



# CURIOSITY

# COMPASSION

## Curriculum overview

# COURAGE



Subject	Film Studies	Year group	KS4
<b>Vision statement:</b>	<p>At Landau Forte our curriculum exists to ensure all students regardless of background and ability have the opportunity to unlock their potential. We are committed to students being challenged from their previous key stage learning experiences. Our broad and balanced curriculum is ambitious, coherently planned and sequenced, and will provide the platform for preparing students with the foundations for examination success.</p> <p>Our Curriculum Intent has been informed by a wide variety of researchers and is steeped in evidence based research. Christine Counsell summarises the aspiration of our curriculum to empower all learners creating a pathway to success in university, their career and life:</p> <p>‘A curriculum exists to change the pupil, to give the pupil new power. One acid test for a curriculum is whether it enables even lower attaining or disadvantaged pupils to clamber into the discourse and practices of educated people, so that they gain powers of the powerful.’</p> <p>As well as excellent academic success we aim to ensure our students leave us as polite and well-rounded young adults. Our new core values of Compassion, Courage and Curiosity are currently being embedded throughout our curriculum offer to ensure we continue to meet our social, emotional, spiritual and moral obligations.</p>		
<b>Curriculum intent:</b>	<p>Our vision for the Film Studies Curriculum at Landau Forte is to prepare learners for the society we envision for tomorrow, to enable learners to become curious, intelligent consumers of the mass media. We aim to foster an understanding of the media’s power to influence, shape and define our concepts of identity, reality and social values. We want learners to be courageous in challenging aspects of media and take responsibility for their media consumption habits and help them understand the effects of their choices. We want our learners to use compassion to view aspects of media in the lens of others. Lastly, we aim to empower and inspire learners to express themselves through construction of creative, original and thought-provoking media products.</p>		
<b>Threshold Concepts (TCs):</b>	<p><b>Film Threshold Concepts</b></p> <p><b>TC1</b> – A LFATQ Film student will demonstrate knowledge and understanding of key elements of film:  a) Genre and narrative  b) Cinematography, mise-en-scene and sound</p> <p><b>TC2</b> – A LFAT Film student will write analytically how filmmakers use elements of film to create meaning and compare key developments</p> <p><b>TC3</b> – A LFAT Film student will identify representations in text and explain how and why they are constructed</p> <p><b>TC4</b> – A LFAT Film student will demonstrate an understanding of the context of texts - social, cultural, historical, political, institutional, technological</p> <p><b>TC5</b> – A LFAT Film student will demonstrate the skills and knowledge of filmmaking a practical production and evaluate original intentions</p> <p><b>TC6</b> – A LFAT Film student will understand key developments in film and film technology</p>		
<b>KS2 National Curriculum summary:</b>	N/A		









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<b>Learner skills:</b>	Critical thinking  CRITICAL THINKING		Organisation  ORGANISATION		Collaboration  COLLABORATION		Adaptability  ADAPTABILITY		Oracy  ORACY		Self-quizzing  SELF QUIZZING	
<b>Year 11</b>	Term 1 Aug-Oct		Term 2 Nov-Dec		Term 3 Jan-Feb		Term 4 Mar-Apr		Term 5 Apr-May		Term 6 Jun-Jul	
<b>Big Picture questions:</b>	<b>How does Hood explore representation in the film?</b>		<b>How has film and film technology developed over time?</b>		<b>How does Ray reflect genre, narrative, context, cinematography and mise-en-scene in the film?</b>  <b>How does Hughes reflect genre, narrative, context, cinematography and mise-en-scene in the film?</b>  <b>How do Rebel Without a Cause and Ferris Bueller's Day Off compare?</b>				<b>To what extent do you agree with the specialist writing? Explore how the specialist writing has changed your views about the film you have studied.</b>		<b>GCSE Exams</b>	
<b>Content (Linked to TCs):</b>	<b>Students will study Tsotsi as a film text. They will analyse key stills which will allow them to demonstrate knowledge and understanding of key elements of film (TC1)</b>  Students will study how to identify <b>representations</b> in text (age, gender, culture and ethnicity) and will be able to explain how and why they are constructed (TC3)		<b>Students will study the history of film including key developments in film and film technology (TC6) Students will recap the context as a concept (social, cultural, historical, political, institutional, technological context) (TC4)</b>		<b>Students will study Rebel Without a Cause as a film text. They will analyse key stills which will allow them to demonstrate knowledge and understanding of key elements of film (TC1)</b> Students will write analytically how Ray uses cinematography and mise-en-scene to create the genre (teen drama), characterisation, narrative and or context (1950s) of the film. (TC2, TC3 & TC4)  <b>Students will study Ferris Bueller's Day Off as a film text. They will analyse key stills which will allow them to demonstrate knowledge and understanding of key elements of film (TC1)</b> Students will write analytically how Hughes uses cinematography and mise-en-scene to create the genre (teen comedy), characterisation, narrative and or context (1980s) of the film. (TC2, TC3 & TC4)  <i>Students will write analytically –comparing Rebel Without A Cause and Ferris Bueller's Day Off focusing on genre, context, characterisation and narrative.</i>				<b>Students will study The Hurt Locker as a film text. They will analyse key stills which will allow them to demonstrate knowledge and understanding of key elements of film (TC1)</b>  Students will analyse and evaluate a piece of specialist writing in the form of a review.  Students will evaluate the specialist writing and will write analytically how Bigelow uses elements of film form in		<b>Students will be given opportunities to complete past papers and to use PLCs to evaluate their progress and progress. TC1 –</b>	



