

	Autumn 1								Autumn 2							Spring 1						Spring 2						Summer 1					Summer 2						
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39
13	Global film: Group 2, Outside Europe <u>Taxi Tehran</u> (Panahi, Iran, 2005) <ul style="list-style-type: none"> Core study areas <p><i>Taxi Tehran</i> offers students the opportunity to study a film in an interesting production context.</p> <p>Production: non-exam assessment</p> <p>Coursework improvements</p>								Global film: Group 1, European Film <u>Mustang</u> (Erguven, France/ Turkey, 2015) <ul style="list-style-type: none"> Core study areas <p>Students will study <i>Mustang</i> in relation to film as a medium of representation building on their previous study in KS4. It will also be an interesting study of social and cultural factors as it is about sisters growing up in a strict environment in a remote Turkish village.</p>							Documentary film <u>Amy</u> (Kapadia, UK, 2015) <ul style="list-style-type: none"> Core study areas Filmmakers' theories <p>Students will explore the debates about the impact of digital technology and apply ideas and theories from key documentary filmmakers.</p> <u>Strike</u> (Eisenstein, USSR, 1924) <ul style="list-style-type: none"> Core study areas Filmmakers' theories Critical debates <p>Students will study <i>Strike</i>, a classic Soviet propaganda film to explore critical debates about realism and the expressive.</p>						Rolling programme of revision and exam skills																	
12	Introduction to core study areas and American film since 2005: Group 2 <u>Captain Fantastic</u> (Ross, USA, 2015) <ul style="list-style-type: none"> Core study areas Spectatorship Ideology <p>Students will be introduced /reacquainted with the core study areas through the contemporary independent film <i>Captain Fantastic</i>. We will build on the concepts learnt at KS4 and add to it a study of the specialist study areas of spectatorship and ideology. There are opportunities for peer teaching on the core study areas.</p>								American film since 2005: Group 1 <u>La La Land</u> (Chazelle, USA, 2016) <ul style="list-style-type: none"> Core study areas Spectatorship Ideology <p>Students will study the mainstream film <i>La La Land</i> as the second film of the two-film study. Again, the focus will be on spectatorship and ideology. It will be a good opportunity to revisit and build on the understanding of aesthetics and film as an art form as it is a highly stylised film.</p>							British film since 1995 <u>This is England</u> (Meadows, UK, 2006) <u>Fish Tank</u> (Arnold, UK, 2009) <ul style="list-style-type: none"> Core study areas Narrative Ideology <p><i>This is England</i> and <i>Fish Tank</i> will be studied simultaneously to explore linear, social realist narrative structures. Both films explore and raise questions about social and national identities and growing up within these settings. We will build on previously studied elements of urban realism and ideas of auteurism.</p>						Film movements- Experimental film (1960-2000) <u>Pulp Fiction</u> (Tarantino, USA, 1994) <ul style="list-style-type: none"> Core study areas Narrative Auteur <p>Tarantino will be studied in the context of an auteur and <i>Pulp Fiction</i> will be studied in terms of narrative: the way it plays with it and uses other cinematic conventions in boldly experimental ways whilst remaining entirely accessible to a mainstream audience.</p>						Hollywood 1930- 1990 (comparative study) <u>One Flew Over the Cuckoo's Nest</u> (Forman, USA, 1975) <ul style="list-style-type: none"> Core study areas Auteur <p>Production: non-exam assessment Students will apply knowledge and understanding of film to a production and its accompanying evaluative analysis. Students will enhance their production skills to produce a film or screenplay extract to a production brief.</p>					Hollywood 1930- 1990 (comparative study) <u>Vertigo</u> (Hitchcock, USA, 1958) <ul style="list-style-type: none"> Core study areas Auteur <p>Production: non-exam assessment Students will apply knowledge and understanding of film to a production and its accompanying evaluative analysis. Students will enhance their production skills to produce a film or</p>						

					screenplay extract to a production brief.
11	<p>Global non-English language film <i>Wadjda</i> (Al-Mansour, Saudi Arabia, 2012)</p> <ul style="list-style-type: none"> Representation of people and ideas The contexts of film <p style="text-align: center;">REVISION</p> <p>Production: non-exam assessment</p> <p>Coursework improvements</p>	<p>Global English language film <i>District 9</i> (Blomkamp, South Africa, 2009)</p> <ul style="list-style-type: none"> Narrative (structural element of film form) The contexts of film <p style="text-align: center;">REVISION</p> <p>Contemporary UK film <i>Attack the Block</i> (Cornish, UK, 2012)</p> <ul style="list-style-type: none"> Film style – the aesthetic qualities of film Representation of people and ideas <p style="text-align: center;">REVISION</p>	<p>US independent film <i>Juno</i> (Reitman, USA, 2007)</p> <ul style="list-style-type: none"> Representation of people and ideas Specialist writing on film, including film criticism <p style="text-align: center;">REVISION</p> <p>US mainstream film <i>Rebel Without a Cause</i> (Ray, USA, 1955)</p> <ul style="list-style-type: none"> Narrative (structural element of film form) The contexts of film <p style="text-align: center;">REVISION</p> <p>US mainstream film <i>Ferris Bueller's Day Off</i> (Hughes, USA, 1986)</p> <ul style="list-style-type: none"> Narrative (structural element of film form) Key elements of film form (cinematography, mise-en-scène, editing and sound) <p style="text-align: center;">REVISION</p>	<p>Rolling programme of revision and exam skills</p>	

