

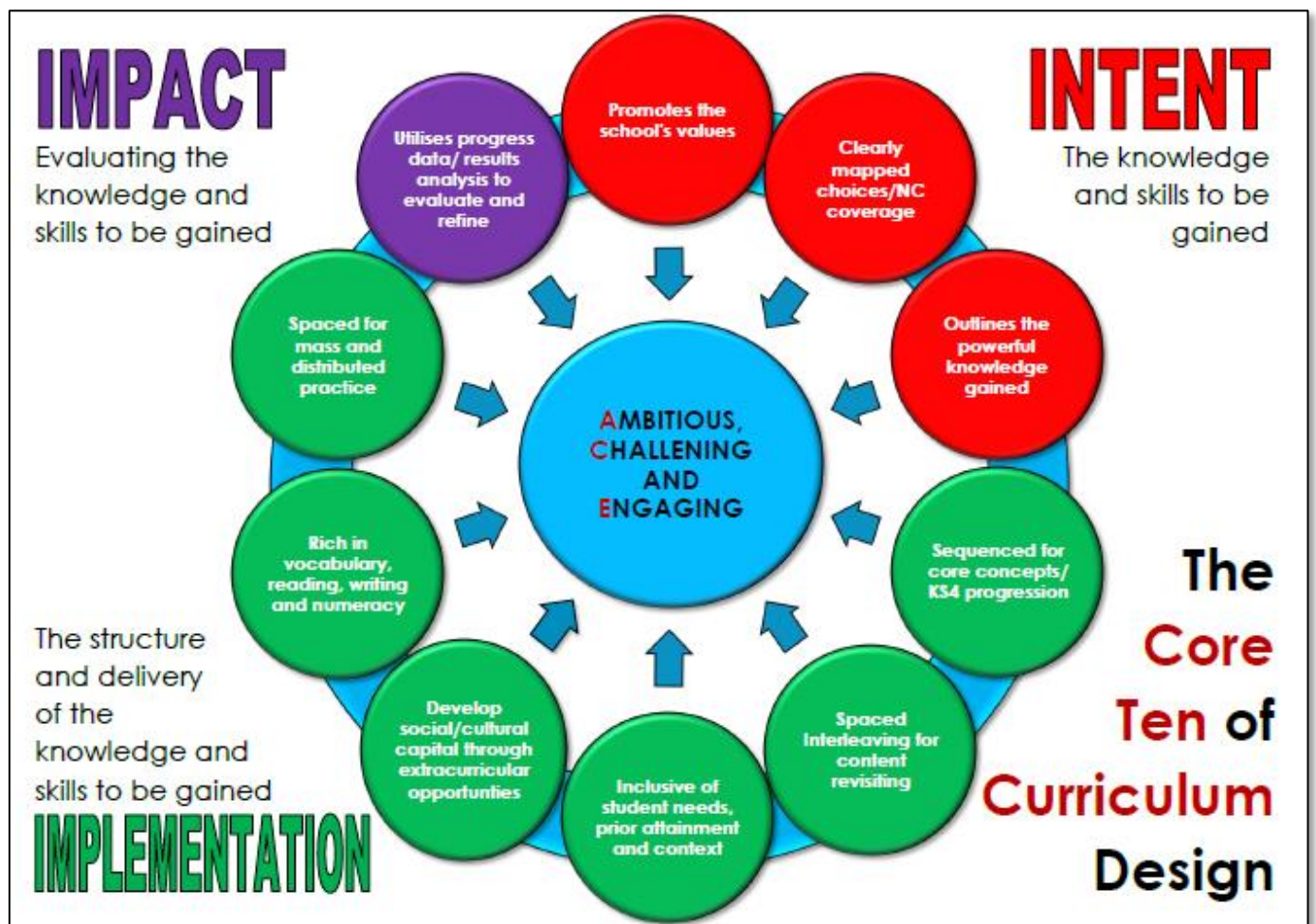
1. CURRICULUM INTENT OVERVIEW PLAN Key Stage 4

Subject: Film Studies

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THINKING PROCESS - CURRICULUM INTENT OVERVIEW PLAN (KS4)

Intent Statement – at Landau Forte Amington, we believe learning powerful knowledge helps students achieve and creates a fairer society.

