

Key Stage 5 Subject Timeline Year 12 to 13

Subject: FILM Studies

Exam Board: Eduqas

Year 12 2022-23					
Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Key concept/Skill	Key concept/Skill	Key concept/Skill	Key concept/Skill	Key concept/Skill	Key concept/Skill
<p><b>Induction – theoretical framework</b></p> <ul style="list-style-type: none"> <li>FILM LANGUAGE :-</li> <li>MICRO -ELEMENTS</li> <li><b>Technical Codes</b></li> <li>Cinematography</li> <li>Visual Codes</li> <li>MISE-EN--SCENE</li> <li>MACRO ELEMENTS</li> </ul> <p>Focus areas:  <b>GENRE - HISTORY DEVELOPMENTAL CYCLE</b>            Prof Steven Neale . Uses for Institution and Audience.  <b>NARRATIVE theory and structures. Todorov, Propp, Labov and Waletzky, Barthes, Levi Strauss . The Hero’s Journey- Monomyth.</b></p>	<p><b>COMPONENT ONE. Section A: Specialist study areas :- Auteur Theory &amp; Social/ Political/ Cultural /Production Contexts.</b>  <b>“HOLLYWOOD 1930 – 1990. Focus on ‘JOHNNY GUITAR’ (Dir Nicholas Ray 1954) and ‘ONE FLEW OVER THE CUCKOO’S NEST. (Dir Milos Forman 1975)</b></p> <p>Focus areas:            Film language            Macro elements            Representation            Cultural contexts.            H.U.A.C and the communist witch hunts (<b>‘Trumbo’</b></p>	<p><b>COMPONENT ONE Section B</b>  <b>American Film since 2005</b>            Mainstream vs Independent.            Key focus areas :- <b>Spectatorship and Ideology</b>            ‘Mainstream’- <b>‘No Country for Old Men’</b> (Dir Joel &amp; Ethan Cohen 2007)            Independent – <b>‘Captain Fantastic’</b> (Ross 2015)</p> <p>Active vs Passive models of spectatorship.            Laura Mulvey Male Gaze/ Christian Metz- Film as a mirror vs Psychographics            Uses and Gratifications, Psychoanalysis – Multiple spectating</p>	<p><b>Component One Section C: British film since 1995</b>  <b>Trainspotting</b> (Boyle 1996)  <b>‘This is England’</b> (Meadows 2006)</p> <p>Focus areas:            Film Language            Representation  <b>Ideology Narrative</b>            Political, Social’ Cultural Contexts :- <b>‘Britishness?’</b>            Thatcherism, Underclass Britain, Addiction, Falklands war. Patriotism, Motherland Absent Fathers. Racism, rise of the NF. Youth sub- cultures.  <i>Contextual resources.-</i>            Don Letts -The Story of Skinhead, <b>‘The Two Tone Story. ‘Somers Town</b> (Meadows 2008). <b>‘T2’</b> (Boyle 2017)</p> <p><b>Cultural Capital -Left /Right Bias?</b></p>	<p><b>Component 3 NEA. Creative Production</b>  <b>Introduction and analysis of brief and principal’s guidance.</b></p> <p><b>Detailed analysis of the 18 short films designated by the Board. Focus on Characterisation, Narrative structure and techniques, Cinematic aesthetics, Genre conventions and film form.</b>  <b>Film makers intent and audience response.</b></p> <p><b>Drafting -redrafting ideas for Either 1) Screenplay with accompanying storyboard OR 2) Short film</b></p> <p><b>Students select 80 mins of short films from the list designated. Compilation of notes on the specific techniques in their choices which have particularly inspired them. Students are required to analyse the techniques and say where they will/have applied them in their own production piece. Additional techniques are also to be applied</b></p>	<p><b>COMPONENT ONE SECTIONS A,B &amp; C REVISION SESSIONS and re screenings.</b></p> <p><b>POST PPE -</b>            Introduction to <b>Component Two</b> section A <b>Global film.</b></p> <p>Pans Labyrinth (Del Toro Spain 2006)</p> <p>City of God (Mereilles Brazil 2002)</p> <p>Specific Focus on Micro and Macro elements. Film Language and Aesthetics. Historic,</p>

