



# The Grey Coat Hospital

## Key Stage Four Curriculum Plan - *Subject: Film Studies*



### Year 12

| Half Term (HT) | Topic Area / Focus                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
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| HT1            | <p><b>Introduction to course</b></p> <p><b>Expectations, learning and assessment:</b> class practice, note taking, essay frames, independent learning, peer collaboration, teacher and peer assessments, presentations, target questioning</p> <p><b>Curriculum outline:</b> Exam structure, components 1 and 2 overview, Eduqas marking system</p> <p><b>Introduction to key concepts</b><br/>These concepts will be introduced with short screening examples and targeted, formative exercises and assessment</p> <ul style="list-style-type: none"><li>• <b>Production context</b> e.g. Hollywood system/ silent era/ independent</li><li>• <b>Context within the film</b> e.g. setting, relevant social and political events within the film world</li><li>• <b>Representation</b> – characters/ gender/ ethnicity/ race/ culture time and place</li><li>• <b>A thorough understanding of film form</b> – mise-en-scene/ editing/ cinematography, performance and sound and how they relate to aesthetics and meaning</li></ul> <p><b>Introduction to Key Specialist Areas</b></p> <ul style="list-style-type: none"><li>• <b>Spectatorship</b> – audience positioning and how films make meaning / what individual spectators bring to the viewing experience</li><li>• <b>Ideology</b> – messages and values and how they are encoded, decoded/ spectator positioning in relation to themes and values</li><li>• <b>Narrative</b> – relationship between plot, structure, story and genre</li></ul> <p><b>Comp 2A Film 1 - <i>Pan's Labyrinth</i> (PL)</b></p> <ul style="list-style-type: none"><li>• Context</li><li>• Screening</li><li>• Focus on aesthetics (the overall look, feel, tone) which is constructed through form</li></ul> |
| HT2            | <p><b>Continue Comp 2A - PL</b></p> <ul style="list-style-type: none"><li>• Applying aesthetic analysis to make meaning</li></ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |



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|     | <ul style="list-style-type: none"><li>• Applying context to make meaning</li><li>• Applying representation to make meaning</li><li>• Consideration of spectator positioning</li><li>• Key sequence analysis</li></ul> <p><b>Comp 2A Film 2 - <i>City of God</i> (CoG)</b></p> <ul style="list-style-type: none"><li>• Context</li><li>• Screening</li><li>• Applying aesthetics to make meaning</li><li>• Applying context to make meaning</li><li>• Applying representation to make meaning</li><li>• Consideration of spectator positioning</li><li>• Key sequence analysis</li></ul> <p><b>Summative, exam style essay practice</b></p>                                                                                                                                                                                                                                                          |
| HT3 | <p><b>Comp 1A: Hollywood 1930-1990 (Comparative Study)</b></p> <p><b>Focus: Studio System V New Hollywood / Auteur theories and application</b></p> <p><b>Introduction to the Classic Hollywood Studio System</b></p> <ul style="list-style-type: none"><li>• Brief history of birth of Hollywood film and rise of studio system</li><li>• In depth look at the 'Golden Age' of Hollywood (1930s to 1950s)</li><li>• How key directors fitted into the system. Brief case studies research – Hawks, Ford, Hitchcock, focus director Sirk.</li><li>• Screening examples</li></ul> <p><b>Introduction to Auteur Concept and Theories</b></p> <ul style="list-style-type: none"><li>• Origins and definition of auteur concept - (Cahiers Du Cinema)</li><li>• Auteur theories (Sarris, Cameron, Kael)</li></ul> <p><b>Comp 1A Film 1 - <i>Imitation of Life</i> (IL)</b><br/><b>Pre-Screening</b></p> |



# The Grey Coat Hospital

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|     | <ul style="list-style-type: none"><li>• Profile Sirk as auteur</li><li>• Context of production</li></ul> <p><b>Screening</b></p> <ul style="list-style-type: none"><li>• Identifying auteur features of Sirk through form and narrative</li><li>• Context, themes and meanings</li><li>• Representations</li><li>• Authorial voice v studio control</li><li>• Collaborators</li><li>• Application of theory</li></ul> <p><b>Comp 1A Film 2 - <i>Do the Right Thing</i></b></p> <p><b>Pre-Screening</b></p> <ul style="list-style-type: none"><li>• New Hollywood – why the studio system started to lose power and control</li><li>• Social factors that influenced New Hollywood</li><li>• How Spike Lee fits into the New Hollywood system</li><li>• Social political context of <i>Do the Right Thing</i></li></ul> <p><b>Screening</b></p> <ul style="list-style-type: none"><li>• Identifying auteur features of Lee through form and narrative</li><li>• Context, themes and meanings</li><li>• Representations</li><li>• Authorial voice v studio control</li><li>• Collaborators</li><li>• Application of theory</li></ul> <p><b>Comparison of films and summative essay practice</b></p> |
| HT4 | <p><b>Comp 1B Contemporary US Mainstream, independent</b></p> <p><b>Focus 1: Spectatorship:</b></p> <ul style="list-style-type: none"><li>• Spectator positioning</li><li>• How active/ passive spectatorship can be constructed</li><li>• How we can shift our spectatorship positioning</li><li>• How filmmakers can try to cue spectator response</li></ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |



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- Relationship between spectator positioning and ideology
- Spectator theories – Hall/ Smith/ Mulvey

### **Focus 2: Ideology**

- How messages and values are encoded into films through form and narrative and representation
- How we decode those messages and values
- How taking an ideological approach can shift or deepen our perspective on a film.
- Apply ideological theories and or political ideas to the films e.g. feminism / socialism.
- Understand the dominant social and political structures (hegemony) and how your chosen films either reinforce or challenge.
- Relationship between ideology and spectatorship

### **Film 1: Mainstream - *Little Women***

Context of production: studio, director, stars, social and political – what makes LW a mainstream film?

Context of film world: Social, historical, political

#### **Screening:**

Close analysis of form in relation to meaning

Applying representation to make meaning

Analysis and application of spectatorship

Analysis and application of ideology – focus: Feminism

### **Film 2: Independent - *Moonlight***

Context of production: studio, director, cast, social and political – what makes Moonlight an independent film?

Context of film world: Social, historical, political

#### **Screening:**

Close analysis of form in relation to meaning

Applying representation to make meaning

Analysis and application of spectatorship

Analysis and application of ideology – Focus: Intersectionality

### **Summative essay practice**



# The Grey Coat Hospital

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| <b>HT5</b> | <p><b>Comp 3: NEA</b><br/><b>Intro NEA guidelines:</b><br/>Outline evaluation process and practical, creative task and mark scheme<br/><b>Intro practical, creative skills</b></p> <ul style="list-style-type: none"><li>• Introduction to short films and guided note taking focusing on cinematic qualities (Key) and micro elements (Form)</li><li>• Narrative shooting exercises focus on creating shots for editing</li><li>• Storyboarding to develop</li><li>• Reshoot and edit - adding sound</li><li>• Screenplay introduction and guided practice</li></ul> <p><b>Filmmaking/ screenwriting</b></p> <ul style="list-style-type: none"><li>• Exploration of briefs</li><li>• How they link to focus shorts</li><li>• Pre-production/ shoot</li><li>• Start post-production</li><li>• First draft Evaluation</li></ul> |
| <b>HT6</b> | <p><b>COMP 3: NEA Review and revise covered exam content and continue NEA - shoot and edit</b></p> <ul style="list-style-type: none"><li>• Filmmaking/ screenwriting</li><li>• Complete post-production</li><li>• Teacher/ Peer assess and final draft Evaluation</li></ul> <p><b>SYNOPTIC:</b></p> <ul style="list-style-type: none"><li>• Review exam content covered so far</li><li>• Exam style essay practice</li><li>• Teacher and peer review</li></ul> <p><b>NEA FIRST DEADLINE - Practical and Evaluation</b></p> <p><b>Intro to Year 13 and summer revision and preparation plan</b></p>                                                                                                                                                                                                                             |



# The Grey Coat Hospital

## Key Stage Four Curriculum Plan - *Subject: Film Studies*



### Year 13

| Half Term (HT) | Topic Area / Focus                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
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| HT1            | <p><b>Week 1: Comp 3: NEA FINAL DEADLINE including 2<sup>nd</sup> draft Evaluation - final checks.</b></p> <p><b>Comp 1C - British Film</b><br/><b>Focus - Narrative and Ideology</b></p> <p><b>Narrative</b></p> <ul style="list-style-type: none"><li>• Narrative Theory and application</li><li>• Review understanding of narrative theories (Propp/ Todorov) from Y12</li><li>• Distinction between plot (sequence of events and HOW they are structured)</li><li>• Story (key events) and narrative structures, such as three-act, five act, inciting incident, midpoint, dénouement</li><li>• Narrative devices, such as narration, ellipses, circular structure, etc</li><li>• How and why different narrative structures are used to create meaning and effect</li><li>• Link between narrative and ideology</li></ul> <p><b>Comp 1C Film 1 - <i>We Need to Talk About Kevin</i> (WNTTAK)</b><br/><b>Pre-Screening:</b></p> <ul style="list-style-type: none"><li>• Context</li><li>• What makes it a British Film</li></ul> <p><b>Screening:</b></p> <ul style="list-style-type: none"><li>• Close analysis of form in relation to meaning</li><li>• Analysing and applying representation theory to make meaning</li><li>• Analysis and application of spectatorship</li></ul> <p><b>Focus:</b></p> <ul style="list-style-type: none"><li>• Identifying and analysing narrative features, including devices, structure and techniques</li><li>• Linking narrative to ideology and meaning</li><li>• Identifying key ideological messages and applying theory (Feminism, Determinism)</li></ul> <p><b>Comp 1C Film 2 - <i>Mangrove</i></b></p> |