10	<p>Global English language film <i>District 9</i> (Blomkamp, South Africa, 2009)</p> <ul style="list-style-type: none"> Narrative (structural element of film form) The contexts of film <p>Students will study <i>District 9</i> with a focus on narrative: conventions, character, plot, themes and issues. Students will also study the social, historical and political context of this South African film.</p>	<p>Contemporary UK film <i>Attack the Block</i> (Cornish, UK, 2012)</p> <ul style="list-style-type: none"> Film style – the aesthetic qualities of film Representation of people and ideas <p>Students will study the contemporary UK film <i>Attack the Block</i> for the aesthetic qualities of film as an art form. Students will also study the concept of auteurism and the British film industry.</p>	<p>US independent film <i>Juno</i> (Reitman, USA, 2007)</p> <ul style="list-style-type: none"> Representation of people and ideas Specialist writing on film, including film criticism <p>Students will develop and extend their knowledge and understanding of film through specialist writing on film, including film criticism based on the US independent film, <i>Juno</i>.</p>	<p>US mainstream film <i>Rebel Without a Cause</i> (Ray, USA, 1955)</p> <ul style="list-style-type: none"> Narrative (structural element of film form) The contexts of film 	<p>US mainstream film comparative study <i>Ferris Bueller's Day Off</i> (Hughes, USA, 1986) and <i>Rebel Without a Cause</i> (Ray, USA, 1955)</p> <ul style="list-style-type: none"> comparison of two US films from the past will be studied in a holistic way Narrative (structural element of film form) <p>Students will study <i>Rebel Without a Cause</i> and compare it to <i>Ferris Bueller's Day Off</i>. The focus will be on the key developments of the genre of the teenage film. Students will also study film history and developments in film technology.</p>	<p>Production: non-exam assessment and film history</p> <p>Students will apply knowledge and understanding of film to a production and its accompanying evaluative analysis. Students will enhance their production skills to produce a film or screenplay extract from the teenage film genre.</p> <p>Students will also study film history and developments in film technology.</p>
9	<p>Introduction to key elements of film form and aesthetics <i>Napoleon Dynamite</i> (Hess, USA, 2004)</p> <ul style="list-style-type: none"> Film style – the aesthetic qualities of film Key elements of film form (cinematography, mise-en-scène, editing and sound) <p><i>Napoleon Dynamite</i> allows students to learn about the foundations of Film Studies through its aesthetic style. With its position as a quirky indie cult film, we can introduce students to films which differ from the normal output that they are used to.</p>	<p>US mainstream film <i>Ferris Bueller's Day Off</i> (Hughes, USA, 1986)</p> <ul style="list-style-type: none"> Narrative (structural element of film form) Key elements of film form (cinematography, mise-en-scène, editing and sound) <p>Students will learn about the key elements of studying film: cinematography, mise-en-scène, editing and sound. Students will also study the institutional context of the US film industry and the classical Hollywood narrative.</p>	<p>US independent film <i>Isle of Dogs</i> (Anderson, USA, 2018)</p> <ul style="list-style-type: none"> Film style – the aesthetic qualities of film Specialist writing on film, including film criticism <p>Students will extend their knowledge of the auteur by studying Wes Anderson and his unique visual style. They will look at his films (<i>Isle of Dogs</i> in particular) to learn about film as an art form. They will also study and respond to specialist writing on the film.</p>	<p>Global non-English language film <i>Wadjda</i> (Al-Mansour, Saudi Arabia, 2012)</p> <ul style="list-style-type: none"> Representation of people and ideas The contexts of film <p>Through the Saudi Arabian film <i>Wadjda</i>, students will learn about the social, political and historical context of the first ever feature film from Saudi Arabia. Students will also study the representation of people and places through the film.</p>	<p>Global English language film <i>Song of the Sea</i> (Moore, Eire, 2014)</p> <ul style="list-style-type: none"> Narrative (structural element of film form) Representation of people and ideas <p>Studying <i>Song of the Sea</i> will allow students to view animated films in a less conventional way through representation and narrative.</p>	<p>Creative opportunities and careers</p> <p>Application of skills, knowledge and understanding to a film extract or screenplay. An exploration of what a career in the film industry might look like.</p>
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