

Curriculum Intent

Eduqas A level specification provides a framework for the systematic study of a broad range of films as well as providing opportunities for creative work, an integral part of film study. Most of all, it offers the opportunity to explore a range of important ideas and emotions, reflect on art and technology and connect theory and creative practice in ways which are designed to provide an absorbing and motivating educational experience. It also aims to enable learners to apply critical approaches to film and apply knowledge and understanding of film through either filmmaking or screenwriting.

How does the KS5 curriculum build on that from KS4?

Students will study a diverse range of film, including documentary, film from the American silent era, experimental film and short film. They will understand the significance of film and film practice in national, global and historical contexts. They will be able to analyse and respond to a variety of films looking at its key contexts (including social, cultural, political, historical and technological contexts). They will engage as active viewers and understand how films generate meanings and responses. They will build on prior KS4 knowledge of film as an aesthetic medium and respond independently to the different ways in which spectators respond to film.

What do students *do* with this knowledge or these skills?

Students are offered opportunities to study mainstream American films from the past and the present as well as a range of recent and contemporary British films, American independent films and global films, both non-English language and English language. The historical range of film represented in those films is extended by the study of silent film and significant film movements so that learners can gain a sense of the development of film from its early years to its still emerging digital future. Studies in documentary, experimental and short films add to the breadth of the learning experience.

How does the KS5 curriculum align to the National Curriculum?

At KS5 students deepen their understanding of how diverse film can be. They will build on understanding and knowledge of KS4 and provide a strong basis for further university study. The course provides a suitable progression to a range of higher education degree and vocational level courses or to

employment. For those who do not wish to progress further with Film Studies, this specification also provides a coherent, engaging and culturally valuable course of study. The specification is not age specific and, as such, provides opportunities for learners to extend their life-long learning and enjoyment of film.

What new knowledge or skills are students taught?

Term	Year 12	Year 13
Autumn	<p>Global film (two-film study)</p> <ul style="list-style-type: none"> Students will be introduced to Global film Comparative study of one European film (Pan's Labyrinth, Del Toro, Spain) and one produced outside Europe (City of God, Meirelles, Brazil) These films further extend the range and diversity of narrative film, requiring the study of two films, each representing a distinct geographical, social, cultural world and a particular expressive use of film form. 	<p>Classic Hollywood 1940-1990</p> <ul style="list-style-type: none"> Comparative study of Casablanca (1947, Curtiz, USA) and Bonnie and Clyde (1967, Penn, USA) Understanding the important of institutional contexts, the study considers more generally how contexts are reflected in film, including the contrasting social contexts of the two groups of films. Students will explore the relationship between contexts and films through considering key elements of film (cinematography, mise-en-scène, editing, sound and performance), the structural elements of film (narrative construction and, where relevant, genre), aesthetic and representation issues.
Spring	<p>Documentary digital cinematic techniques.</p> <ul style="list-style-type: none"> Students will learn how are documentaries produced and released. How digital technology changed the production of documentaries Single study focus: Amy, (Kapadia, 2016, UK) The documentary film in its contemporary form has become a much freer form, utilising cinematic techniques in ever more creative ways to tell 'factual' stories while problematising the divide between fact and fiction. Each offers much insight into a more creative kind of contemporary documentary practice - one which is as much concerned with the cinematic as it is with its subject. <p>Experimental Film.</p> <ul style="list-style-type: none"> Alternatives to mainstream narrative film have been present throughout cinema history. Students will study the very epitome of postmodern film; Memento plays with narrative and other cinematic conventions in boldly experimental ways while remaining entirely accessible. 	<p>British Film 1996 – 2012</p> <ul style="list-style-type: none"> Comparative study of two British films. Students will explore the idea of crime, friends, families, within contrasting narrative structures. Students will question different kinds of social and national identities within two fundamentally linear narratives. Both films explore different worlds, both psychological and genre based, through innovative narratives. <p>New Hollywood 1990-2020</p> <ul style="list-style-type: none"> Students will learn: How spectatorship can affect meaning in film. How ideology is communicated through film. How different spectators interpret events in different ways. How to compare two films. How modern Hollywood produces films differently to classic Hollywood Comparative study of La La Land (Chazelle, 2016, USA) and Captain Fantastic (Ross, 2016, USA) <p>NEA - Completion of NEA (30%)</p>

<p>Summer</p>	<p>Silent Film Study</p> <ul style="list-style-type: none"> • The films selected for study in this section represent major stylistic movements in silent cinema. • Film during this period is associated with the wider cultural and artistic movement of Modernism. Film history identifies two key film movements: German Expressionism and Soviet Montage. • A very different contribution to Modernism is represented by the work of Buster Keaton, the most surreal of the great innovative American silent comedians of the period. • Learners will be required to explore critical debates about realism and the expressive within this section. <p>NEA</p> <ul style="list-style-type: none"> • Production is a crucial and synoptic part of the specification, giving learners the opportunity to put into practice the filmmaking ideas they develop throughout their course of study. • The study of film form in particular is intended to enable learners to produce high quality short films and screenplays as well as provide them with a filmmaker's perspective on the films they study. • Students will either create their own short film or an original screenplay, and an evaluation of their independent work. 	<p>Preparation for PPE</p> <ul style="list-style-type: none"> • For the Hollywood 1930 – 1990 comparative study, questions will be based on the core study areas and focusing on relevant contexts as well as the idea of the auteur. • For American film since 2005 (two-film study), questions will be based on the specialist study areas spectatorship and ideology as well as the core study areas. • For British film since 1995 (two-film study), questions will be based on narrative and ideology as well as other aspects of the core study areas. • For Global film (two-film study), questions will be based on the core study areas. • For Documentary film, questions will be based on critical debates about digital technology and filmmakers' theories as well as the core study areas. • For Film movements – Silent cinema, questions will be based on critical debates about realism and the expressive as well as the core study areas. • For Film movements – Experimental film (1960-2000), questions will be based on the specialist study areas of auteur and narrative as well as the core study areas.
<p>Rationale for this sequencing</p>	<p>Film is one of the main cultural innovations of the 20th century and a major art form of the last hundred years. Those who study it characteristically bring with them a high degree of enthusiasm and excitement for what is a powerful and culturally significant medium, inspiring a range of responses from the emotional to the reflective. Film Studies consequently makes an important contribution to the curriculum, offering the opportunity to investigate how film works both as a medium of representation and as an aesthetic medium.</p>	

Additional support at home

<p>Additional reading for enjoyment, enhancement and extension</p>	<ul style="list-style-type: none"> • Please watch any other films directed by the following: Del Toro, Nolon, Chazelle to build your understanding of 'auteur' theory: director styles • Work your way through films on the following list 100 Best Movies of All Time That You Should Watch Immediately (timeout.com)
<p>Online resources to practice, consolidate and revise</p>	<ul style="list-style-type: none"> • Eduqas Digital Educational Resources • How to Make a Short Film - Online Filmmaking Course - FutureLearn

Workbooks & revision guides

to practice, consolidate and revise

- [WJEC/Eduqas Film Studies for A Level & AS Revision Guide \(illuminatepublishing.com\)](https://www.illuminatepublishing.com)