



CURIOSITY

COMPASSION

Academic outline 2023-24

COURAGE



Film Studies

	Term 1 Aug-Oct	Term 2 Nov-Dec	Term 3 Jan-Feb	Term 4 Mar-Apr	Term 5 Apr-May	Term 6 Jun-Jul
Year 10: GCSE	<p><u>Elements of Film</u> In this unit, students will learn the fundamentals of film form and media language to enable them to apply understanding to the set films. They will learn to write analytical paragraphs focused on key elements of film.</p> <p>Resource Booklet Eduqas glossary</p>	<p><u>Component 2: Section C</u> Skyfall (Mendes, UK, 2012) In this unit, students will analyse key sequences from Skyfall and will apply their understanding of cinematography to explain the aesthetic look of the film. They will learn how to write a clear thesis and analytical paragraphs including analysis of terminology.</p> <p>Resource Booklet Past papers (Eduqas website) Revision site Skyfall viewing booklet Skyfall Podcast</p>		<p><u>Component 2: Section A</u> Slumdog Millionaire (Boyle, UK, 2008) In this unit, students will analyse key sequences from Slumdog Millionaire and will apply their understanding narrative theory and character theory to the text. They will learn how to expand on their analysis to consider deeper meanings.</p> <p>Resource Booklet Past papers (Eduqas website) Revision site</p>		<p><u>Component 3: NEA</u> (Horror Screenplay) In this unit, student will study genre films and conventions. Students will then start to write their own screenplay and shooting script in the style of a specific subgenre of horror. Students will have chance to edit their work and also write an evaluation of their screenplay and shooting script throughout year 11.</p> <p>Screenwriting resources Horror Booklet available on Students MS Teams.</p>



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Curriculum overview

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Subject	Film Studies	Year group	KS4
Vision statement:	<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>		
Curriculum intent:	<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>		
Threshold Concepts (TCs):	<p>Film Threshold Concepts</p> <p>TC1 – A LFATQ Film student will demonstrate knowledge and understanding of key elements of film:</p> <ul style="list-style-type: none"> a) Genre and narrative b) Cinematography, mise-en-scene and sound <p>TC2 – A LFAT Film student will write analytically how filmmakers use elements of film to create meaning and compare key developments</p> <p>TC3 – A LFAT Film student will identify representations in text and explain how and why they are constructed</p> <p>TC4 – A LFAT Film student will demonstrate an understanding of the context of texts - social, cultural, historical, political, institutional, technological</p> <p>TC5 – A LFAT Film student will demonstrate the skills and knowledge of filmmaking a practical production and evaluate original intentions</p> <p>TC6 – A LFAT Film student will understand key developments in film and film technology</p>		
KS2 National Curriculum summary:	N/A		









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Learner skills:	Critical thinking  CRITICAL THINKING	Organisation  ORGANISATION	Collaboration  COLLABORATION	Adaptability  ADAPTABILITY	Oracy  ORACY	Self-quizzing  SELF QUIZZING
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YEAR 10	Term 1 Aug-Oct	Term 2 Nov-Dec	Term 3 Jan-Feb	Term 4 Mar-Apr	Term 5 Apr-May	Term 6 Jun-Jul
Big picture questions:	How are films constructed? How has the director used Key elements of film form (cinematography and mise-en-scene) to create meaning.	How does Mendes create the look of the film? Students will study Skyfall as a film text. They will analyse key stills which will allow them to demonstrate knowledge and understanding of key elements of film (TC1) Students write analytically how Mendes uses cinematography to create the aesthetic look of the film. (TC2)		How does Boyle reflect context in Slumdog Millionaire? Students will study Slumdog Millionaire as a film text. They will analyse key stills which will allow them to demonstrate knowledge and understanding of key elements of film (TC1) Students will also be given an understanding of the context of the text - social, cultural, historical, political, institutional, technological – and will apply this to the film’s narrative (TC4) Students will write analytically how filmmakers use narrative conventions and/or context to create meaning (TC2)		Create a screenplay and a shooting script for a horror film and an evaluative analysis. How successful and effective was your screenplay or shooting script at conveying the horror subgenre of your choosing?
Content (Linked to TCs):	Students will study the key elements of film in preparation for film texts. – - genre (conventions, subgenre and hybrid), - character theory - narrative structure theory -cinematography (camera angles,					Students will study specific genre and narrative conventions of films from each horror subgenre. Students will demonstrate the skills and knowledge of filmmaking and the key elements of film by creating a screenplay and a shooting script in one subgenre of horror.



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	camera shots, camera movement, lighting, framing and editing), -mise-en-scene (setting, costume and props), - sound (TC1)			Students will then evaluate their work. (TC1 & TC5)
Key vocabulary:	Genre, hybrid , subgenre Camerawork (shot, angle, movement) Editing Lighting Sound (diegetic/non-diegetic)	cinematography, (Camera shots, angles, movement; Framing; Editing, Lighting - low key/high key, colour palette); Genre, hybrid, subgenre; Action adventure, Mise-en-scene, Blockbuster, Independent film, Narrative, Franchise, Aesthetic, mood, look, atmosphere, nostalgia	narrative, context, characterisation, brutality, social divide, exploitation, chaos, conventional, reflects, monochromatic	
Assessment:	Knowledge quizzes (key elements)	Knowledge quizzes and practice WHW responses Midpoint – spec paper Summative endpoint assessment 1 Component 2 2019 paper section C	Knowledge quizzes and practice WHW responses Midpoint – spec paper Summative endpoint assessment 2 Component 2 2019 paper Section B	NEA submission – drafting and editing Summative assessment 2 Component 2 2020 paper Section A-C
Key/Historical misconceptions in this unit:	Confusion about terms – low and high key lighting and non-diegetic and diegetic sound	Confusion about what constitutes an angle/shot/movement. Lack of why in analysis (director’s intent) Misconceptions on how to write essays including thesis and WHWs that focus on film language rather than plot.	Either too focused on analysis of key elements or on context (not both together) Misconceptions about time/plot.	Lack of why in analysis (director’s intent) in evaluation. Lack of proper terminology in shooting script and



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				<p>linking properly to screenplay. Lack of action and character development in screenplays. Often over word count.</p>
Sequencing:	<p>We have chosen to sequence the year 10 curriculum like this because we feel that the skills build. We begin with introducing the key elements and then we implement them into each topic starting with lighting and camerawork which is the most straightforward topic building in challenge to context and then ending with our most difficult concept – representation. We leave our NEA to the end of the year to allow students to have developed the needed understanding of each key concept in order to be able to demonstrate this knowledge in a practical way.</p>			
Values	<p>Curiosity: Exploration of media texts provided by exam board Compassion: Learning about different groups of people globally. Courage: problem solving through analysis</p>			
National Curriculum plus:	<p>In addition to teaching the statutory elements of the national curriculum, we also include teaching of multiple horror films across genres.</p> <p>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.</p> <p>We provide a film club encouraging students to watch and critique an array of films from various genres.</p> <p>We encourage students to attend online seminars regarding courses and jobs in film industry.</p> <p>We are also exploring trips to studios.</p>			