

| Year 12 | Year 13 |
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| <p>Film Form: Students will explore how films use sound, lighting, mise en scene, cinematography and editing to create meaning. They will develop a range of technical terminology required to describe films, and begin to analyse the impact of connotations of using film form in different ways.</p> <p>This unit incorporates the study of extracts from a broad range of films, introducing the students to a variety of styles, time periods, genres and directors.</p> <p>The students will begin to think critically about films, writing analytically and applying what they have learned in practical tasks.</p> | <p>Hollywood Through History: Students investigate the key developments of the Hollywood film industry, exploring how social, historical and production context affects filmmaking. Students develop and in-depth knowledge of the classic era or 'golden age' of Hollywood, exploring the work of Alfred Hitchcock. They examine the studio system and the contracts to which film stars were bound, as well as the representation of 1930s society in mainstream cinema. Students then study and compare 1980s Hollywood, examining the impact of the 'blockbuster' and emerging digital technologies.</p> <p>Case studies: <i>Vertigo</i> and <i>Blade Runner</i></p> |
| <p>Global Film: Students investigate the impact of cultural and production contexts in global films. They study the impact of the Spanish civil war on Spanish and Mexican cinema and look at the ways in which this affected auteur style of directors such as Del Toro. Students begin to study fine art and other artistic expressions, making links between this and film. The students also study the Brazilian favelas and the ways in which the social and cultural class systems in this country are represented in films.</p> <p>Case studies: <i>Pan's Labyrinth</i> and <i>City of God</i>.</p> | <p>Silent Film: Students explore how visual filmmaking techniques are manipulated to make meaning in silent film, applying critical debates relevant to the style. They think deeply about the ways in which meaning and stories are created without dialogue, focusing on 'pure cinema'. Students explore 1920s society and the technology available to directors during this era. They look closely at the power of film as a visual medium to convey emotions and represent the human condition.</p> <p>Case study: <i>Sunrise</i></p> |
| <p>Documentary: Students explore how filmmakers' theories and critical debates reflect practice in documentary filmmaking. They engage with a number of documentary styles including the work of Louis Theroux, Nick Broomfield, David Attenborough and Kim Longinotto, considering how each director uses documentary film as a medium of re-telling or presenting reality. The students question if film can ever truly represent reality and to what extent this matters. Students will also study how digital technology, including smartphones, have affected the documentary genre.</p> <p>Case study: <i>Amy</i></p> | <p>British Film Through Time: Students investigate how British culture, values and ideologies shape British films. They examine the political climate of the 1980s and how Thatcher's policies affected the working class. Students also examine the underground culture during this decade with a specific focus on the social crisis linked to addiction in Scotland. Students also explore the work of Shane Meadows and his ability to create films that reflect the social context of the time in which they are set, including 'skinhead' culture and racism.</p> <p>Case studies: <i>Trainspotting</i> and <i>This is England</i></p> |
| <p>Ideology and Spectatorship: Students investigate the ideologies encoded into films and how audiences receive these as spectators. This unit involves students unpicking what it means to be a member of an audience and whether the audiences of films are ever truly passive. We look at the work of Christopher Nolan and other blockbuster filmmakers to identify how they encode meaning and specific ideologies within narratives and characters. The students also study an independent film and examine some of the oppositional ideologies encoded in these, asking if audiences for indie films are more active than those of blockbuster films.</p> <p>Case studies: <i>Inception</i> and <i>Beasts of the Southern Wild</i>.</p> | <p>Experimental Cinema: Students analyse the techniques used by experimental filmmakers to position audiences and shape meaning. They investigate how experimental narrative structures and auteur styles are received. Students consider the ways in which experimental filmmaking is considered challenging and how it is used as a means of artistic expression by some directors.</p> <p>Case study: <i>Pulp Fiction</i></p> |
| <p>Short Films: Students analyse the short film format and apply knowledge, understanding and skills to plan, film, edit and critically evaluate a short film. This practical unit encourages students to draw on everything they have learned so far and carefully design an engaging, professional short film to a brief set by the exam board. Students must critically engage with a medley of short films to understand the format before applying these conventions to their own work.</p> <p>Students can choose whether to submit screenplays and supporting storyboards, or whether to film and edit the short film itself.</p> <p>Case studies include: <i>The Wrong Trousers</i>, <i>Pitch Black Heist</i> and <i>About a Girl</i>.</p> | |