**Curriculum Intent**

Teachers

*The teacher is the most important classroom resource. We expect our teachers to have expert subject knowledge. We do not simply teach the textbook; we do not merely facilitate learning; we lead our students confidently through the world of Media and Film. Our teachers are empowered to construct their own route through the specifications – choosing the texts that best suit their expertise, designing resources that best suit their style and planning challenging lessons that best suit their classes.*

Students

*Disciplinary literacy is at the core of our department. Students develop the skills of critical analysis through a rigorous focus on extended writing. Furthermore, the logical sequencing of units allows students to deepen their understanding of previously learned knowledge. Put together, these Media/Film literacy skills and the coherent learning journey empowers students to challenge themselves as they progress through increasingly complex content.*

A subject for everyone

*Representation is a core part of our everyday teaching. Our teachers and our students should be among the school’s most literate and confident speakers on race, gender identity, sexuality, class. These issues should be foregrounded in the choosing of texts. Texts are also chosen to reflect the broad spectrum of the media and film industries – adopting a ‘nobrow’ approach to expand and challenge cultural capital.*

**Curriculum Implementation**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Introduction to Film Studies** | **Hollywood 1930-1990****(Classical Hollywood)** | **Hollywood 1930-1990****(New Hollywood)** | **American Film since 2012****(Mainstream)** | **American Film since 2012****(Independent)** | **British Film since 1995****(two film study)** | **NEA** |
| **Year 12** | **BROAD** | Core content | **Introduction to Film Studies:*** How to analyse film.
* What are the core study areas?
* What are the specialist study areas?

***This unit will be taught using various film texts chosen by the teacher.***  | Core Study Areas:Area 1. The key elements of film form: cinematography, mise-en-scène, editing, sound and performanceArea 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic mediumArea 3. The contexts of film: social, cultural, political, historical and institutional, including production.Specialist Study Areas:Auteur Theory | Core Study Areas:Area 1. The key elements of film form: cinematography, mise-en-scène, editing, sound and performanceArea 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic mediumArea 3. The contexts of film: social, cultural, political, historical and institutional, including production.Specialist Study Areas:Auteur Theory | Core Study Areas:Area 1. The key elements of film form: cinematography, mise-en-scène, editing, sound and performanceArea 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic mediumArea 3. The contexts of film: social, cultural, political, historical and institutional, including production.Specialist Study Areas:SpectatorshipIdeology |  Core Study Areas:Area 1. The key elements of film form: cinematography, mise-en-scène, editing, sound and performanceArea 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic mediumArea 3. The contexts of film: social, cultural, political, historical and institutional, including production.Specialist Study Areas:SpectatorshipIdeology | Core Study Areas:Area 1. The key elements of film form: cinematography, mise-en-scène, editing, sound and performanceArea 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic mediumArea 3. The contexts of film: social, cultural, political, historical and institutional, including production.Specialist Study Areas:NarrativeIdeology | Research and planningAnalysing short filmsHow to shoot filmThe shooting of the short films |
| **Context:***In addition to all the above students will need to have a strong understanding of various film contexts.* * **Social/Political:** how a film product reflects the society in which it is produced. The attitudes, beliefs, ideologies.
* **Cultural:** how a film product reflects the arts and popular culture of their time.
* **Historical:** how film products reflect major events from the time in which it is made.
* **Institutional:** how a film product is shaped by the studios that make them.
