

A Level Film Studies Scheme of work 2017 / 2018

YEAR 12			
<ul style="list-style-type: none"> • European and Global Film <ul style="list-style-type: none"> • Documentary • Classic Hollywood and New Hollywood • American Mainstream Film and Contemporary Independent Film <ul style="list-style-type: none"> • Coursework Production Beginnings 			
Week	Teaching Focus	Film Texts	Core or Specialist Area
1	Induction Week Introductory Film Screening Key Elements of Film Form – Technical: Cinematography, Editing & Sound	<i>The Cutting Edge The Magic of Movie Editing</i> (Full Documentary) <i>In The Mood for Doyle</i> (2007) <i>BBC Four - Sound of Cinema: The Music that Made the Movies ...</i> (2013)	Core Area 1. The key elements of film form: cinematography, mise-en-scène, editing and sound;
2	Induction Week Key Elements of Film Form – Visual : Mise en Scene, Aesthetics, Performance	To Be Confirmed	Core Area 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic medium
3	Film 1: European Film Film Screening & Contexts (Component 2 Section A)	Group 1: European film <ul style="list-style-type: none"> • Life is Beautiful (Benigni, Italy, 1997) • Pan's Labyrinth (Del Toro, Spain, 2006) • The Driving Bell and the Butterfly (Schnabel France, 2007) <ul style="list-style-type: none"> • Ida (Pawlikowski, Poland, 2013) • Mustang (Ergünez, France/Turkey, 2015) • Victoria 	CORE AREAS ONLY – NO SPECIALIST AREAS: Area 1. The key elements of film form: cinematography, mise-en-scène, editing and sound; Area 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic

		(Schipper, Germany, 2015)	medium; Area 3. The contexts of film: social, cultural, political, historical and institutional, including production.
Week	Teaching Focus	Film Texts	Core or Specialist Area
4	European Film Key Sequence Analysis – Representations and Meaning & Response (Component 2 Section A)	Group 1: European film	Core Areas 1, 2 & 3
5	European Film Key Sequence Analysis – Aesthetics and Meaning & Response (Component 2 Section A)	Group 1: European film	Core Areas 1, 2 and 3
Typical Exam Question			
<p>1. (a) With close reference to the film you have studied, explore how either performance or mise-en-scène create meaning. [40] Or,</p> <p>(b) With close reference to the film you have studied, explore how either editing or sound create meaning. [40]</p>			
<i>NB WEEK 5 will also be Mock preparation week</i>			
<i>And Week Six Will be Mock Week</i>			
Week	Teaching Focus	Film Texts	Core or Specialist Area
7	Film 2: Global Film Film Screening & Contexts (Component 2 Section A)	Group 2 Outside Europe • Dil Se (Ratnam, India, 1998) • City of God (Mereilles, Brazil, 2002) • House of Flying Daggers (Zhang, China, 2004) • Timbuktu (Sissako, Mauritania, 2014) • Wild Tales (Szifrón, Argentina, 2014)	Core Areas 1, 2 & 3

		<ul style="list-style-type: none"> • Taxi Tehran (Panahi, Iran, 2015). 	
HALF TERM			
8	Global Film Key Sequence Analysis – Representations and Meaning & Response (Component 2 Section A)	Group 2 Outside Europe	Core Areas 1, 2 & 3
9	Global Film Key Sequence Analysis – Aesthetics and Meaning & Response (Component 2 Section A)	Group 2 Outside Europe	Core Areas 1, 2 & 3
Typical Exam Question			
1. (a) With close reference to the two films you have studied, explore how either performance or mise-en-scène create meaning. [40] Or, (b) With close reference to the two films you have studied, explore how either editing or sound create meaning. [40]			
10	EXAM PREPARATION WEEK		
11	MOCK WEEK		
Week	Teaching Focus	Film Texts	Core or Specialist Area
12	Introduction to Theories & Debates about Documentary (with clips) (Component 2 Section B)	One of the following films will be studied: <ul style="list-style-type: none"> • <i>Sisters in Law</i> (Ayisi and Longinotto, Cameroon/UK, 2005), 12A • <i>The Arbor</i> (Barnard, UK, 2010), 15 • <i>Stories We Tell</i> (Polley, Canada, 2012), 12A • <i>20,000 Days on Earth</i> (Forsyth and Pollard, UK, 2014), 15 	SPECIALIST STUDY AREA: CRITICAL DEBATES AND FILM MAKERS THEORIES: Debate 2: The significance of digital technology in film (studied in relation to Documentary film, + TWO FROM WATKINS, MOORE, BROOMFIELD

