

Film Studies

<p>What is the aim of the curriculum?</p> <p>How does it demonstrate ambition for students?</p>	<p>The aims of our curriculum is to:</p> <ul style="list-style-type: none"> • enable students to develop deep, coherent knowledge of film form (cinematography, editing, sound, mise-en-scène), narrative, genre and context (social, historical, cultural, technological) as set out in the Eduqas specification. • To empower students to apply that theoretical knowledge through creative production (screenwriting, film extract) so that their analytical perspective is grounded in the practice of filmmaking. • To cultivate analytical, evaluative and communication skills, so that students can respond to unseen films, compare across contexts and write under exam conditions. • To foster engagement, cultural literacy and “cineliteracy” by exposing students to historically significant and culturally diverse films. • To provide a clear pathway for further study (A-level Film, Media, or related arts) or for informed media/cultural engagement in further life. <p>This curriculum map demonstrates ambition for all because:</p> <ul style="list-style-type: none"> • The curriculum is ambitious in expecting students to engage with rigorous analytical writing (e.g. 15-mark questions, comparative essays) from early on. • Students tackle academically challenging films (across decades, national cinemas) rather than “safe” popular ones, pushing them to handle complexity and nuance. • The production component is not an “add-on” but integral: it gives students ownership of learning, creative challenge and authenticity. • The curriculum is not a “race to content” but is structured to deepen and revisit learning, so that students have time to refine their skills. • High demands on precision of terminology, intertextual comparison and layering of context means students are stretched intellectually. • Frequent formative assessment, feedback, and opportunities to revisit mistakes allow all students to close gaps. •
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<p>How does the curriculum allow time for teaching, practicing and revisiting content and for addressing gaps in student knowledge as quickly as possible?</p>	<p>Interleaving curriculum design:</p> <ul style="list-style-type: none"> • Concepts learned early (e.g. technical codes) are revisited in every term through new films and sequences, reinforcing retention. • Interleaving across components (e.g. asking students to recall a Component 2 concept when working on Component 1) encourages connections rather than isolated ideas. • Spaced retrieval (quizzes, flashbacks) ensures that content is not “taught once and forgotten,” but kept live. <p>Built-in feedback & assessment:</p> <ul style="list-style-type: none"> • Each unit includes formative ‘red folder’ assessments which will give feedback and tackle common misconceptions. • Production work is broken into planning → draft → final submission, with feedback cycles at each stage. • The summer of Year 1 is specifically allocated to revisiting and consolidating weaker areas before moving into Year 2 content. <p>Time allocation:</p> <ul style="list-style-type: none"> • The plan allows buffer weeks (e.g. toward the end of terms) for review, catch-up or deeper exploration of difficult topics. • The summer term in Year 1 is deliberately lighter on new content to allow consolidation and improvement time. • The final months of Year 2 focus on revision, past papers and exam technique. <p>Scaffolded progression of difficulty:</p> <ul style="list-style-type: none"> • Students begin with shorter sequence analyses and scaffolded paragraph structure (e.g. denotation and connotation) before moving on to longer writing tasks. • Modelled responses, annotated models and question deconstruction are used to gradually withdraw scaffolding. • Regular exposure to full mark-scheme responses <p>Mixture of theory and practice to reinforce learning:</p> <ul style="list-style-type: none"> • The mix of analytical tasks and creative production ensures that students use their knowledge in different contexts, reinforcing mastery. • Translation from theory to practice and back helps deepen understanding (e.g. analyse why a student-chosen shot in their film uses a particular camera angle).
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<p>How is the curriculum designed to build students' knowledge and skills cumulatively? How does it pave the way for future learning?</p>	<ul style="list-style-type: none"> • Foundation to application: The curriculum begins with technical codes and basic film language (camera, editing, sound, mise-en-scène). These are constantly reapplied in new contexts from UK film, to global films, to US historical and independent films, so that knowledge builds from simple identification to complex comparative analysis. • Curriculum design: Each year's knowledge builds upwards: Year 1 introduces technical codes in isolation, then applies them to a single film, while Year 2 demands intertextual comparison across periods and movements. Skills in sequence analysis and essay writing are also scaffolded: moving from short, supported tasks to full timed essays. • Cumulative assessment preparation: assessment checkpoints (short analyses, mid-term questions, mock exams) map directly onto the demands of the Eduqas papers. Students receive repeated, structured practice before summative exams, ensuring skills are embedded over time. • Integrated production component: Component 3 reinforces cumulative learning: students must apply film form, narrative and representation knowledge in their creative work. This builds a holistic understanding of film studies not just theory, but also how decisions translate into practice. • Contextual complexity: Context (social, cultural, political, industrial) is gradually layered. Students begin with contemporary UK contexts (familiar) before moving to global contexts, then historical Hollywood contexts, finally applying these across US independent films.
<p>How does the curriculum highlight progression routes for the subject and future career paths (Gatsby Benchmark 4)</p>	<ul style="list-style-type: none"> • Link to Post-16 Pathways: The curriculum explicitly signposts further study opportunities such as A-Level Film Studies, A-Level Media Studies, or vocational courses in Creative Media Production. Students are shown how GCSE skills (analysis, essay writing, production) transfer directly to success in those pathways. • Connection to creative industries: Lessons include discussion of real-world roles in the film and media industries (cinematographer, editor, sound designer, screenwriter, critic, marketing and distribution roles). For example, when teaching editing, students explore what a professional editor does; when studying representation, students consider the role of casting directors and producers. • Transferable skills: The curriculum makes explicit the transferable nature of Film Studies skills: critical thinking, structured argument writing, creativity, digital literacy, and teamwork. Reference to how these skills are valued in journalism, marketing, communications and broader creative industries. • Cultural capital & employability: By engaging with a diverse range of films and contexts, students gain cultural literacy that equips them for work in a wide range of industries.