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	Students will write analytically how filmmakers use elements of film to create representations (TC2)			the film to convey meaning. (TC2, TC3 & TC4)	
<b>Key vocabulary:</b>	Context, Culture, Narrative, Plot, Characterisation, Representation, Themes, Mise-en-scene, Cinematography, editing, Lighting, Camerawork, protagonist, antagonist, abusive, township, impoverished, decency, redemption, affluent, analysis	Full key elements glossary Institution Vertical integration Moving images, continuity, established, integrated, soundtrack, feature, production, distribution, exhibition, Steadicam, fluid, widespread, pioneered	Teenager, Suburbia, Rebel, Generic, Represent, Melodrama, Rebellion, Deliqueny, Authority, Traditional, Discrimination, Iconic, Affluent, Stereotypes, Portray, Monologue, Fourth wall, Fascism, Agitated, Troubled, Parade, Epitomize, Naïve, Disobedience, Satire, Materialism, Adolescence	Generic, Recruiting, Paranoia, PTSD, Glorifying, Analysis, Evaluation, Contrast, Tedium  Recap Film language and subject specific terminology including genre, narrative, cinematography, sound and mise-en-scene	
<b>Assessment:</b>	<b>Knowledge quizzes and practice WHW responses</b> <b>Midpoint – spec paper</b> <b>Summative endpoint assessment 2</b> <a href="#">Component 2 2019 paper Section A</a>	<b>Knowledge quizzes and practice WHW responses</b>  <a href="#">NOV mocks</a> <a href="#">Component 2 2021 section a-c</a>	<b>Mid point assessments –</b> <a href="#">Component 1 2019 paper</a>  <b>Summative endpoint assessment 1</b> <a href="#">Component 1 2020 paper section A-C</a>  <a href="#">Component 2 revision 2022 paper</a>	<b>Practice papers</b> <a href="#">Component 1 2019 paper</a> <a href="#">Component 1 2020 paper</a>	<b>GCSE EXAMS</b>



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<b>Key/Historical misconceptions in this unit:</b>	Lack of why in analysis (director's intent)	Misremembering/retention of dates/facts	Confusion of context and explaining /analysing why the director makes certain choices and uneven comparison	Either too much focus on specialist writing or film (uneven response not covering all aspects of mark scheme)	
<b>Sequencing:</b>	We have chosen to sequence the year 11 curriculum like this because we wanted to consider how film developed over time before considering the comparison between 1950s and 1980s teen films. We decided to teach them chronologically to make the progression clearer and more logical for the students. We have left The Hurt Locker to teach last as it is a evaluative review piece and requires students to write and prepare a response that will need to be memorised and we feel this is much easier to do nearer the exam to enhance retention of the information.				
<b>Values</b>	Curiosity: Exploration of media texts provided by exam board Compassion: Learning about different groups of people globally. Courage: problem solving through analysis				
<b>National Curriculum plus:</b>	In addition to teaching the statutory elements of the national curriculum, we also include teaching of multiple horror films across genres.  We encourage participation in the lighting/sound of our school production – we also watch the production and evaluate the mise-en-scene, lighting and sound choices.  We provide a film club encouraging students to watch and critique an array of films from various genres.  We encourage students to attend online seminars regarding courses and jobs in film industry.  We are also exploring trips to studios.				