How are you trying to accomplish this, with this Programme of Study (PoS)?

DEFINITION: Powerful Knowledge is described as knowledge which enriches students' lives and creates a fairer society by providing students with intellectual power. It is knowledge which support students in engaging with the world and communicating with people regardless of background or social standing.

This GCSE option exists to give our students an opportunity to explore, know and understand the world of Film, a media type that is crucial within modern society. It is, at the time of writing, the only GCSE related directly to Media offered by the Academy. In Film Studies, students will explore a variety of British, American and International films, broadening the horizons of our students and exposing them to a variety of different cultures and contexts.

Aims – what do you want pupils to be able to know and do by the time they finish this Programme of Study (PoS)?

Students will be able to explore the different elements of Film – how and why they are created, the impact they have on audiences, and their wider cultural relevance. They will have an overview of the plethora of different careers available to pursue in the Film industry and will have experienced the creative process of writing a Screenplay (or, should they wish, creating a short film) of their own invention. They will have a contextual knowledge of the Golden Age of Hollywood, Film in the 80's, Modern Blockbusters and the Indie Film movement in films from around the world.

Academy Values – at Landau Forte Amington, we want students to be ambitious, brave and kind. How are these values promoted in this PoS?

This option is Ambitious because it will explore subject material that is challenging to our students. The course specifies that students must study films from outside the typical British student's film watching experience, including one film created in a foreign language, and through our curriculum choices, animation.

This option is Brave because it affords a level of creativity to our students – they will be encouraged to seek inspiration from films and turn this into an original screenplay. Should they wish, they can optionally choose to produce this as a short, filmed piece too. We will also be instilling a willingness to explore films from different cultures and eras throughout the course, despite the challenge this poses.

This option is Kind because it is universally accessible, through the audio-visual film itself, with subtitles, dubbing and other accessibility options. It also promotes empathy as a significant number of the films selected for study feature characters with relatable characteristics or choices.

KS4 Specification Choices – what topics are taught and does it ensure breadth and depth, as well as meet the requirements of the exam specification?

(Please note - the sequencing of topics will be explored in the implementation overview, the main purpose at this stage is to know what is taught)

AO1 – Knowledge and understanding of elements of Film

AO2 – Applying knowledge and understanding through analysis and evaluation

AO3 – Applying knowledge and understanding of Film to a screenplay or film production

Component 1 – 15% AO1, 20% AO2 = 35% total course marks

Component 2 – 15% AO1, 20% AO2 = 35% total course marks

Component 3 – 10% AO2, 20% AO3 = 30% total course marks

Units of approximately 8 weeks (which don't always line up with Half Term Breaks)

All units will contain small elements of the 'History of Film Timeline' (worth no more than 5 marks on Component 1 Exam)

NB: Should we have student(s) who may not be comfortable with the unit 'Me and Earl and the Dying Girl' given the subject matter (childhood/adolescent cancer), we will switch this unit to 'Juno'.

YEAR		Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	One Session Per Fortnight
10	Unit/Topic	Foundations of Film	Skyfall	Slumdog Millionaire	Spirited Away	NEA Intensive Work and 'Completion'	Non Examination Assessment (NEA) Planning and Development
	Specification/ Assessment Objective	<ul style="list-style-type: none"> • Introduction unit to establish the core knowledge needed to analyse Film. • All key areas of Film and AOs covered. • Extracts from a variety of films used. 	<ul style="list-style-type: none"> • Component 2 – Contemporary UK Film • AO1 & AO2 	<ul style="list-style-type: none"> • Component 2 – Global English Language Film • AO1 & AO2 	<ul style="list-style-type: none"> • Component 2 – Global non-English Language Film • Students will watch the English dubbed version (Eduqas directly confirmed this was permitted at a training course) • AO1 & AO2 	<ul style="list-style-type: none"> • Component 3 – Written Screenplay, Shooting Script and Evaluative Analysis • AO2 & AO3 	<ul style="list-style-type: none"> • Component 3 – Written Screenplay, Shooting Script and Evaluative Analysis • AO2 & AO3
11	Unit/Topic	Rebel Without A Cause	Ferris Bueller's Day Off	Me and Earl and the Dying Girl	Exam Preparations	n/a	Non Examination Assessment (NEA) Review and Improvement
	Specification/ Assessment Objective	<ul style="list-style-type: none"> • Component 1 – 1930-1960 American Mainstream Film • AO1 & AO2 	<ul style="list-style-type: none"> • Component 1 – 1961-1990 American Mainstream Film • AO1 & AO2 	<ul style="list-style-type: none"> • Component 1 – American Indie Film • AO1 & AO2 	<ul style="list-style-type: none"> • All Exam content • AO1 & AO2 		<ul style="list-style-type: none"> • Component 3 – Written Screenplay, Shooting Script and Evaluative Analysis • AO2 & AO3

