

	Year 12 Term 1 Sept-December		Year 12 Term 2 Jan – March		Year 12 Term 3 April – July	
	Term 1.1 – 8 weeks (7)	Term 1.2 – 7 weeks	Term 2.1 – 6 weeks	Term 1.1 –	Term 3.1	Term 3.2
Teacher 1 SHE	<p>How important is understanding the history of film, in understanding the film making process of the modern day? What makes a Classic? How does Film define a moment in history? How does Film define an artistic movement?</p> <p>Cinema History German Expressionism <i>Nosferatu</i> (1922). Directed by F.W. Murnau. Germany, P</p> <ul style="list-style-type: none"> • Micro-elements – • Aesthetics • Narrative • Contexts of film making <p>Film movements</p>	<p>How important is understanding the history of film, in understanding the film making process of the modern day? What makes a Classic? How does Film define a moment in history?</p> <p>Film History Silent Era to 1990 1930-60: <i>Singin’ in the Rain</i> (1952). Directed by Gene Kelly/ Stanley Donen. USA, U</p> <ul style="list-style-type: none"> • Micro-elements – • Aesthetics • Narrative • Contexts of film making <p>Film movements</p>	<p>How do spectators engage with the ideologies of the film maker?</p> <p>Critical approaches to film US <i>Guardians of the Galaxy</i> (2014). Directed by James Gunn. USA, 12</p> <p>MOVE TO DARK KNIGHT? 22/23 cohort</p> <ul style="list-style-type: none"> • Film genre • Representations • Contexts of film making • Meaning and responses • Key critical approaches 	<p>How do spectators engage with the ideologies of the film maker?</p> <p>Thematic Study – Conflict <i>The Grandmaster</i> (2013). Directed by Wong Kar-Wai. China, 15</p> <p>European</p> <ul style="list-style-type: none"> • Film genre • Representations • Contexts of film making • Meaning and responses • Key critical approaches 	<p>How do spectators engage with the ideologies of the film maker?</p> <p>Thematic Study – Conflict <i>Whiplash</i> (2015). Directed by Damien Chazelle. USA, 15</p> <ul style="list-style-type: none"> • Film genre • Representations • Contexts of film making • Meaning and responses • Key critical approaches 	<p>NEA – Production Research element. British Set short films (see spec – running time 87 minutes)</p> <ul style="list-style-type: none"> • Apply understanding of micro-elements • Conventions of a short film • Dramatic qualities through the narrative • Character development • Location research • Internet research • Interview cast members <p>Planning</p> <ul style="list-style-type: none"> • Draft script • Location report • Notes on casting • Storyboard <p>Screen tests</p>
Teacher 2 LHW	<p>How important is understanding the history of film, in understanding the film making process of the modern day? What makes a Classic? How does Film define a moment in history? How does Film define an artistic movement?</p> <p>Film History Silent Era to 1990</p>	<p>How important is understanding the history of film, in understanding the film making process of the modern day? What makes a Classic? How does Film define a moment in history?</p> <p>Film History Silent Era to 1990 1961-1990:</p>	<p>How do spectators engage with the ideologies of the film maker?</p> <p>Critical approaches to film British <i>Ex-Machina</i> (2014). Directed by Alex Garland. Britain, 15</p> <ul style="list-style-type: none"> • Film genre • Representations 	<p>How do spectators engage with the ideologies of the film maker?</p> <p>Documentary: <i>The Stories We Tell</i></p> <ul style="list-style-type: none"> • Film genre • Representations • Contexts of film making 	<p>How important is understanding the history of film, in understanding the film making process of the modern day? What makes a Classic? How does Film define a moment in history? How does Film define an artistic movement?</p>	<p>NEA – Production Research element. British Set short films (see spec – running time 87 minutes)</p> <ul style="list-style-type: none"> • Apply understanding of micro-elements • Conventions of a short film

