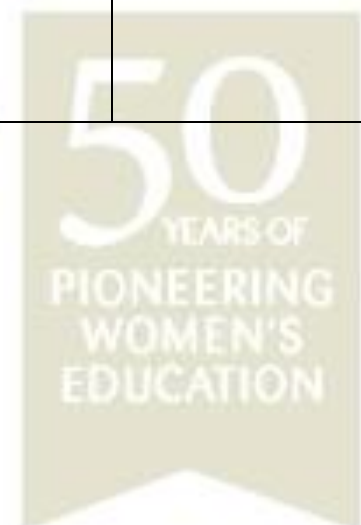
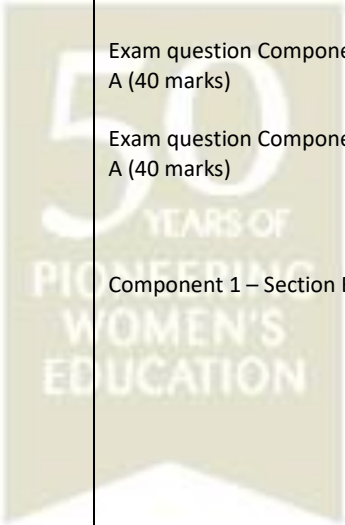


	Intent for the year	Units	Duration	Assessment
<b>Year 10</b>	<p>The initial week of film aims to give students an understanding of how film has developed and visualise a Timeline of key events since the advent of cinema. What follows is an introduction to the Language of Film Form where Macro (Genre, Representation &amp; Narrative) and Micro (camera, Sound, Mise en scene and editing) are taught to students to give them the tools to analyse film texts along their time in Film lessons. From this, in Term 1b we move into an in-depth study of Contemporary British film through the analysis of Attack the Block, with exploration of aesthetic in the establishment of genre style associated with Horror, Sci-Fi and Social Realism. From this, in the Spring Term we move into the non-English speaking film which challenges students to consider representations of ‘the other’ (through film form) and focus on ethnicities outside of their home area and consider representations of post-Apartheid South African culture, gender and age through the film Tsotsi. The final film examined film of Year 10 (Slumdog Millionaire) challenges students' perception of linear stories in film and asks them to question a director's choice for composition of film and also the messages and values depicted of poverty and ambition in Mumbai, India. Through repetition of close analysis of key scenes through the 3 diverse films students will be in a position to compose a piece of screenwriting (component 3) celebrating industry production vision.</p>	<p>Introduction to Film History The study of Macro and Macro and Micro elements of film form Intro to British Film/Screening AtB and Context</p> <p>Attack the Block: Component 2 (Aesthetics) British Film</p> <p>Tsotsi: Component 2 (Representation) Global Film - Non English Speaking</p> <p>Slumdog Millionaire: Component 2 (Narrative) Global English Language Film</p> <p>Exploring Horror Genre (NEA)</p> <p>NEA: Component 3</p> <p>NEA: Component 3</p> <p>Year 10 content review: Key Concepts applied to films with focus on key scenes</p>	<p>Half term 1a</p> <p>Half term 1a/1b</p> <p>Half term 1b/2a</p> <p>Half term 2a/2b</p> <p>Term 2b/3a</p> <p>Term 3a</p> <p>Term 3b - Year 10 Revision 2 weeks on each Film (Atb/Tsotsi/SM)</p>	<p>Key Terms Assessment</p> <p>Exam style essay question (ATB)</p> <p>Exam style essay question (TSOTSI)</p> <p>Exam style essay question (SM)</p> <p>NEA: Screenplay/Shot-list/evaluation</p> <p>Mock Exam (Component 2)</p>
<b>Year 11</b>	<p>Building on students' comprehensive ability to analyse film texts at both Macro and Micro level we move into Year 11 with a focus on the power of the US film industry in the global film market. The study of a contemporary US Indie (Whiplash), using a piece of provided specialist writing as a way of informing understanding of film response, will help students realise that films come with critique and this must be considered and even challenged with personal meaning. Students will build on their skills from the component 2 study in order to approach the more complex comparative study of</p>	<p>Whiplash: Specialist writing academic study – Component 1</p> <p><b>Comparative Study:</b> Invasion of the Body Snatchers and ET – Component 1</p>	<p>Half term 1a</p> <p>Term 1a/1b Term 2a</p>	<p>Comp 1 - Section D - 15 Mark Exam Question</p> <p>Exam Style Question (ET and lotBS)</p>

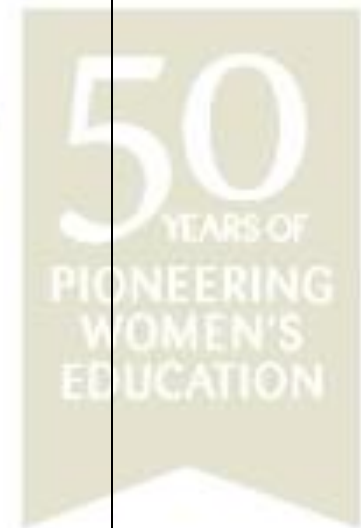
<p><b>1</b> <b>1</b></p>	<p>2 historic science fiction films with a holistic focus of context, genre, narrative and representation through film form; key concepts that have been explored and interleaved throughout the duration of the course. At the end of Component 1 on US Film we revisit the timeline of US Film History with application to the 5 Mark Section B on Component 1.</p>	<p>History of Cinema: Component 1 Revision of Component 2</p> <p>Revision of Component 1</p>	<p>Half Term 2b</p> <p>Half Term 3a</p>	<p>US History Test Mock Exam (Component 2)</p> <p>Mock Exam (Component 1)</p>