Exam specification content missing from this PoS and why?

We don't have a direct unit for teaching the Film Timeline (5 marks total on Component 1 exam), but we will offer homeworks and small sections in lesson on this throughout our units.

Content taught in addition to the exam specification and why?

Our Foundations of Film unit isn't directly assessed, but provides a vital footing in this new subject and establishes the Tier 3 vocabulary needed when analysing Film.

Powerful Knowledge Choices – what powerful knowledge is included in this PoS? Consider what knowledge is it important for our students to know, so that when they leave school they can engage in and lead discussions, with people from the most advantaged backgrounds? (Please note - the sequencing of topics will be explored in the implementation overview, the main purpose at this stage is to know what powerful knowledge is gained)

YEAR		Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	One Session Per Fortnight
10	Powerful Knowledge	<ul style="list-style-type: none"> • Cinematography • Mise-en-scène • Editing • Sound • Contexts of film • Tier 3 Film Vocabulary • Screenplay features • Films not covered on the specification in extract form • These key elements will allow students to understand how the following films are constructed as artistic pieces and feature in every unit. They will enable an in depth understanding of the way in which film influences audiences. 	<ul style="list-style-type: none"> • Cinematography • Mise-en-scène • Editing • Sound • Contexts of film • Tier 3 Film Vocabulary • Film Aesthetics • Bond in History • Power of Franchises in modern media • Nostalgia and its influence on popular culture • Power/Authority and its presentation in media 	<ul style="list-style-type: none"> • Cinematography • Mise-en-scène • Editing • Sound • Contexts of film • Tier 3 Film Vocabulary • Film Narrative • Poverty around the globe • Colonialism • Culture and its representation in media (including controversies around this film and others) • Impact of narrative structures on viewers – how storytelling is dynamic. • Flashbacks and their ubiquity/usefulness 	<ul style="list-style-type: none"> • Cinematography • Mise-en-scène • Editing • Sound • Contexts of film • Tier 3 Film Vocabulary • Film Representation • Animation – styles, differences and influences • Japanese society and its influence • Coming of Age stories in different contexts • Genre plurality – using elements from different film genres to influence audiences • Cultural relevance of films from other cultures/languages 	<ul style="list-style-type: none"> • Screenplay features • Evaluation • Students independently watch films from their chosen genre 	<ul style="list-style-type: none"> • Screenplay features • Evaluation • Students independently watch films from their chosen genre
	Why it is important to know	<ul style="list-style-type: none"> • All features will have an impact on student outcomes. • All knowledge will allow students to discuss a variety of films in an analytical and mature manner. 	<ul style="list-style-type: none"> • All features will have an impact on student outcomes. • All knowledge will allow students to discuss a variety of films in an analytical and mature manner. • Relevance of the Bond franchise in British society. 	<ul style="list-style-type: none"> • All features will have an impact on student outcomes. • All knowledge will allow students to discuss a variety of films in an analytical and mature manner. • Role of the British Empire in shaping India (and others) 	<ul style="list-style-type: none"> • All features will have an impact on student outcomes. • All knowledge will allow students to discuss a variety of films in an analytical and mature manner. • Coming of Age stories are a common theme in Film and other narratives. 	<ul style="list-style-type: none"> • Directly linked to outcomes. • Exploring a variety of films is crucial to becoming 'cine-literate' 	<ul style="list-style-type: none"> • Directly linked to outcomes. • Exploring a variety of films is crucial to becoming 'cine-literate'

11	Powerful Knowledge	<ul style="list-style-type: none"> • Cinematography • Mise-en-scène • Editing • Sound • Contexts of film • Tier 3 Film Vocabulary • Hollywood – history, impact and influences • Evolution of film technologies and their impact • The Teenager as a concept over time • Comparison (to Ferris) • Film/art as a social commentary 	<ul style="list-style-type: none"> • Cinematography • Mise-en-scène • Editing • Sound • Contexts of film • Tier 3 Film Vocabulary • Hollywood – history, impact and influences • Rebellion in film • The Teenager as a concept over time • Comparison (to Rebel) • Film/art as a social commentary • 1980's as a powerful period in modern history • Nostalgia 	<ul style="list-style-type: none"> • Cinematography • Mise-en-scène • Editing • Sound • Contexts of film • Tier 3 Film Vocabulary • Independent filmmaking • Political and institutional issues as a barrier for art creation and appreciation • Critical (expert) responses to art media and film • Modernity in filmmaking 	<ul style="list-style-type: none"> • Cinematography • Mise-en-scène • Editing • Sound • Contexts of film • Tier 3 Film Vocabulary • All additional study areas. 	<ul style="list-style-type: none"> • Screenplay features • Evaluation • Students independently watch films from their chosen genre
	Why it is important to know	<ul style="list-style-type: none"> • All features will have an impact on student outcomes. • All knowledge will allow students to discuss a variety of films in an analytical and mature manner. • Concept of teenager linked to our students. 	<ul style="list-style-type: none"> • All features will have an impact on student outcomes. • All knowledge will allow students to discuss a variety of films in an analytical and mature manner. • Comparison crucial for exam success. 	<ul style="list-style-type: none"> • All features will have an impact on student outcomes. • All knowledge will allow students to discuss a variety of films in an analytical and mature manner. • Role of Studios in film production and its impact on creativity. 	<ul style="list-style-type: none"> • All features will have an impact on student outcomes. 	<ul style="list-style-type: none"> • Directly linked to outcomes. • Exploring a variety of films is crucial to becoming 'cine-literate'

How does the Curriculum Intent meet the ACE curriculum design?

Ambitious	<ul style="list-style-type: none"> - This option requires a new vernacular when talking about the films studied. Students will not only have to watch films – they will have to understand and articulate how they have been constructed with a specific audience in mind, using the appropriate Tier 3 vocabulary. - We have chosen an Animated film to offer as much scope and breadth as possible
Challenging	<ul style="list-style-type: none"> - We have chosen challenging Films that are from beyond the scope of experience of our students so as to take them from their comfort zone.
Engaging	<ul style="list-style-type: none"> - We have chosen Films that are, from the ones specified from the exam board, generally linked to the experience of younger people in the world around them so as to offer them different perspectives from around the world.

What are the current strengths of the Curriculum Intent?

<ul style="list-style-type: none"> - We are broadly following the advice from Eduqas, who have provided an outline Scheme of Work for the two-year course, but we have adapted our film selections to better engage with our students.
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- **We have deliberately chosen content with a view of enriching and developing the cultural knowledge of our students, not just in terms of British films but in terms of global movies too.**
- **In our curriculum there will be opportunities to re-apply core skills throughout, providing spaced practice and interleaving of skills throughout the programme of study.**

What specific actions have to be taken in response to the above? Please consider:

- KS4 Curriculum content changes;
- Powerful knowledge changes;
- Modifications to ensure an ACE curriculum design;
- CPD for teachers in your subject area;
- Additional research you have to consider as part of this review.

- JEM and EMH have both had CPD from Eduqas and/or the BFI, but more would be appreciated as this is still a relatively new subject. This is scheduled annually and will be applied for when the opportunities present themselves.
- The BFI also offer subject development days that are student friendly as well as good staff CPD. We will seek to run these when they are available.
- Staff should be part of the Eduqas-run Facebook page for shared resources and troubleshooting, etc.
- New teachers of this subject will require substantial CPD from more experienced leaders of the subject.