

	Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
<b>Content title</b>	<b>Introduction to Key Elements of Film Form (KEOFF)</b>	<b>Component 1: Hollywood 1930-1990</b> <i>Some Like it Hot (1959)</i> <b>Component 2: European film</b> <i>Pan's Labyrinth (2006)</i>	<b>Component 1, Sec A: Hollywood 1930-1990</b> <i>Bonnie and Clyde (1967)</i> <b>Component 2, Sec A: Global film</b> <i>House of Flying Daggers (2004)</i>	<b>Component 1, Sec B: Contemporary Independent Film</b> <i>Get Out (2017)</i> <b>Component 2, Sec C: British Film: Shaun of the Dead (2004)</b>	<b>Coursework/NEA</b> <b>Component 2, Sec C: British Film: This is England (2006)</b>	<b>Coursework/NEA</b>
<b>Purpose of the scheme</b>	Familiarise students with the codes and conventions of film.	Hollywood 1930-1990 involves the study of auteur theory—one of the “specialist” study areas, and one of the cornerstones of Film Studies.  Though European Film is on the Component 2 paper, it is the only film with no “specialist” study area—which makes it ideal for study at a stage when students are still familiarising themselves with subject terminology.	In this HT, students complete their study of auteur theory, which will enable them to compare/contrast their two Hollywood 1930-1990 films.  Studying <i>House of Flying Daggers</i> —the second of two global films—builds on the themes and ideas explored during <i>Pan's Labyrinth</i> in HT1.	In this HT, students study an American independent film and compare it with its mainstream contemporaries.  For British film, students explore the conventions of British filmmaking.  For both units, students are introduced to the “specialist” study areas of spectatorship, narrative and ideology.	Coursework is worth a third of students' overall grade.  For British film, students explore the conventions of British filmmaking and continue exploring the “specialist” study areas of narrative and ideology.	Coursework is worth a third of students' overall grade.
<b>Pre-read (suggested)</b>						
<b>Key knowledge and skills</b>	By the end of this unit, students will be able to independently analyse films using narrative, visual, technical and audio codes.	By the end of this unit, students will be able to discuss landmark legal cases, wider cultural shifts in mid-century America, and their overall impact on Hollywood filmmaking.  Students will also be able to construct arguments based around the auteur theory.	By the end of this unit, students will be able to discuss landmark legal cases, wider cultural shifts in mid-century America, and their overall impact on Hollywood filmmaking.  Students will also be able to construct arguments based around the auteur theory.	Students will be able to discuss conventions of both independent and British films.  Students will also be able to construct arguments based around spectatorship, narrative and ideology.	Using knowledge built over the first two terms, students will write a short film screenplay, accompanying storyboard, and evaluative analysis.  Students also have the option of making a short film.	Using knowledge built over the first two terms, students will write a short film screenplay, accompanying storyboard, and evaluative analysis.  Students also have the option of making a short film.
<b>Key words / vocabulary</b>	Mise-en-scène Camera angles Camera movement Composition Framing Editing Lighting Colour Linear/non-linear Chronological Flashback Foreshadowing Cyclical	Studio system 'The Big Six' The Hays Code The Paramount Decree Truffaut, Sarris and Kael Cahiers du Cinema Auteur theory Diversity Culture-bound references Translation	Studio system 'The Big Six' The Hays Code The Paramount Decree Truffaut, Sarris and Kael Cahiers du Cinema Auteur theory Diversity Culture-bound references Translation	Spectatorship The Gaze The Male Gaze Uses and Gratifications Mirror theory Multiple spectating selves Viewer context Voyeurism Constructing the spectator Ideology/ideological Formalism/structuralism	N/A	N/A

<b>Exam board</b>						
<b>End point</b>						
<b>Assessment method</b>	Analysis of unseen film extract.	<i>Pan's Labyrinth</i> : KEOFF analysis question	<i>Some Like it Hot</i> and <i>Bonnie and Clyde</i> : Evaluative comparison question based on the auteur theory.	<i>Get Out</i> : Evaluative question based on either spectatorship or ideology.	N/A	N/A
<b>Wider links</b>	Students will watch a diverse array of global film extracts.	Unit invites extensive discussion of historical events/movements/periods including prohibition, the post-war era in America, the Spanish Civil War, and others.	Unit invites extensive discussion of historical events/movements/periods including the Tang Dynasty, the French New Wave and others.	Unit invites students to consider their own personal responses to film.  Films invite discussion of critical race theory and Marxism.	N/A	N/A
<b>Career links</b>	TV and film production/distribution Advertising and marketing Film/TV research	TV and film production/distribution Advertising and marketing Film and TV criticism Film/TV research	Film writing TV and film production/distribution Film/TV research	Film writing TV and film production/distribution Film/TV research	N/A	N/A