**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** | **Key Developments in US Film produced between 1930 and 1960**  | **Key Developments in US Film produced between 1961 and 1990** | **Key Developments in US Film produced independently**  | **NEA** |
| **Year 10** | **BROAD** | Core content, knowledge and skills | Various film sequences chosen by the teacher. Key elements of film form (cinematography, mise-en-scène, editing and sound) | Invasion of the Body Snatchers (1956)Key elements of film form (cinematography, mise-en-scène, editing and sound)The contexts of film (social, cultural, historical, political, and institutional), including key aspects of the history of film and film technology. |  E.T. The Extra Terrestrial (1982)Key elements of film form (cinematography, mise-en-scène, editing and sound)The contexts of film (social, cultural, historical, political, and institutional), including key aspects of the history of film and film technology |  Whiplash (2014)Key elements of film form (cinematography, mise-en-scène, editing and sound)The contexts of film (social, cultural, historical, political, and institutional), including key aspects of the history of film and film technologySpecialist writing on film, including film criticism | A History of the Horror GenreHorror sequence analysisResearch and Planning tasksCore filmmaking skills workshops  |
| **COHERENT** | Prior knowledge required to access this unit |  Cinematography, including lighting • camera shots, including extreme close-ups, close-ups, medium shots, long shots, extreme long shots, high, low and 60° angle shots (off-centre shots), tilt and aerial shots • camera movement, including pan, tracking, dolly and the use of Steadicam technology • Lighting, including position and intensity • framing created through distance, angle, level and mobility and how it directs spectator attention • the typical meanings associated with all of the above aspects of cinematography including lighting • how each of the above contributes to the portrayal of characters and settings • how cinematography can combine with mise-en-scène or sound to underline meaning • how each of the above generates spectator responses Mise-en-scène • settings, props, costume and make-up • the typical meanings associated with each of the above aspects of mise-enscène • how mise-en-scène conventionally conveys realism • how settings contribute to the themes and issues a film raises • how props contribute to character and/or narrative development in the films studied • how costume and make-up convey character • how each of the above aspects of mise-en-scène generates spectator responses Editing • types of edit (cut, dissolve, fade) • the principles of continuity editing (shot-reverse shot) • cross-cutting • pace of editing • visual effects (created in post-production) • the typical meanings associated with all of the above aspects of editing • how continuity editing establishes relationships between characters • how cross-cutting contributes to the portrayal of character • how editing contributes to narrative development in the films studied • how editing, including visual effects, generates spectator responses Sound • diegetic and non-diegetic sound, including ambient sound, sound effects and sound bridges • the typical meanings associated with diegetic sound including how it contributes to character and narrative development • the typical meanings associated with non-diegetic sound including how music motifs convey character and different types of music contribute to the narrative • how non-diegetic sound in particular contributes to the themes and issues a film raises • how sound, particularly music, whether diegetic or non-diegetic, generates spectator responses in the films studied.  |  2. The contexts of film A film is influenced by the various contexts in which it is produced. Films reflect and respond to the social, cultural, political, technological and institutional contexts in which they are made, whether that is the present or the past (the historical context). Apart from institutional and technological contexts, it is a film's narrative which most obviously reflects a film's contexts. When films are set in the past, such as Singin' in the Rain, Grease and Dracula in this specification, learners should focus on the contexts of the narrative (when the film is set). Relating their chosen films to the history of film and film technology is a further important context learners need to consider. Learners will thus need to study how their chosen films reflect the contexts in which they are made. This includes study of the: • social context (aspects of society and its structure reflected in the film) • cultural context (aspects of culture – ways of living, beliefs and values of groups of people – reflected in the film) • historical context (aspects of the society and culture at the time when films are made and, where relevant, when they are set) • political context (the way political issues, when relevant to the film chosen, are reflected in a film) • technological context (the technologies reflected in a film's production and, in some cases, in its narrative) • institutional context (how films are funded, how the level of production budget affects the kind of film made and the main stages of film production) • key aspects of the history of film and film technology (as noted below). Learners will need to be introduced to the most significant developments in the history of film and film technology, which will include at least the following: • the first moving images and silent film • the rise of Hollywood and the development of sound • the introduction of colour film • the emergence of widescreen technology and 3D film • the development of portable cameras and Steadicam technology • the role of computer-generated imagery in film. |  2. The contexts of film A film is influenced by the various contexts in which it is produced. Films reflect and respond to the social, cultural, political, technological and institutional contexts in which they are made, whether that is the present or the past (the historical context). Apart from institutional and technological contexts, it is a film's narrative which most obviously reflects a film's contexts. When films are set in the