 |
| **COHERENT** | Knowledge required to access this unit |  Cinematography, including lighting Principal elements • camera shots including point of view shots, focus including depth of field, expressive and canted angle shots, handheld camera in contrast to steadicam technology • composition, including balanced and unbalanced shots. Creative use of cinematography • camerawork including subjective camera, shifts in focus and depth of field, mixed camera styles, filters • monochrome cinematography • the principles of 3-point lighting including key, fill and backlighting • chiaroscuro lighting and other expressive lighting effects. Conveying messages and values • how shot selection relates to narrative development and conveys messages and values • how lighting, including 3-point lighting, conveys character, atmosphere and messages and values • how cinematography, including lighting, provides psychological insight into character • how all aspects of cinematography can generate multiple connotations and suggest a range of interpretations • how and why different spectators develop different interpretations of the same camera shots and lighting • how cinematography, including lighting, is used to align spectators and how that alignment relates to spectator interpretation of narrative • how cinematography, including lighting, contributes to the ideologies conveyed by a film. Indication of an auteur approach and film aesthetic • how cinematography including lighting can be indicative of an auteur approach (director or cinematographer) • how cinematography contributes to a film’s overall aesthetic. Mise-en-scène Principal elements • setting, props, costume and make-up • staging, movement and off-screen space • how cinematography impacts on mise-en-scène, in particular through variation in depth of field, focus and framing (a significant area of overlap with cinematography). Creative use of mise-en-scène • how mise-en-scène can be used both naturalistically and expressively • how the principal elements of mise-en-scène can generate multiple connotations and suggest a range of interpretations • how changes in mise-en-scène contribute to character and narrative development. Conveying messages and values • how mise-en-scène conveys messages and values • how mise-en-scène, including setting, props, costume and make-up, can generate multiple connotations and suggest a range of possible interpretations • how staging, movement and off-screen space are significant in creating meaning and generating response • the significance of motifs used in mise-en-scène, including their patterned repetition • how mise-en-scène is used to align spectators and how that alignment relates to spectator interpretation of narrative • how and why different spectators develop different interpretations of the same mise-enscène • how mise-en-scène contributes to the ideologies conveyed by a film. Indication of an auteur approach and film aesthetic • how mise-en-scène can be indicative of an auteur approach (director or designer) • how mise-en-scène contributes to a film’s overall aesthetic. Editing Principal elements • the shot to shot relationships of continuity editing including match editing, the 180° rule • the role of editing in creating meaning, including the Kuleshov effect • montage editing and stylised forms of editing including jump cuts. Creative use of editing • how editing implies relationships between characters and contributes to narrative development including through editing motifs and their patterned repetition • how the principal elements of editing can generate multiple connotations and suggest a range of interpretations • how visual effects created in post-production are used, including the way they are designed to engage the spectator and create an emotional response • the use of visual effects created in post-production including the tension between the filmmaker's intention to create a particular emotional response and the spectator's actual response. Conveying messages and values • how editing conveys messages and values • how editing is used to align the spectator and how that alignment relates to spectator interpretation of narrative • how and why different spectators interpret the same editing effects differently • how editing contributes to the ideologies conveyed by film. Indication of an auteur approach and film aesthetic • how editing can be indicative of an auteur approach (director or editor) • how editing contributes to a film’s overall aesthetic. Sound Principal elements • vocal sounds (dialogue and narration), environmental sounds (ambient, sound effects, Foley), music, silence • diegetic or non-diegetic sound • parallel and contrapuntal sound and the distinction between them • multitrack sound mixing and layering, asynchronous sound, sound design. Creative use of sound • how sound is used expressively • how sound relates to characters and narrative development including the use of sound motifs. Conveying messages and values • how sound conveys messages and values • how the principal elements of sound can generate multiple connotations and suggest a range of interpretations • how sound is used to align the spectator and how that alignment relates to spectator interpretation of narrative • how and why different spectators interpret the same use of sound differently • how sound contributes to the ideologies conveyed by film. Indication of an auteur approach and film aesthetic • how sound can be indicative of an auteur approach (director or sound designer) • how sound contributes to a film’s overall aesthetic. Performance Principal elements • the use of non-verbal communication including physical expression and vocal delivery • the significance of the interaction between actors • performance styles in cinema including method and improvisatory styles • the significance of casting. Performance as a creative collaboration • the role of directing as a 'choreography' of stage movement • the relationship between performance and cinematography. Conveying messages and values • how performance conveys messages and values • how performance is used to align the spectator and how that alignment relates to spectator interpretation of narrative • how and why different spectators interpret the same performance