# The Grey Coat Hospital

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|     | <ul style="list-style-type: none"><li>• <b>Pre-Screening:</b></li><li>• Context</li><li>• What makes it a British Film</li></ul> <p><b>Screening:</b></p> <ul style="list-style-type: none"><li>• Close analysis of form in relation to meaning</li><li>• Analysing and applying representation theory to make meaning</li><li>• Analysis and application of spectatorship</li></ul> <p><b>Focus:</b></p> <ul style="list-style-type: none"><li>• Identifying and analysing narrative features, including devices, structure and techniques</li><li>• Linking narrative to ideology and meaning</li><li>• Identifying key ideological messages and applying theory (Collectivism, Determinism)</li></ul> <p><b>Summative essay practice</b><br/><b>Timed exam style practice</b></p>                                                                                                                            |
| HT2 | <p><b>Comp 2C - Silent Cinema - <i>Sunrise</i> - Expressionism v Realism</b></p> <p><b>Focus: Film Movements - German Expressionism/ Hollywood Naturalism</b></p> <ul style="list-style-type: none"><li>• Context of early Hollywood and emergence of studio system</li><li>• Development of realist techniques as dominant form and style in Hollywood</li><li>• German Expressionism as a movement (context and form)</li><li>• Morneau case-study, influences and filmography</li></ul> <p><b>Pre-screening:</b></p> <ul style="list-style-type: none"><li>• Context of production</li><li>• Social, political and historical context</li></ul> <p><b>Screening:</b></p> <ul style="list-style-type: none"><li>• Close textual analysis / Key scenes</li><li>• Dialectics and tensions between naturalism and expressionism</li><li>• Representations and context</li><li>• Murnau auteur features</li></ul> |



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|     | <p><b>Summative essay practice</b><br/><b>Timed exam style practice</b></p> <p><b>Comp 2D - Experimental Film- <i>Mulholland Drive</i> (TBC)</b><br/><b>Focus: Film Movements - Surrealism/ Auteur</b></p> <p><b>Pre-Screening:</b></p> <ul style="list-style-type: none"><li>• Historical, social, political and artistic context of Surrealism</li><li>• Context of Hollywood system in relation to MHD</li><li>• Lynch as an auteur</li></ul> <p><b>Screening:</b></p> <ul style="list-style-type: none"><li>• Definition of experimental in relation to mainstream</li><li>• Experimental and representation in MHD</li><li>• Experimental and narrative and genre in relation to MHD</li><li>• Experimental and ideology in relation to MHD – how far is it a feminist film?</li><li>• Key scene close analysis film form – experimental</li></ul> <p><b>Summative essay practice</b><br/><b>Timed exam style practice</b></p> |
| HT3 | <p><b>Comp 2B - Documentary - <i>Stories We Tell</i></b><br/><b>Focus: Technology/ Filmmaker theories</b></p> <p><b>Introduction to Documentary</b></p> <ul style="list-style-type: none"><li>• Definition and examples</li><li>• Development of the form – social, political, creative context</li><li>• Key debates - Reality v fiction – construction and truth</li><li>• Key moments – Flaherty, Grierson</li><li>• Documentary modes – Nichols</li></ul> <p><b>Filmmaker Theories</b><br/>Case Studies – Michael Moore / Longinotto/ Watkins</p>                                                                                                                                                                                                                                                                                                                                                                               |



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|            | <p><b>Technology and documentary</b></p> <ul style="list-style-type: none"><li>• Analogue V Digital</li><li>• Technology and construction of reality</li></ul> <p><b>Pre Screening</b></p> <ul style="list-style-type: none"><li>• Polley as filmmaker</li><li>• Film Board of Canada and public funding</li></ul> <p><b>Screening</b></p> <ul style="list-style-type: none"><li>• Application of key theorists to key sequences</li><li>• Analysis and application of Nichols modes</li><li>• Analysis of key devices and techniques</li><li>• Critical debate truth v fiction</li><li>• Representations</li><li>• Application of technological debates</li></ul> <p><b>Summative essay practice</b><br/><b>Timed exam style practice</b></p> |
| <b>HT4</b> | <b>Review and revise paper 1</b><br><b>Review and revise paper 2</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| <b>HT5</b> | <b>Revision</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| <b>HT6</b> | <b>No further lessons take place</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |