



THE BROMFORDS SCHOOL
ACHIEVE ENRICH PREPARE

The Bromfords School

Film Studies Department

Intent of Curriculum



The intent of Film Studies at Bromfords is to offer students an engaging, inspiring, creative and topical qualification that aims to promote a love of film as the ‘Seventh Art’; enhance students’ literacy, and allow them to broaden as well as apply their knowledge and understanding of a range of other school curricula such as English, Geography, History, Music, Business and Art into the study and analysis of film. In addition to teaching our students the rich subject-specific terminology for the micro-elements of film form in the four areas of cinematography, mise-en-scène, editing and sound, we also explore issues of film contexts, genres, representation and aesthetics, as well as key events in the history of film and film technology. Further, we aim to provide students with a grounding in semiotics that will empower them in terms of reading visual images so as to better understand the media communications that surround them every day of their lives in addition to promoting the understanding of film as the only major art form that is simultaneously big business: the study of film also incorporates understanding principles such as market forces, supply and demand, business monopolies and oligopolies, etc.


The scheme begins with foundation study in Year 9 that explicitly introduces the four key aspects of film form and includes the close study of one Hollywood film. At Key Stage 4, we prepare students for the Eduqas GCSE Film Studies and, at Key Stage 5, for the Eduqas A Level qualification.

Achieve: During the course, students view and analyse sequences and set films, applying their learning about film form, genre, contexts, representation, aesthetics and historicity as they develop their ability to speak and write analytically in order to explore the ways in which meanings and responses are generated through film. They also learn to write creatively using professional, industry formats in order to construct their own original screenplay extract and shooting script. Students learn to write reflectively in their evaluative analysis for the internally assessed Component 3, thus developing their creative, technical and academic writing skills. They also study challenging specialist film writing texts, thus supporting the development of reading skills. Our scheme of learning includes a culturally diverse range of films from different historical and national contexts which reflect the social, cultural, historical, political, institutional and technological contexts in which they were produced.

Enrich: In addition to promoting literacy and oracy and supporting study in other curriculum areas, the study of film builds cultural capital in our students and allows them to understand the interplay of cultural forms and how this interplay makes meaning. The course also builds awareness and understanding of different countries, cultures and lived experiences so it enhances students’ knowledge and understanding of the contemporary world as well as providing insight into historical contexts on which it is founded. The course encourages students to develop creatively by experimenting with the written form as they write screenplays and with moving image as they produce their own short productions.

Prepare: Film Studies provides a grounding for future study in areas such as Sociology, Media Studies, Photography and Psychology amongst others. The selection of films for this course also lends itself to discussion of social, moral, spiritual and cultural issues such as the nature versus nurture debate, consumerism, discrimination and racism, and the nature of “goodness”. British values are explicitly covered in the study of Contemporary British film. Our chosen films are highly relevant to the experiences of teenagers at different historical moments and in different places, encouraging the students to draw comparisons with their own experiences. All of our films treat the theme of ‘otherness’ and raise enquiry into issues such as compassion, empathy, alienation, social justice, etc. The current “digital revolution” means that there will continue to be a need for more skilled creatives in the future. In addition, there has been an increase in hard-to-fill vacancies in the creative industries over recent years. It may therefore be reasonable to assume that the sizeable U.K. games, entertainment and cultural creative industries including film will resume if not exceed the type of growth predicted prior to Covid 19. GCSE Film Studies provides a good first step into the creative industries for our students, especially given the development of major industrial studio spaces in the Barking area.

Department: Film Studies				Curriculum Map What does Film Studies at Bromfords look like?		
Entry KS2	Year 7	Year 8	Year 9	Year 10	Year 11	Post-16
<u>Knowledge:</u> KS2 literacy <u>Skills:</u> General writing/oracy skills	<u>Knowledge:</u> KS3 subjects relevant to KS4/5 Film Studies: English History Geography Art VEB <u>Skills:</u> Writing to describe/analyse/explain	<u>Knowledge:</u> KS3 subjects relevant to KS4/5 Film Studies: English History Geography Art VEB <u>Skills:</u>	<u>Knowledge:</u> Key aspects of film form. Film genres and styles. History of Film & Film Technology. Close Study of a full-length feature film. Creative pre-production and production techniques. <u>Skills:</u> Identify film form and analyse its use Understand narrative structure and identify plot points in film narrative Understand cultural context and how a film relates to it Use subject-specific terminology in writing	<u>Knowledge:</u> Contemporary UK Film Film aesthetics Global Film (non-English Language) Representation in Film Global Film (English Language) Narrative in Film Independent U.S. Film Specialist Film Writing Hollywood Film: Classic and New Hollywood History of Film & Film Technology. <u>Skills:</u> Development and consolidation of Year 9 skills plus: Understand the structure of comparison essays	<u>Knowledge:</u> Planning and Writing a Screenplay Creating a Shooting Script and Evaluative Analysis Revision of all topics from Year 10. <u>Skills:</u> Use industry format to write screenplays and shooting scripts. Evaluate in writing own production in relation to three professionally produced films. Exam writing skills using past paper questions.	<u>Knowledge:</u> Film Form Shorts Global Film: <ul style="list-style-type: none"> European Film Film outside Europe Film Movements: <ul style="list-style-type: none"> Silent Film with Critical debate: 'The realist and the expressive' Experimental Film with Narrative and alternative forms of narrative Auteur Theory Documentary Film Critical debate: 'The significance of digital technology in film' Filmmakers' theories British Film since 1995 Narrative Ideology Hollywood 1930-1990 Auteur Theory American Film since 2005/2012 Spectatorship Ideology Auteur Theory

			<p>Write to explain</p> <p>Understand and explain genre conventions</p> <p>Understand and evaluate use of film form in sequences</p> <p>Create film posters, story boards, screenplays, shooting script, short films.</p>	<p>Plan balanced comparison essays</p> <p>Select relevant ideas for comparison in response to questions</p> <p>Write balanced comparison essays</p> <p>Understand professional film-writing and relate ideas to own viewing</p> <p>Explain principles of composition and explain composition in syllabus film</p> <p>Understand how to incorporate quotations into own writing</p>		<p>Film production (NEA)</p> <p><u>Skills:</u></p> <p>Create a short film of between 4 or 5 minutes or</p> <p>Write a screenplay and create a digitally photographed storyboard</p> <p>Write an evaluative analysis</p> <p>Use subject-specific terminology accurately and confidently</p>
<p>Enrichment, Careers, Real-world Experience.</p>	 <p>Careers & Real-World:</p>					

Year 9 – Intent: To provide students with the foundations of film.

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Scheme of Work: What is film?</p> <p>Learning Intent: To provide an introduction to key aspects of film form.</p>	<p>Scheme of Work: Genres and Style</p> <p>Learning Intent: To provide an understanding of the range of genres and their codes and conventions; to introduce students to aesthetics in film.</p>	<p>Scheme of Work: History of Film and Film Technology</p> <p>Learning Intent: To provide knowledge and understanding of the history of film from early optical devices through 1895 to the present day.</p>	<p>Scheme of Work: Close Study Film: Gentlemen Prefer Blondes</p> <p>Learning Intent: To provide an understanding of genre, narrative, representation and the importance of context through the close study of one feature film.</p>	<p>Scheme of Work: Practical and Creative Work</p> <p>Learning Intent: To promote students' creativity and understanding of industry creative forms including film posters, story boards, screen writing, film production, sound and editing.</p>	<p>Scheme of Work: Practical and Creative Work</p> <p>Learning Intent: To promote students' creativity and understanding of industry creative forms including film posters, story boards, screen writing, film production, sound and editing.</p>
<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>

Year 10– Intent: To study towards GCSE Components 1 and 2.

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Scheme of Work: Contemporary UK Film Film aesthetics (GCSE Component 2, Question 3)</p> <p>Learning Intent: To conduct a close study of the film Attack the Block and two key sequences. To explore the use of film form to create the film's aesthetics. To understand relevant British contexts and how they are reflected in the film.</p>	<p>Scheme of Work: Global Film (non-English Language) Representation in Film (GCSE Component 2, Question 2).</p> <p>Learning Intent: To conduct a close study of the film Tsotsi and two key sequences. To explore the use of film form in representing people, places and concepts in the film. To understand the post-Apartheid South African context and how it is reflected in the film.</p>	<p>Scheme of Work: Global Film (English Language) Narrative in Film (GCSE Component 2, Question 1.)</p> <p>Learning Intent: To conduct a close study of the film Slumdog Millionaire and two key sequences. To understand key narrative theories (Todorov, Propp, Levi-Strauss) and how these theories relate to the film. To explore how film form is used to advance the plot.</p>	<p>Scheme of Work: Independent U.S. Film Specialist Film Writing (GCSE Component 1, Question 5).</p> <p>Learning Intent: To conduct a close study of the film The Hate U Give and one key sequence. To understand and evaluate selected specialist writing extracts. To support our personal responses to the film and our evaluations of the specialist writing extracts by analysing the use of film form in the film.</p>	<p>Scheme of Work: Hollywood Film: Classic and New Hollywood (GCSE Component 1, Questions 1,2, 4)</p> <p>Learning Intent: To conduct a close study of the films Singin' in the Rain and Grease and two key sequences from each film. To understand the social/historical/cultural contexts of the films. To understand how each film relates to the timeline of key dates in the history of film and film technology</p>	<p>Scheme of Work: Hollywood Film: Classic and New Hollywood History of Film and Film Technology (GCSE Component 1, Questions 1,2,3,4)</p> <p>Learning Intent: To continue a close study of the films and two key sequences from each film. To understand and compare the use of film form in both films to present themes and characters. . To understand and compare the use of genre conventions in each film.</p>
<i>Measuring Impact through: Assessment – Component 2, Question 3 2022 past paper</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>

Year 11– Intent: To apply knowledge and understanding in the NEA (GCSE Component 3); to revise for GCSE exams

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Scheme of Work: Component 3 Planning and Writing a Screenplay</p> <p>Learning Intent: To develop pre-planning skills for screen writing. To learn how to format a screenplay. To apply knowledge and understanding to the writing of the screenplay.</p>	<p>Scheme of Work: Component 3 Shooting Script and Evaluative Analysis</p> <p>Learning Intent: To learn how to construct a shooting script and write an evaluative analysis. To write the shooting script and evaluative analysis.</p>	<p>Scheme of Work: GCSE Revision</p> <p>Learning Intent: To revise all films for Components 1 and 2.</p>	<p>Scheme of Work: GCSE exams</p> <p>-</p>	<p>Scheme of Work: GCSE exams.</p> <p>-</p>	
<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>

Year 12– Intent: To study towards A Level Components 1, 2 and 3

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Scheme of Work:</p> <p>Film Form</p> <p>Shorts (Component 3)</p> <p>Global Film: European Film (Component 2, Section A, Group 1)</p> <p>Learning Intent: To understand the key elements of film form for A Level:</p> <ul style="list-style-type: none"> • Cinematography • Mise-en-scène • Editing • Sound • Performance <p>To study a selection of at least three short films</p> <p>To develop knowledge and understanding of the short film form:</p>	<p>Scheme of Work:</p> <p>Global Film: Film outside Europe Part 1 (Component 2, Section A, Group 2)</p> <p>Silent Film Part 1 Critical debate: 'The realist and the expressive' (Component 2, Section C)</p> <p>Learning Intent: To study and analyse a set film from a key cinematic territory outside Europe.</p> <p>To consider the film's distinct geographical, social, cultural world and particular expressive use of film form.</p>	<p>Scheme of Work:</p> <p>Silent Film Part 2 (Component 2, Section C)</p> <p>Documentary Film (Component 2, Section B)</p> <p>Learning Intent: To study the key elements of film form in the set films and selected sequences of the films</p> <p>To consider how meaning is made in the set films and spectator response</p> <p>To study the contexts of the set films</p> <p>To explore critical debates about realism and the</p>	<p>Scheme of Work:</p> <p>British Film – set film 1 (Component 1, Section C)</p> <p>British Film -set film 2 Part 1 (Component 1, Section C)</p> <p>Learning Intent: To study the key elements of film form in the set films and selected sequences of the films</p> <p>To consider how meaning is made in the set films and spectator response</p> <p>To study the contexts of the set films</p> <p>To understand narrative construction, narrative devices, narrative conventions and film poetics in the set British films</p> <p>To explore ideologies that inform, and are conveyed by, the set British films</p>	<p>Scheme of Work:</p> <p>British Film -set film 2 Part 2 (Component 1, Section C)</p> <p>NEA (Component 3)</p> <p>Learning Intent: To study the key elements of film form in the set films and selected sequences of the films</p> <p>To consider how meaning is made in the set films and spectator response</p> <p>To study the contexts of the set films</p> <p>To understand narrative construction, narrative devices, narrative conventions and film poetics in the set British films</p> <p>To explore ideologies that inform, and are conveyed by, the set British films</p> <p>To demonstrate knowledge and understanding of key elements of film form, narrative and genre by producing:</p>	<p>Scheme of Work:</p> <p>NEA (Component 3)</p> <p>Learning Intent: To demonstrate knowledge and understanding of key elements of film form, narrative and genre by producing:</p> <ul style="list-style-type: none"> • A short film or • A screenplay and digitally photographed storyboard and • An evaluative analysis

<ul style="list-style-type: none"> • Narrative features • Narrative structure <p>To study and analyse a set film with a distinctive European context and theme.</p> <p>To consider the film's distinct geographical, social, cultural world and particular expressive use of film form.</p> <p>To study the key elements of film form in the film and selected sequences of the film</p> <p>To consider how meaning is made in the film and spectator response</p> <p>To study the contexts of the film</p>	<p>To study the key elements of film form in the set films and selected sequences of the film</p> <p>To consider how meaning is made in the set films and spectator response</p> <p>To study the contexts of the set films</p> <p>To explore critical debates about realism and the expressive related to silent film</p>	<p>expressive related to silent film</p> <p>To explore critical debates about the significance of digital technology in film in relation to documentary film</p> <p>To consider the theories of two filmmakers in relation to documentary film and filmmaking</p>		<ul style="list-style-type: none"> • A short film or • A screenplay and digitally photographed storyboard and • An evaluative analysis 	
<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>

Year 13– Intent: To study towards A Level Components 1, 2 and 3

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Scheme of Work:</p> <p>Classical Hollywood Film (Component 1, Section A, Group 1)</p> <p>New Hollywood Part 1 (Component 1, Section A, Group 2)</p> <p>Learning Intent: To explore one film from the Classical Hollywood period (1930-1960) and one from the New Hollywood period (1961-1990).</p> <p>To compare and contrast institutional and production contexts of these films.</p> <p>To consider the five key elements of film (cinematography, mise-en-scène, editing, sound and performance); the structural elements of</p>	<p>Scheme of Work:</p> <p>New Hollywood Part 2 (Component 1, Section A, Group 2)</p> <p>Experimental Film (Component 2, Section D)</p> <p>Learning Intent: To explore one film from the Classical Hollywood period (1930-1960) and one from the New Hollywood period (1961-1990).</p> <p>To compare and contrast institutional and production contexts of these films.</p> <p>To consider the five key elements of film (cinematography, mise-en-scène, editing, sound and performance); the structural elements of film (narrative construction and genre); aesthetic and representation issues in the set films.</p> <p>To understand and evaluate the concept of the auteur and study the auteur as a critical approach in relation to the set films.</p> <p>To understand narrative construction,</p>	<p>Scheme of Work:</p> <p>Mainstream American Film (Component 1, Section B, Group 1)</p> <p>Contemporary Independent American Film Part 1 (Component 1, Section B, Group 2)</p> <p>Learning Intent: To consider the five key elements of film (cinematography, mise-en-scène, editing, sound and performance); the structural elements of film (narrative construction and genre); aesthetic and representation issues in the set films.</p> <p>To understand reception theory and explore how the films address individual spectators through microelements of film form as well as narrative and</p>	<p>Scheme of Work:</p> <p>Contemporary Independent American Film Part 2 (Component 1, Section B, Group 2)</p> <p>Revision</p> <p>Learning Intent: To consider the five key elements of film (cinematography, mise-en-scène, editing, sound and performance); the structural elements of film (narrative construction and genre); aesthetic and representation issues in the set films.</p> <p>To understand reception theory and explore how the films address individual spectators through microelements of film form as well as narrative and genre to engage their interest and emotions.</p>	<p>Scheme of Work: Exams</p>	

<p>film (narrative construction and genre); aesthetic and representation issues in the set films.</p> <p>To understand and evaluate the concept of the auteur and study the auteur as a critical approach in relation to the set films.</p>	<p>narrative devices, narrative conventions, film poetics and alternative forms of narrative in experimental film</p>	<p>genre to engage their interest and emotions.</p> <p>To explore ideologies that inform, and are conveyed by, the set American films</p>	<p>To explore ideologies that inform, and are conveyed by, the set American films</p> <p>To revise all content studied through Years 12 and 13</p>		
<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>	<i>Measuring Impact through:</i>

SMSC in Film Studies

All of the films taught by the Film Studies Department contribute to the spiritual, moral, social and cultural education provision at The Bromfords School.

At GCSE, Slumdog Millionaire promotes deeper understanding of religious beliefs and an appreciation of cultural influences and the heritage of another country. Students are encouraged to recognise the difference between right and wrong and reflect on the characters' motives and actions.

Tsotsi, Slumdog Millionaire and Attack the Block encourage students to consider whether, and, if so, how, social conditions impact on an individual's moral code. All three films address issues of marginalisation and discrimination against minority groups and individuals perceived by society as 'other'.

Singin' in the Rain and Grease are musical films that encourage an appreciation of music as well as of the moving image. Both films encourage students to reflect on the position in society of a female character perceived as an outsider.

The Hate U Give is a contemporary film that engages directly with the Black Lives Matter movement to explore explicit and implicit racial discrimination.

Film Studies promotes students' social development through offering opportunities for students to discuss the issues and themes raised by the films in discussion and collaborative learning with their peers.

Homework

In accordance with the Homework Policy of The Bromfords School, students are set homework as follows:

Year 9; one homework every two weeks.

Years 10 and 11: one homework every week.

Years 12 and 13: Students have at least one extended task or several mini tasks set per week. These may include the reading and summarising of articles, completing mini analytical exercises within their viewing booklets and answering exam questions. In Year 13, students are also expected to show weekly evidence of PLC completion. Students are also encouraged to engage in wider revision activities, including regular 'brain dumps' of previous content, condensing or transforming of class notes and exploding exam questions