past, such as Singin' in the Rain, Grease and Dracula in this specification, learners should focus on the contexts of the narrative (when the film is set). Relating their chosen films to the history of film and film technology is a further important context learners need to consider. Learners will thus need to study how their chosen films reflect the contexts in which they are made. This includes study of the: • social context (aspects of society and its structure reflected in the film) • cultural context (aspects of culture – ways of living, beliefs and values of groups of people – reflected in the film) • historical context (aspects of the society and culture at the time when films are made and, where relevant, when they are set) • political context (the way political issues, when relevant to the film chosen, are reflected in a film) • technological context (the technologies reflected in a film's production and, in some cases, in its narrative) • institutional context (how films are funded, how the level of production budget affects the kind of film made and the main stages of film production) • key aspects of the history of film and film technology (as noted below). Learners will need to be introduced to the most significant developments in the history of film and film technology, which will include at least the following: • the first moving images and silent film • the rise of Hollywood and the development of sound • the introduction of colour film • the emergence of widescreen technology and 3D film • the development of portable cameras and Steadicam technology • the role of computer-generated imagery in film. |  6. Specialist writing on film, including film criticism: US independent film In order to develop and extend their knowledge and understanding of film, learners are required to study specialist writing on film, including film criticism. This specialist writing will be studied specifically in relation to US independent film and will be set by WJEC. It will consist of: • one source on cinematography • one source on US independent film • one film review (one review will be set on each of the five independent films set by WJEC). |    |
| **EMPOWERING** | Key vocabulary |    A vast array of key vocabulary will be learnt throughout the course – glossaries are 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.  |

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Global English Language Film** | **Global Non-English Language Film** | **Contemporary UK film** |
| **Year 11** | **BROAD** | Core content, knowledge and skills | District 9Key elements of film form (cinematography, mise-en-scène, editing and sound)The contexts of film (social, cultural, historical, political, and institutional), including key aspects of the history of film and film technology.Narrative (structural elements of film) | GirlhoodKey elements of film form (cinematography, mise-en-scène, editing and sound)The contexts of film (social, cultural, historical, political, and institutional), including key aspects of the history of film and film technology.Representation of people and ideas | SkyfallKey elements of film form (cinematography, mise-en-scène, editing and sound)The contexts of film (social, cultural, historical, political, and institutional), including key aspects of the history of film and film technology.Film style – the aesthetic qualities of film.     |
| **COHERENT** | Prior knowledge required to access this unit |  3. Narrative (structural element of film form): global English language film The way the key elements of film form are organised into larger structures, genre and narrative, involves studying films as a whole. Whilst genre will be studied in relation to the US film comparative study, narrative will be studied as a focus area in relation to global English language film. Learners will also need to understand how narratives are constructed and be able to recognise the role of the screenplay in establishing the main features of a film's narrative as indicated below: GCSE FILM STUDIES 11 © WJEC CBAC Ltd. • the distinction between plot and story • the role of the screenplay in conveying plot and its realisation in visual terms • cause and effect as a structural principle of narrative • narrative techniques including ellipsis and withholding/releasing • narrative conventions in screenwriting including three act structure, plot points, inciting incident and climax • an interpretation of the narrative • the role of character and character function in narrative • how all of the above bullet points contribute to narrative development • the themes and issues raised by narrative • how narrative generates spectator responses. |  4. Representation of people and ideas: global non-English language film The images which form the basis of film are never simply 'pictures of reality' but always provide points of view about what they portray. This is the root of the study of representation and learners will need to study the significance of different representations within the films they study. They will need to explore how their chosen films represent, and thus offer particular perspectives on, gender, ethnicity, age and different cultures. |  5. Film style – the aesthetic qualities of film: contemporary UK film Although it is not always emphasised, film is an art form. The study of a film's aesthetic qualities, therefore, involves considering how all aspects of film form are combined artistically. In exploring the aesthetic qualities of film, learners may consider, for example, individual shots, their composition and mise-en-scène in general. In some cases, these elements are used throughout a film and create a distinctive 'look' or style. Whether aesthetic effects are momentary or whether there is a distinct aesthetic look to a whole film, learners will be considering where the 'spectacle' of film engages spectators more than a film's narrative. Learners will need to develop knowledge and understanding of: • the aesthetic qualities of film • their significance • how filmmakers create aesthetic effects through specific film sequences.    |
| **EMPOWERING** | Key vocabulary |  A vast array of key vocabulary will be learnt throughout the course – glossaries are 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.   |