	Year Group	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
What will be taught?	7						
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	10	Introduction to Technical Codes / Film Industry Component 2 Section C: Contemporary UK Film	Component 2 Section A: Global English-language Film	Component 3 (Production)	Component 3 continued	Component 2 Section B: Global Non-English Language Film	Completion of Units Improvement to Component 3, Revision
	11	Component 1 Section B (American film since 2005) & Section A (Hollywood 1930–1990)	Component 1 Section A continued	Component 1 Section C (US Independent Film)	Revision & Exam Technique	Revision & Exam Technique	
What key threshold concepts /core skills / themes are covered each half term?	7						
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	9						
	10	<ul style="list-style-type: none"> Begin with film language “tools” (camera, lighting, editing, sound, mise-en-scène) defining, demonstrating, modelling. Show short film clips; annotate technical codes together. 	<ul style="list-style-type: none"> Teach narrative, representation, ideology in global English film (<i>District 9</i> or <i>Slumdog Millionaire</i>). Practice guided analysis of key sequence(s). Introduce contextual elements (cultural, 	<ul style="list-style-type: none"> Introduce the NEA task (film extract or screenplay). Teach pre-production research, planning, conventions of film extract / screenplay. Produce detailed brief, brainstorm ideas, initial 	<ul style="list-style-type: none"> Move into drafting / filming / editing (depending on chosen format). Support technical elements (camera, lighting, sound) and editing techniques. Teach how to write the evaluative analysis (connecting theory to 	<ul style="list-style-type: none"> Introduce critical elements of non-English language film (<i>Tsotsi</i> or <i>Wadja</i>). Teach how language, subtitles, cultural contexts affect meaning. Guided sequence analysis of a non-English sequence. 	<ul style="list-style-type: none"> Final tweaks to production submission; write evaluative analysis. Revisit weaker sections from Components 2 & 3; consolidate knowledge. Begin low-stakes revision: flashcards, knowledge

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		<ul style="list-style-type: none"> Introduce film industry structures (production, distribution, exhibition) to ground context. Start Component 2 Section C: overview of contemporary UK film (<i>Skyfall</i>). Guided sequence analysis of UK film clip, applying technical codes. 	industrial) relevant to the film. <ul style="list-style-type: none"> Teach how to structure responses to Section A exam questions (Q1–Q3). 	storyboards / shot lists.	production choices).	<ul style="list-style-type: none"> Teach how to respond to Section B exam questions 	organisers, paired quiz recaps etc.
	11	Teach key developments in American film since 2005 and classic Hollywood era. Introduce genre, industrial changes (e.g. studio system, digital era). <ul style="list-style-type: none"> Sequence analysis of example films in both sections. Model exam structure for Section B and transitions to Section A. 	<ul style="list-style-type: none"> Continue deep dive into Hollywood historical development (e.g. genres, studio system, major shifts). Practice comparative writing between films in Section A. Teach exam technique for higher mark questions (Q3). 	<ul style="list-style-type: none"> Teach US independent film: features, cultural context, differences from mainstream. Sequence analysis of independent film (<i>Juno</i> or <i>Hurt Locker</i>). Practice specialist writing style responses. 	<ul style="list-style-type: none"> Revision of all components (1, 2, 3) using knowledge organisers, concept maps. Practice full past papers, under timed conditions. Focused lessons on weaker question types (e.g. 15-mark, comparative). 	As Spring 2	