		<ul style="list-style-type: none"> • <i>Amy</i> (Kapadia, UK, 2015), 15. 	&/OR LONGINOTTO
Week	Teaching Focus	Film Texts	Core or Specialist Area
13	Film 3: Documentary Film Film Screening/ Core Study Areas Refresher (Component 2 Section B)	<ul style="list-style-type: none"> • <i>Amy</i> (Kapadia, UK, 2015), 15. 	Debate 2: The significance of digital technology in film (studied in relation to Documentary film
14	Documentary Sequence Analysis – application of theories & debates (Component 2 Section B)	<ul style="list-style-type: none"> • <i>Amy</i> (Kapadia, UK, 2015), 15. 	SPECIALIST Debate 2:

*****CHRISTMAS BREAK*****

Week 15 2nd January

EXAM FOCUS ON RETURN

Either, 2. (a) Apply one filmmaker's theory of documentary film you have studied to your chosen documentary. How far does this increase your understanding of the film? [20] Or,
 (b) 'Portable, digital cameras, digital sound recording equipment and non-linear digital editing have had a very significant impact on documentary film.' How far has digital technology had an impact on your chosen documentary film? [20]

Week	Teaching Focus	Film Texts	Core or Specialist Area
16	Hollywood Film The Contexts of Hollywood – Classical, New Component 1 A	Martin Scorsese's Century of Cinema (BFI Classics, 2000) Easy Riders, Raging Bulls (Biskind, 2003)	Core Study Areas And Auteur Theory
17	Film 4: Classical Hollywood (1930-1960)	Group 1: Classical Hollywood	Core Study Areas And Auteur Theory

	Film Screening, Intro & Contexts (Component 1 A)	<ul style="list-style-type: none"> • Casablanca (Curtiz, 1942) • The Lady from Shanghai (Welles, 1947) • Johnny Guitar (Ray, 1954) • Vertigo (Hitchcock, 1958) <ul style="list-style-type: none"> • Some Like It Hot (Wilder, 1959) 	
18	Classical Hollywood & Auteur Key Sequence Analysis (Component 1 A)	Group 1: Classical Hollywood	Core Study Areas And Auteur Theory
19. EXAM FOCUS AND MOCK WEEK Either, 1. (a) Compare how far your chosen films reflect the auteur signature features of their filmmakers. [40] Or, (b) Compare how far your chosen films reflect their different production contexts. [40]			
HALF TERM			
20	Film 5: New Hollywood (1961 – 1990) Film Screening, Intro & Contexts (Component 1 A)	Group 2 New Hollywood <ul style="list-style-type: none"> • Bonnie and Clyde (Penn, 1967) • One Flew Over the Cuckoo's Nest (Forman, 1975) • Apocalypse Now (Coppola, 1979) • Blade Runner (Scott, 1982) • Do the Right Thing (Lee, 1989). 	Core Study Areas And Auteur Theory
Week	Teaching Focus	Film Texts	Core or Specialist Area
21	New Hollywood & Auteur Key Sequence Analysis (Component 1 A)	Group 2 New Hollywood	Core Study Areas & Auteur
22	American Mainstream Film Film Screening and Core Analysis (Component 1B)	Group 1: Mainstream film <ul style="list-style-type: none"> • No Country for Old Men (Coen Brothers, 2007) <ul style="list-style-type: none"> • Inception (Nolan, 2010) • Selma 	COMPULSORY SPECIALIST STUDY AREAS: SPECTATORSHIP & IDEOLOGY

		(Duverney, 2013) <ul style="list-style-type: none"> • Carol (Haynes, 2015) • La La Land (Chazelle, 2016). 	
23	Key Sequence Analysis – Representations & Ideology (Component 1B)	Group 1: Mainstream film	COMPULSORY SPECIALIST STUDY AREAS: SPECTATORSHIP & IDEOLOGY
24	Key Sequence Analysis – Core & Spectatorship (Component 1B)	Group 1: Mainstream film	COMPULSORY SPECIALIST STUDY AREAS: SPECTATORSHIP & IDEOLOGY
Week	Teaching Focus	Film Texts	Core or Specialist Area
25	Film 7: Contemporary Indie Film Film Screening and Core Analysis (Component 1B)	Group 2: Contemporary independent film (produced after 2010) <ul style="list-style-type: none"> • Winter's Bone (Granik, 2010), 15 • Frances Ha! (Baumbach, 2012), 15 • Beasts of the Southern Wild (Zeitlin, 2012), 12A • Boyhood (Linklater, 2015), 15 • Captain Fantastic (Ross, 2015), 15. 	COMPULSORY SPECIALIST STUDY AREAS: SPECTATORSHIP & IDEOLOGY
26	Key Sequence Analysis – Representations & Ideology (Component 1B)	Group 2: Contemporary independent film (produced after 2010)	COMPULSORY SPECIALIST STUDY AREAS: SPECTATORSHIP & IDEOLOGY
27	Key Sequence Analysis – Core & Spectatorship (Component 1B)	Group 2: Contemporary independent film (produced after 2010)	COMPULSORY SPECIALIST STUDY AREAS: SPECTATORSHIP & IDEOLOGY

