

Film Studies at Samuel Whitbread Academy
Curriculum Sequencing

Year 12:

Course	Year	Term	Big Ideas	Subject Learning Checklist
<i>A Level Film Studies</i>	12	Term 1 <i>63 Hours</i> (Units taught simultaneously)	Teacher One: Analysing British Film, with a focus on Trainspotting and Shaun of the Dead	<p><u>Film Form Focus:</u> <i>Sound, editing,</i></p> <p><u>Comp 1 section C: British film</u> <i>Production context</i> <i>Social context- 90s & 00s Britain</i> <i>Narrative structure- formalism & structuralism</i> <i>Political ideologies</i> <i>Gender representation</i> <i>Postmodernism</i> <i>Key scene analysis: cinematography, mise-en-scene, sound, editing, performance</i> <i>Evaluation of critical approaches</i></p>
			Teacher Two: Analysing documentary film, with a focus on Kapadia's 'Amy Winehouse' documentary and Michael Moore's 'Bowling for Columbine.'	<p><u>Film Form Focus:</u> <i>Cinematography – shots, angles, movements</i> <i>Mise en scene</i></p> <p><u>Comp 2 Section B: Documentary Film</u> <i>Amy Winehouse's star presence</i> <i>Paradox of the Star</i> <i>Youth Culture</i> <i>Impositions of restrictions and freedom of expression</i> <i>Documentary Origins, 6 types of doc styles and conventions</i> <i>Film Celluloid vs Digital</i> <i>Michael Moore Theory of Filmmaking</i> <i>First and Third person perspective</i> <i>Kapadia as an auteur</i> <i>True Fiction</i> <i>Naturalistic Performance</i></p>

		<p>Term 2 54 hours</p> <p>(Units taught simultaneously)</p>	<p>Teacher One: Analysing Classical and New Hollywood, with a focus on Vertigo and One Flew over the Cuckoo's nest</p>	<p><u>Comp 1 section A: Classical and New Hollywood</u> Production context: Classical and New Hollywood Social context- 50s & 70s America Auteur theory Auteur traits- Hitchcock, Forman & Nicholson Method acting</p>
			<p>Teacher Two: Analysing contemporary mainstream and indie cinema, with a focus on Chazelle's 'La La Land' and Ross' 'Captain Fantastic.'</p>	<p><u>Comp 1 section B: American Film since 2005</u> Golden Age Hollywood Institutional Context Musical Conventions Postmodern Musicals Escapism Pro-Trump, Anti-Trump Baudrillard's Simulacrum Hyperreality American Dream Cinemascope Active and Passive Spectatorship Active Cognition – active-poststructuralism Alignment, Allegiance, Focalisation Ideology – Gender and Ethnicity Indie Films Noam Chomsky Escapism and dysconnectivity Parenting</p> <p>Contexts – origins and developments in film, restrictions, creative freedom Directorial contexts – Vaudeville, Keystone, Sennett, Arbuckle, silent comedy conventions Critical Debates – realism and expressionism The High Sign – silent narrative storytelling, satire, gangsterism, types of gags</p>
			<p>Analysing Silent Film, with a focus on Buster Keaton's short films.</p>	

				<p><i>One Week – the art of the gag, mechanical props, social critique, gender representation</i></p> <p><i>The Scarecrow – Rube Goldberg, gender representation, romance conventions</i></p> <p><i>Cops – political satire, Keystone Cops, shooting on location, Keaton’s legacy</i></p>
		<p>Term 3 54 hours</p> <p>(Units taught simultaneously)</p>	<p>Teacher One:</p>	<p><i>Key scene analysis: cinematography, mise-en-scene, sound, editing, performance</i></p> <p><i>Ideology and representation: Gender & Ethnicity</i></p> <p><i>Influences: German Expressionism & Czechs New Wave</i></p>
			<p>Teacher Two:</p> <p>Analysing Global Film, with a focus on Del Toro’s ‘Pan’s Labyrinth’</p> <p>Analysing Global Film, with a focus on Mereilles’ ‘City of God’</p>	<p><u>Comp 2 Section A: Global Film</u></p> <p><i>Contexts – Spanish Civil War and Francoism</i></p> <p><i>Production Design and Auteurism – Del Toro’s style</i></p> <p><i>Narrative – Fairy tale conventions and subversion</i></p> <p><i>Characterisation – the hero and villain binary</i></p> <p><i>Representation – gender and power</i></p> <p><i>Contexts – Tropical Escapism, Favelas and Crime</i></p> <p><i>Production History and Auteurism – Mereilles’ style</i></p> <p><i>Narrative – homodiegetic narration, circularity</i></p> <p><i>Characterisation – the hero and villain binary, corruption</i></p> <p><i>Representation – gender and power, hypermasculinity</i></p>

Year 13:

Course	Year	Term	Big Ideas	Subject Learning Checklist
<i>A Level Film Studies</i>	13	<p>Term 1 63 Hours</p> <p>(Units taught simultaneously)</p>	Teacher one:	Students are undertaking their NEA during this term, worth 30% of their overall A Level. Students are to undertake research, and develop their own idea for a short film or screenplay. Students are to complete a film treatment, storyboard and undertake filming during this production window.

			Teacher two: NEA	Students are undertaking their NEA during this term, worth 30% of their overall A Level. Students are to undertake research, and develop their own idea for a short film or screenplay. Students are to complete a film treatment, storyboard and undertake filming during this production window.
		Term 2 <i>54 hours</i> (Units taught simultaneously)	Teacher one: Analysing Experimental film, with a focus on Memento	Comp 2 section D: Experimental film <u>Comp 2 section D: Experimental film</u> <i>Production context</i> <i>Postmodernism</i> <i>Auteur traits</i> <i>Narrative structure</i> <i>Aesthetics</i> <i>Key scene analysis: cinematography, mise-en-scene, sound, editing, performance</i>
			Teacher two: NEA	Students are undertaking their NEA during this term, worth 30% of their overall A Level. Students are to undertake the editing of their short film/screenplay. They will be using ADOBE Premiere or CELTX.
		Term 3 <i>27 hours</i> (Units taught simultaneously)	Teacher one:	Lessons on: Exam Question Practice Exam Structure
			Teacher two:	Lessons on: Exam Question Practice Exam Structure