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	<p>Silent: GOLD RUSH - Chaplin</p> <ul style="list-style-type: none"> • Micro-elements – • Aesthetics • Narrative • Contexts of film making <p>Film movements.</p>	<p>ET</p> <ul style="list-style-type: none"> • Micro-elements • Aesthetics • Narrative • Contexts of film making • Film movements 	<ul style="list-style-type: none"> • Contexts of film making • Meaning and responses • Key critical approaches 	<ul style="list-style-type: none"> • Meaning and responses • Key critical approaches 	<p>European Cinema History Surrealist</p> <p>Un Chien Andalou (1929). Directed by Luis Buñuel. France, 15</p> <p>L'Age D'or (1930). Directed by Luis Buñuel. France, 15</p> <ul style="list-style-type: none"> • Micro-elements – • Aesthetics • Narrative • Contexts of film making <p>Film movements</p>	<ul style="list-style-type: none"> • Dramatic qualities through the narrative • Character development • Location research • Internet research • Interview cast members <p>Planning</p> <ul style="list-style-type: none"> • Draft script • Location report • Notes on casting • Storyboard <p>Screen tests</p>
Assessments/ Notes	Critical essay on the narrative of the silent era		Critical essay on Ex-Machina		Full Paper 1 PPE	
	Year 13 Term 1 Sept-December		Year 13 Term 2 Jan – March		Year 13 Term 3 April – July	
	Term 1.1 –	Term 1.2 –	Term 2.1 –	Term 2.2 –		
Teacher 1	<p>Production Research element. British Set short films (see spec – running time 87 minutes)</p> <ul style="list-style-type: none"> • Apply understanding of micro-elements • Conventions of a short film • Dramatic qualities through the narrative • Character development • Location research • Internet research 	Film History Revision	Film Criticism Revision	Film Criticism Revision	GAP Revision	

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	<ul style="list-style-type: none"> ● Interview cast members <p>Planning</p> <ul style="list-style-type: none"> ● Draft script ● Location report ● Notes on casting ● Storyboard <p>Screen tests</p>				
Teacher 2	<p>Film History Revision</p> <p>How do spectators engage with the ideologies of the film maker?</p> <p><i>Thematic Study – Conflict</i></p> <p>District 9</p> <ul style="list-style-type: none"> ● Film genre ● Representations ● Contexts of film making ● Meaning and responses <p>Key critical approaches</p>		Film Criticism Revision	Film Criticism Revision	GAP Revision
Assessments/ Notes	Full two paper PPE		Full two paper PPE		

Content Overview	Assessment Overview	
<p>Learners will develop knowledge of film form through the study of at least three US set films from:</p> <ul style="list-style-type: none"> • the Silent Era • 1930–1960 • 1961–1990. <p>Learners will also study set films from two major European film movements or stylistic developments:</p> <ul style="list-style-type: none"> • Experimental film (European surrealist film) and <i>either</i> • German expressionism or • French new wave. 	<p>Film History (01) 105 marks 2 hour paper</p>	<p>35% of total A Level</p>
<p>Learners will further develop knowledge and understanding of key critical approaches to film and of narrative, genre, representations and spectatorship.</p> <p>Learners must study at least one set film from each of the categories below:</p> <ul style="list-style-type: none"> • Contemporary British • Contemporary US • Documentary • Non-European non-English language • English language (non-US) • US Independent. 	<p>Critical Approaches to Film (02)* 105 marks 2 hour paper</p>	<p>35% of total A Level</p>
<p>Learners must study one compilation of short British fiction films. Learners have the opportunity to demonstrate knowledge, understanding and skills through:</p> <ul style="list-style-type: none"> • the production of a 5 minute short film or a 10 minute screenplay for a short film (incorporating a digitally photographed storyboard) • an evaluative analysis of the production in relation to professionally produced set short films. 	<p>Making Short Film (03/04)* 90 marks Non-examined assessment (NEA)</p>	<p>30% of total A Level</p>