Film Production – Evaluative Analysis	The current selection is made in an attempt to excite, interest and challenge learners through a diverse range of texts	
	Spring	Comparison of <i>SotD</i> and <i>WNTTAK</i> Introduction to Production, Social, Historical and Political Contexts Introduction to Feminist Film Theory Comp 1, Sec A: Hollywood – <i>Apocalypse Now</i> and <i>Vertigo</i>	Revise Key Elements of Film Form Comp 1 Sec A Revision: Auteur, Representation and Context Comp 1 Sec B Revision: Ideology and Spectatorship Comp 1 Sec C Revision: Narrative and Ideology Practice Exam papers	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.	
		Film Production including viewing of short films Revision of Comp 1, Sections A, B and C	Revise Key Elements of Film Form Comp 2 Sec A Revision: Aesthetics and Representation, Contexts Comp 2 Sec B Revision: Critical debates: Digital technology and Filmmakers' theories Comp 2 Sec C Revision: Critical debates: the realist and the expressive Comp 2 Sec D Revision: Narrative and Auteur Film Production final preparation for submission	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.	
	Summer	Mock exam on Component 1 Film Production including storyboarding, script and filming plan Comp 2, Sec C: Silent Film - <i>Sunrise</i>	May 2024 - Film Production submission deadline Practice Exams	The simultaneous study of theoretical and practical elements is designed to compliment learner's	
		Film Production – filming Introduction to Representation Comp 2, Sec A: Global Film – <i>Pan's Labyrinth</i> and <i>City of God</i>	REVISION and exams		

	<p>Rationale for this sequence</p>	<p><i>Sequencing acknowledges that this subject is often taken by students with little or no experience of film studies.</i></p> <p><i>The sequencing aims to</i></p> <ul style="list-style-type: none"> ➤ <i>Establish confidence and belief in the subject</i> ➤ <i>Establish interest and fascination through the texts selected</i> ➤ <i>Introduce core vocabulary and theoretical approaches that spiral throughout the film curriculum</i> ➤ <i>Introduce and maintain challenge throughout the year through increasingly nuanced and sophisticated study areas</i> 	<p>Sequencing in YEAR 13 aims to consolidate core knowledge & understanding and skills acquired in YEAR 12 while maintaining interest through the challenging texts (e.g. Pulp Fiction).</p> <p>As focus moves towards the submission of Film Production and revision, it is important that students already feel capable and empowered in independent study/revision.</p>		
	<p>How does the KS5 Curriculum build on previous learning at KS4?</p>	<p>It is assumed that learners have not studied GCSE Film: this is to ensure that foundation knowledge, understanding and skills are not left out. However, for those who have studied Film at KS4, learners will benefit from a re-introduction to key concepts and approaches through novel texts thus providing challenge and interest,</p> <p>Analytical skills in Film link heavily to subjects such as English (Lit and lang), Media, Photography, Sociology and Politics. Learners will draw upon a broad range of knowledge and understanding.</p>			

Specialist study areas			Component	Section
4	Spectatorship	American film since 2005	1	B
5	Narrative	British film since 1995	1	C
		Film Movements: Experimental Film	2	D
6	Ideology	British film since 1995	1	C
		American film since 2005	1	B
7	Auteur	Hollywood 1930 - 1990	1	A
		Film Movements: Experimental film	2	D
8	Critical Debates	Film Movements: Silent cinema	2	C
		Documentary	2	B
9	Filmmakers' Theories	Documentary	2	B

No Country/Captain F
Kevin/Sean of Dead
Pulp Fiction
Kevin/Sean of Dead
No Country
Vertigo/Apocalypse Now
Pulp Fiction
Sunrise
Amy
Amy