differently • how performance contributes to the ideologies conveyed by film. Indication of an auteur approach and film aesthetic • how performance can be indicative of an auteur approach (director or performer) • how performance and choreography contributes to a film’s overall aesthetic.In making sense of film, learners explore how film functions as both a medium of representation and as an aesthetic medium. Learners study the following in relation to film as a medium of representation: • how film creates meaning and generates response through cinematography, mise-enscène, editing, sound and performance (including staging and direction) • how all aspects of film form including narrative contribute to the representations of cultures and societies (gender, ethnicity and age), including the ideological nature of those representations Learners study the following in relation to film as an aesthetic medium: • the role of mise-en-scène, cinematography including lighting, composition and framing in creating aesthetic effects in specific film sequences • the role of music and editing in conjunction with the above in creating aesthetic effects • the significance of the aesthetic dimension in film including the potential conflict between spectacle and the drive towards narrative resolution in film • the aesthetic qualities of specific films and the concept of film aesthetics • film aesthetics, approached critically, including the relationship between film aesthetics and the auteur as well as film aesthetics and ideology. |  The idea of the auteur as a critical approach derives from an earlier period of Film Studies when critics aimed to demonstrate that films are ‘authored’ by individuals, most obviously the film’s director, rather than being generic products. Today, the concept of the auteur can be applied to a film or group of films in order to identify and explain its distinctive characteristics, arguing that these derive from a principal creative individual (most commonly the director, but it may also include cinematographers, performers or institutions). Learners study the following: • how auteurs determine the look and style of a film in relation to the collaborative approach to film production within Hollywood cinema • how auteurs, through the imprint of their ‘signature’ features, can make a significant impact on a film’s messages and values. The following will provide the focus for studying the idea of the auteur as a critical approach in relation to (a) Hollywood 1930 – 1990 and (b) Film movements - Experimental Film 1960 – 2001: (a) The idea of the auteur - Hollywood 1930 – 1990 This idea of the auteur places filmmakers within the context of the Hollywood film institution in which they worked. Learners should consider: • to what extent it is possible to identify the distinctive contribution of creative individuals, most often directors, within a large industrial production process • how far it is appropriate to talk about these individuals as auteurs • how far it is more appropriate to consider filmmaking as a collaborative process. (b) The idea of the auteur – Film movements - Experimental film 1960 – 2001 This approach sees filmmakers as creative decision makers, responsible for the selection and construction process in films which experiment with narrative and film form. Learners should consider: • what ‘signatures’ can be identified for a film as a result of a more experimental approach to the film-making process. |  The idea of the auteur as a critical approach derives from an earlier period of Film Studies when critics aimed to demonstrate that films are ‘authored’ by individuals, most obviously the film’s director, rather than being generic products. Today, the concept of the auteur can be applied to a film or group of films in order to identify and explain its distinctive characteristics, arguing that these derive from a principal creative individual (most commonly the director, but it may also include cinematographers, performers or institutions). Learners study the following: • how auteurs determine the look and style of a film in relation to the collaborative approach to film production within Hollywood cinema • how auteurs, through the imprint of their ‘signature’ features, can make a significant impact on a film’s messages and values. The following will provide the focus for studying the idea of the auteur as a critical approach in relation to (a) Hollywood 1930 – 1990 and (b) Film movements - Experimental Film 1960 – 2001: (a) The idea of the auteur - Hollywood 1930 – 1990 This idea of the auteur places filmmakers within the context of the Hollywood film institution in which they worked. Learners should consider: • to what extent it is possible to identify the distinctive contribution of creative individuals, most often directors, within a large industrial production process • how far it is appropriate to talk about these individuals as auteurs • how far it is more appropriate to consider filmmaking as a collaborative process. (b) The idea of the auteur – Film movements - Experimental film 1960 – 2001 This approach sees filmmakers as creative decision makers, responsible for the selection and construction process in films which experiment with narrative and film form. Learners should consider: • what ‘signatures’ can be identified for a film as a result of a more experimental approach to the film-making process. | A central part of Film Studies is exploring how films address individual spectators through, for example, particular shots, editing, music and performance as well as narrative and genre to engage their interest and emotions. Films are generally constructed to provide the spectator with a particular viewing position, most often aligning the spectator with a specific character or point of view. This in turn raises questions about how ‘determined’ spectators' responses to a film are and how far spectators can and do resist the position they are given. Learners will thus consider how far spectators are ‘passive’ or ‘active’ in their responses to film and how social and cultural factors, as well as the specific viewing conditions in which a film is seen, influence spectators' responses. Learners study the following: • how the spectator has been conceived both as ‘passive’ and ‘active’ in the act of film viewing • how the spectator is in dynamic interaction with film narrative and film features designed to generate response • reasons for the uniformity or diversity of response by different spectators • the impact of different viewing conditions on spectator response • the analysis of narrative, visual, musical, performance, genre and auteur cues in relation to spectator response • the possibility of preferred, negotiated, oppositional and aberrant ‘readings’ of filmThe concept of film as ideological involves exploring what ideologies are conveyed by a film as well as those which inform it which may, for example, reveal that a film reinforces or challenges dominant beliefs and attitudes within a society. Learners study the following: • the connotations of visual elements and sounds • binary oppositions, both those contained in the narrative and those contained in film’s use of formal elements • the implications of spectator positioning and address • ideological perspectives appropriate to the text (such as a feminist or a political perspective) • an evaluation of the ideological critical approach to film. |  A central part of Film Studies is exploring how films address individual spectators through, for example, particular shots, editing, music and performance as well as narrative and genre to engage their interest and emotions. Films are generally constructed to provide the spectator with a particular viewing position, most often aligning the spectator with a specific character or point of view. This in turn raises questions about how ‘determined’ spectators' responses to a film are and how far spectators can and do resist the position they are given. Learners will thus consider how far spectators are ‘passive’ or ‘active’ in their responses to film and how social and cultural factors, as well as the specific viewing conditions in which a film is seen, influence spectators' responses. Learners study the following: • how the spectator has been conceived both as ‘passive’ and ‘active’ in the act of film viewing • how the spectator is in dynamic interaction with film narrative and film features designed to generate response • reasons for the uniformity or diversity of response by different spectators • the impact of different viewing conditions on spectator response • the analysis of narrative, visual, musical, performance, genre and auteur cues in relation to spectator response • the possibility of preferred, negotiated, oppositional and aberrant ‘readings’ of filmThe concept of film as ideological involves exploring what ideologies are conveyed by a film as well as those which inform it which may, for example, reveal that a film reinforces or challenges dominant beliefs and attitudes within a society. Learners study the following: • the connotations of visual elements and sounds • binary oppositions, both those contained in the narrative and those contained in film’s use of formal elements • the implications of spectator positioning and address • ideological perspectives appropriate to the text (such as a feminist or a political perspective) • an evaluation of the ideological critical approach to film. |  Narrative structure requires consideration of the whole film, most obviously in the way a story is told through plot. A practical approach to narrative is to be found in the practice of screenwriting with the idea of the narrative ‘arc' and the commonly used three-act structure. In addition, mise-en-scène, cinematography and sound can all have a narrative function. Learners study the following: • how narrative construction reflects plot and expresses temporal duration and ellipsis • narrative devices including voiceover, flashback, the framing narrative, the open ending, repetition and other forms of narrative patterning • how the dramatic qualities of a sequence or scene are constructed, including through dialogue • how narrative construction provides psychological insight into character • ambiguity in narrative including the ambiguous relationship between cause and effect and uncertainty over character identification • how narrative construction is used to align the spectator and how that alignment encourages the adoption of a particular spectator point of view • the significance of narrative structures which are alternative to and/or in opposition to conventional narrative structures, particularly in regard to experimental film • film poetics: what elements of film filmmakers select and how they combine them to create meaning • the relationship between the screenplay and the realised film narrative • narrative conventions of mainstream screenwriting, including the construction of dialogue, character and the use of images and sound to convey narrative.. Critical Approaches to Narrative • the formalist conception of narrative based on the distinction between story and plot • the structuralist conception of narrative based on binary oppositions • how narrative can function as an ideological framework. Genre (where relevant to the film studied) Although not all films will necessarily follow an overt genre structure, the way some films conform to a genre structure will affect the way all the key elements of film are used, including the kind of narrative created for the film. Learners study the following: • the concept of genre, genre conventions and genre in relation to narrativeThe concept of film as ideological involves exploring what ideologies are conveyed by a film as well as those which inform it which may, for example, reveal that a film reinforces or challenges dominant beliefs and attitudes within a society. Learners study the following: • the connotations of visual elements and sounds • binary oppositions, both those contained in the narrative and those contained in film’s use of formal elements • the implications of spectator positioning and address • ideological perspectives appropriate to the text (such as a feminist or a political perspective) • an evaluation of the ideological critical approach to film. |  |
| **EMPOWERING** | Key vocabulary | Key vocabulary in relation to the core study areas | Key vocabulary in relation to auteur and classical Hollywood | Key vocabulary in relation to auteur and New Hollywood | Key vocabulary in relation to spectatorship and ideology  | Key vocabulary in relation to spectatorship and ideology | Key vocabulary in relation to narrative and ideology |  |