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	<p><b>(Dir Jay Roach 2015)</b> (N.Ray) -&gt; Ken Kesey and the Counter Culture – MK-Ultra (M.Forman) Czech New Wave ‘Prague Spring and Soviet occupation. Hollywood context – The Studio System – ‘Easy Riders Raging Bulls’ (Bowser 2003)</p> <p><b>Auteur evidence.</b>  <b>Ray</b> – ‘In a lonely Place’ – ‘Rebel without a cause’ – <b>Goddard on Ray.</b>  <b>Forman</b> – ‘A Blonde in Love’, ‘The Fireman’s Ball’ ‘Amadeus’, ‘Man on the Moon’, ‘People vs Larry Flint’</p>	<p>selves- situated, Culture, Personal ideological standpoint. IDEOLOGY – Capitalism, Corporate control vs Chomsky (libertarian Socialism Intellectual freedom, self- reliance and independence, autonomy)  <b>Context</b> – Production context/Financing. Social/Political/cultural</p> <p>Interviews with Matt Ross and Milos Forman re their directorial intent and production techniques.</p>		<p><b>from their own personal choice of Director.</b></p> <p><b>Ongoing monitoring of progress and direction.</b></p> <p>Research &amp; Planning – Draft of initial ideas, pitch concept treatment</p> <p>Planning – storyboarding, scripting. Defining Directorial Aims including Genre, Narrative techniques, Filmic Techniques and intended response in the spectator. How far will this meet the chosen brief.</p>	<p>Political, Cultural and Production Contexts.</p> <p>To be run in parallel with ongoing NEA.</p>
<b>End Point</b>	<b>End Point</b>	<b>End Point</b>	<b>End Point</b>	<b>End Point</b>	<b>End Point</b>
				Produce a statement of aims to create a Film/ Screenplay and storyboard which fits the chosen	

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				<p>brief and included the intended response from the Audience.</p> <p>Develop practical and decision-making skills for settings ,cast styling/mise -en- scene</p> <p>Apply knowledge and understanding of film language and spectatorship , genre narrative to the production. If screenplay choice then adherence to the 'Master script' formatting and storyboard format.</p> <p>Use media language to express and communicate meaning to an intended audience.</p> <p><b>Use specialist editing software</b> and stills/moving image equipment to complete the production</p> <p><b>Career opportunity:</b> Journalism, Graphic design and film/Media industry links.</p>	
<b>Assessment</b>	<b>Assessment</b>	<b>Assessment</b>	<b>Assessment</b>	<b>Assessment</b>	<b>Assessment</b>
Formative Assessment Summative assessment	Formative Assessment Summative assessment  Exam PPE	Formative Assessment Summative assessment	Formative Assessment Summative assessment	Component 3 Rubric for production and evaluative assessment/ and or storyboard.	Formative Assessment Summative assessment  Exam PPE

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<p><b>Component Two section A Global film.</b></p> <p><b>Recap from Y12 Further contextual evidence Historic, Cultural, Political. Mereilles – ‘News from a private war’ &amp; history of the Favellas. How and where is this manifest in City of God. In addition ,‘Carandiru’ (Bebenco Brazil 2003) and ‘Troupe Elite’ (Padiha Brazil 2007) ‘Bus 174’ (Padiha Brazil) 2002</b></p> <p><b><u>Del Toro The Shape of Water The Devils backbone</u></b></p> <p><b><u>FILM LANGUAGE &amp; AESTHETICS</u></b></p> <p><b><u>Narrative construction</u></b></p> <p><b>Realism &amp; Magic Realism</b></p>	<p><b>COMPONENT TWO SECTION B DOCUMENTARY</b></p> <p>FILM MAKERS’ THEORIES. CRITICAL DEBATES</p> <p><b>History of Documentary Lumieres – British Documentary Movement – present day. Bill Nichols six Modes.</b></p> <p><b>How far does the forms’ construction (Documentary techniques) affect spectator response. How far do differing Documentary makers theories</b></p>	<p><b>COMPONENT TWO SECTION C SILENT FILM</b></p> <p>Focus Area – REALISM VS EXPRESSIONISM.</p> <p>Focus film – ‘SUNRISE Murnau 1927)</p> <p>Context – Historical/Political/ Social. German Expressionism Key concerns and conventions. Aesthetics and the articulation of Modernist fears. City vs Rural. The modern vs traditional</p> <p>Use of Mattes, Sfx Innovative fluid camera work superimposition, angular set design in</p>	<p><b>COMPONENT TWO SECTION D EXPERIMENTAL FILM</b></p> <p><b>Revision of all topics/exam Practice</b></p> <p>FOCUS AREAS – AUTEUR/NARRATIVE/POSTMODERNISM</p> <p>Focus Film ‘PULP FICTION’ (Tarantino USA 1994)</p> <p>Context – what is Postmodernism? Key Features. What makes a film Experimental? Postmodern Film – key features Narrative theory</p> <p>Contextual – ‘QT8 The first 8’ (Wood 2018) Documentary on Q. Tarantino. Repetition of techniques, Playfulness intertextuality with other Films/ tv/popular culture. Genre mixing, Hyperrealism, surface rather than depth in dialogue. Use of ensemble cast and crew Interconnections between films in ‘Tarantino world’. Self - reflexivity and narrative experimentation. All these elements are elements of Postmodern film making as well as being personal auteur stylings of the Director.</p>	<p><b>Revision of all topics/exam Practice</b></p> <p>Experimental Film continued...</p> <p>Rescreen of key texts. Recap on key concepts and relevance to each component and sections.</p>	<p><b>Revision of all topics/exam Practice</b></p> <p>Rescreen of key texts. Recap on key concepts and relevance to each component and sections.</p>

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<p>Component 3 NEA Monitoring/redrafting completion of editing. Comp 3 Admin.</p>	<p><b>reflect their (auteur) concerns and the structure of their pieces.</b> <b>Focus :-</b> <b>Documentary</b> <b>AMY (Asif Kapadia 2015)</b></p> <p><b>Comparatives;-</b> <b>Kim Longinotto.</b> <b>'Divorce Iranian style' (1998)</b> <b>'Rough Aunties' (2008)</b> <b>'Sisters in Law'(2005)</b> <b>'Shooting the Mafia' (2019)-</b> <b>(Global Feminist Issues)</b></p> <p><b>Nick Broomfield</b> <b>'Kurt and Courtney' (1998)</b> <b>'Biggie and Tupac' (2002)</b> <b>'Life and Death of a serial killer' (2003)</b></p> <p>Focus areas: Film Language Representation</p>	<p>contrast to realist elements.</p> <p>Final C/w check and marking prior to final fine adjustments and moderation.</p>			
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	Documentary Techniques Audience responses as a result of techniques used and Sectators individuality. Media Contexts				
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Analysis of full-length product viewing/key codes  Analysis of key sequences – specific elements of Film language  Analysis of representations – gender, ethnicity etc. Use of Binary opposition  Exploration of relevant contexts in relation Directors aims.ct  Exam practice- media language / representations		Analysis of online, social and participatory media  Industry and audience issues  Exam practice – industry and audience	Create their own Knowledge organisers.  The creation of Crib sheets		

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<b>Assessment</b>	<b>Assessment</b>	<b>Assessment</b>	<b>Assessment</b>		
Formative Assessment Summative assessment	Formative Assessment Summative assessment  Exam PPE	Formative Assessment Summative assessment PPEs	Formative Assessment Summative assessment Test PPEs		

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