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<p><b>Year 12</b></p>	<p>We are aware that some students will have no grounding in Film Studies and therefore we have 2 weeks of introducing key knowledge for deconstructing film texts. This is delivered around the use of the prescribed short films from the specification that students will revisit to inspire their own film productions which they start at the beginning of the Spring term. Students then move onto their first set of examined films for Global Cinema (Pans Lab and City of God). From this we move into US Silent Cinema to emphasise the aspect of realism and expressionism, which influenced the development of cinema into Classical and New Hollywood, this is so learners can see how the golden age of Hollywood was influenced by early foundations of the Silent film. Additionally, this sets up the Auteur director as a key focus for Vertigo and One Flew Over the Cuckoo’s Nest (this will be revisited as a key aspect in Year 13 in the Experimental film unit). Building on the Classical and New Hollywood units, from Classic and ‘New’ Hollywood perspectives students logically move onto explore the contemporary face of Hollywood production analysing the macro and micro concepts, plus the introduction of ideology and spectatorship perspectives in American Independent film (Captain Fantastic) and the landmark (mainstream financed) Joker.</p> <p>By the end of the units delivered in Year12 students have an extremely detailed, academic understanding of the language of cinema and are able to deconstruct not just examined film texts but hopefully films for life in terms of the construction of message and ideology. In addition, students are conversive with macro elements of narrative types, issues of representation and the impact of context on directors’ constructions.</p> <p>In the final term students complete the NEA element of the exam – a short film screenplay with digital storyboard (and/or a short film) and evaluation – based on their analysis of a set number of existing shorts. Here the intent is to produce an actual film product that is in line with industry quality and resonant and reflect the social environments of the learner. Within this artistic production students apply knowledge learnt in Film Studies so far.</p>	<p>Introduction to film key concepts (Macro and Micro &amp; contexts)</p> <p>Global Cinema: Pan’s Labyrinth and City of God</p> <p>Film Movements - Silent Film Expressionism - Sunrise by FW Murnau</p> <p>Classic Hollywood: Vertigo (1930-60) Comparison</p> <p>New Hollywood: One Flew Over the Cuckoo’s Nest (1960-90)</p> <p>American Mainstream and Independent Cinema: Captain Fantastic &amp; Joker</p> <p>Short Films <b>NEA (30%)</b> Short Film Screenplay with digital storyboard &amp; evaluation</p>	<p>Term 1a/1b</p> <p>Half term 1b</p> <p>Half Term (1b/2a)</p> <p>Term (2a)</p> <p>Term (2b/3a)</p> <p>Term 3a/3b</p>	<p>Film Language verbal assessment - The anatomy f a scene</p> <p>Exam question Component 2 – Section A (40 marks)</p> <p>Exam question Component 2- Section C 20 marks)</p> <p>Exam question Component 1 – Section A (40 marks)</p> <p>Exam question Component 1 – Section A (40 marks)</p> <p>Component 1 – Section B (40 marks)</p> <p>NEA: Component 3 (30%) Short Film Screenplay with digital storyboard &amp; evaluation</p> <p>Mock exam – Year 12 content</p>
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<p><b>Y</b> <b>e</b> <b>a</b> <b>r</b>  <b>1</b> <b>3</b></p>	<p>Our vision is that as we move through Year 13, on the back of Year 12, students are becoming masters of film form analysis and become independent film scholars. Students realise the impact of context on production and how varied spectators are positioned as well as how narratives are constructed for meaning. Students understand the development of cinema and realise its ideological impact and are conversant with numerous film movements which will be represented in their Year 13 analysis with frequent reference to interleaved knowledge.</p> <p>Year 13 begins with acknowledgement to how film conventions are subverted through Postmodern approaches and particular experimental auteurs, such as the studied director Quentin Tarantino. Following on from this Documentary will allow students to experience ‘true fiction’ through the form considering the director’s intent and consider subject bias in presenting viewpoint. A range of recognised documentaries will be additionally viewed for students to realise variance of style and to compose comparison. Finally, British ideologies presented through British Film will be explored where all aspects of specialist study, film form, context and film meaning will be considered as a summative aspect to the key foci of the course celebrating students’ proficiency in Film study and an in-depth insight into British Values over time.</p>	<p>Review Key Concepts of Film</p> <p>Experimental Film: Pulp Fiction</p> <p>Documentary Film - Amy by A Kapadia</p> <p>British Film: Shaun of the Dead &amp; This is England</p> <p>Revision Year 12 Film texts</p> <p>Revision Year 13 Film Texts</p>	<p>Half Term 1a</p> <p>Term 1a/1b</p> <p>Term 1b/2a</p> <p>Half Term 2a/2b</p> <p>Half Term 3a</p>	<p>Exam question Component 2 – Section D (20 marks)</p> <p>Exam question Component 2 – Section B (20 marks)</p> <p>Exam question Component 1 – Section C (40 marks)</p> <p>Final exam</p>
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