| **CHALLENGING** | Super curricular recommendations | Reading film analysis in the form of books, articles and reviews is crucial. Many of these will be provided by teachers throughout the course – your teachers will also recommend wider reading. Watching films – access the departments Letterboxd account for a complete list of relevant films.  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Global Film (two film study)** | **Documentary Film** | **Film Movements – Silent Cinema** | **Film Movements – Experimental Film** |
| Core Study Areas:Area 1. The key elements of film form: cinematography, mise-en-scène, editing, sound and performanceArea 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic mediumArea 3. The contexts of film: social, cultural, political, historical and institutional, including production. | Core Study Areas:Area 1. The key elements of film form: cinematography, mise-en-scène, editing, sound and performanceArea 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic mediumArea 3. The contexts of film: social, cultural, political, historical and institutional, including production.Specialist Study Areas:Filmmakers TheoriesCritical Debates | Core Study Areas:Area 1. The key elements of film form: cinematography, mise-en-scène, editing, sound and performanceArea 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic mediumArea 3. The contexts of film: social, cultural, political, historical and institutional, including production.Specialist Study Areas:Critical Debates | Core Study Areas:Area 1. The key elements of film form: cinematography, mise-en-scène, editing, sound and performanceArea 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic mediumArea 3. The contexts of film: social, cultural, political, historical and institutional, including production.Specialist Study Areas:Auteur Theory |
| **Year 13** | **BROAD** | Core content, knowledge and skills |
| **COHERENT** | Knowledge required to access this unit | Advancing knowledge from Year One into more complex films. No additional knowledge required.  |  The documentary film will be explored in relation to key filmmakers from the genre. The documentary film studied may either directly embody aspects of these theories or work in a way that strongly challenges these theories. In either case, the theories will provide a means of exploring different approaches to documentary film and filmmaking. Two of the following filmmakers' theories must be chosen for study: Peter Watkins Watkins established his reputation with two docu-dramas from the 1960s, Culloden and The War Game. Both document events using actors and reconstruction. In asking questions of conventional documentary, Watkins reflects his deep concern with mainstream media, which he has called the ‘monoform’. Nick Broomfield Broomfield, like Michael Moore, has developed a participatory, performative mode of documentary filmmaking. Broomfield is an investigative documentarist with a distinctive interview technique which he uses to expose people's real views. Like Watkins, he keeps the filmmaking presence to a minimum, normally with a crew of no more than three. He describes his films as 'like a rollercoaster ride. They’re like a diary into the future.' Kim Longinotto Longinotto has said 'I don’t think of films as documents or records of things. I try to make them as like the experience of watching a fiction film as possible, though, of course, nothing is ever set up.' Her work is about finding characters that the audience will identify with – 'you can make this jump into someone else’s experience'. Unlike Moore and Broomfield, Longinotto is invisible, with very little use of voice-over, formal interviews, captions or incidental music. As the 'eyes' of her audience, she doesn’t like to zoom or pan. She says she doesn’t want her films to have conclusions but to raise questions. Michael Moore Moore, like Broomfield, is a very visible presence in his documentaries, which can thus be described as participatory and performative. His work is highly committed – overtly polemical in taking up a clear point of view, what might be called agit-prop documentary. He justifies his practice in terms of providing ‘balance’ for mainstream media that, in his view, provides false information. Part of Moore’s approach is to use humour, sometimes to lampoon the subject of his work and sometimes to recognise that documentaries need to entertain and hold an audience.Debate 2: The significance of digital technology in film (studied in relation to Documentary film, Component 2, Section B) The degree of the impact the digital has had on film since the 1990s is a developing debate. Some film commentators argue that, although digital technology could potentially transform cinema, so far films, especially narrative films designed for cinema release, have changed very little from pre-digital times. Others consider that the impact of digital filmmaking is only beginning to emerge, both in high concept Hollywood filmmaking and in much lower budget experimental work. | Debate 1: The realist and the expressive (studied in relation to Film Movements: Silent Cinema, Component 2, Section C) In the 1940s, the French film critic André Bazin set in motion a major debate when he argued that both German Expressionist and Soviet Montage filmmaking went against what he saw as the ‘realist’ calling of cinema. This opposition between the realist and the expressive has informed thinking about film from the beginnings of cinema when the documentary realism of the Lumière Brothers was set in opposition to the fantasy films of Méliès. | Advancing knowledge from Year One into more complex films.  |
| **EMPOWERING** | Key vocabulary |  Advancing vocab from year one – glossaries provided to students.  |
| **CHALLENGING** | Super curricular recommendations | Reading film analysis in the form of books, articles and reviews is crucial. Many of these will be provided by teachers throughout the course – your teachers will also recommend wider reading. Watching films – access the departments Letterboxd account for a complete list of relevant films.   |