Week	Teaching Focus	Film Texts	Core or Specialist Area
28	Getting Creative: Production	Samples of Short Films	Developing technical and Creative skills
29	Evaluation Draft Part 1 – Influences	Samples	Developing technical and Creative skills
30	Production and Post Production	None	Developing technical and Creative skills
END OF YEAR 12			

YEAR 13			
<ul style="list-style-type: none"> • British Cinema • Coursework Production Completion <ul style="list-style-type: none"> • Silent Cinema • Experimental Cinema 			
Week	Teaching Focus	Film Texts	Core or Specialist Area
1	Film 8: British Film 1 Introduction to British Cinema Film Screening (Component 1 Section C)	Two of the following British films will be studied: <ul style="list-style-type: none"> • Secrets and Lies (Leigh, 1996), 15 • Trainspotting (Boyle, 1996), 18 • Sweet Sixteen (Loach, 2002), 18 • Shaun of the Dead (Wright, 2004), 15 • This is England (Meadows, 2006), 18 <ul style="list-style-type: none"> • Moon (Jones, 2009), 15 • Fish Tank (Arnold, 2009), 15 • We Need to Talk about Kevin (Ramsay, 2011), 15 <ul style="list-style-type: none"> • Sightseers (Wheatley, 2012), 15 • Under the Skin (Glazer, 2013), 15. 	Both Core features and Narrative and Ideology
2	British Film 1 Key Sequence Analysis – Core Elements (Component 1 Section C)	Contemporary British films	Core features

Week	Teaching Focus	Film Texts	Core or Specialist Area
3	British Film 1 Key Sequence Analysis – Ideology (Component 1 Section C)	Contemporary British films	Ideology
4	British Film Narratives (with clips) (Component 1 Section C)	Contemporary British films	Narrative
5	Film 9: British Film 2 Film Screening and Narrative Analysis (Component 1 Section C)	Contemporary British films	Core Features Narrative and Ideology
Typical Exam Question			
<p>(a) How useful has an ideological critical approach been in understanding the narrative resolution of your chosen films? [40] Or,</p> <p>(b) How useful has an ideological critical approach been in understanding binary oppositions in the narratives of your chosen films? [40]</p>			
WEEK SIX EXAM PREPARATION WEEK & MOCK WEEK			
Week	Teaching Focus	Film Texts	Core or Specialist Area
7	Revisiting Production	None	Technical and Creative Skills
OCTOBER HALF TERM			
8	Revisiting Production	None	Technical and Creative Skills
9	Revisiting Production	None	Technical and Creative Skills
10	Revisiting Production	None	Technical and Creative Skills
11	Revisiting Production	None	Technical and Creative Skills
12	Revisiting Production	None	Technical and Creative Skills
WEEK 13 PRODUCTION DEADLINE AND 2nd BRITISH FILM MOCK			
Week	Teaching Focus	Film Texts	Core or Specialist Area

14	BRITISH FILM REVISION AND PAST PAPER PRACTICE	Contemporary British Films	CORE & SPECIALIST (NARRATIVE AND IDEOLOGY)
CHRISTMAS BREAK			
Week	Teaching Focus	Film Texts	Core or Specialist Area
15	<p>Introduction to Film Movements - What is a Film Movement? Focus on Silent & Experimental Cinema</p> <p>(Component 2 C)</p>	<p>SILENT FILMS</p> <ul style="list-style-type: none"> • Keaton shorts – <i>One Week</i> (1920), <i>The Scarecrow</i> (1920), <i>The 'High Sign'</i> (1921) and <i>Cops</i> (1922) • <i>Man With a Movie Camera</i> (Vertov, USSR, 1929) and <i>A Propos de Nice</i> (Vigo, 1930) • <i>Strike</i> (Eisenstein, USSR, 1924) • <i>Sunrise</i> (Murnau, US, 1927) • <i>Spies</i> (Lang, Germany, 1928). 	Core Areas and Critical Debates
16	<p>Introduction to Silent Cinema – Contexts and Clips</p> <p>(Component 2 C)</p>	<p>SILENT FILMS</p> <p>Paul Merton</p> <p>Mark Cousins <i>The Story of Film: An Odyssey</i></p>	Core
17	<p>Introduction to Critical Debates in Silent Cinema</p> <p>(Component 2 C)</p>	SILENT FILMS	CRITICAL DEBATES
18	<p>Application of Critical Debates in Silent Cinema</p> <p>(Component 2 C)</p>	SILENT FILMS	CRITICAL DEBATES
Typical Exam Question			

Either, 3. (a) Discuss how far your chosen film or films reflect aesthetic qualities associated with a particular film movement. [20] Or, (b) Discuss how far your chosen film or films reflect cultural contexts associated with a particular film movement. [20]			
WEEK 19 EXAM PREPARATION WEEK & MOCK WEEK			
Week	Teaching Focus	Film Texts	Core or Specialist Area
20	What is Experimental Cinema? (with clips) (Component 2 D)	Section D: Film movements - Experimental film (1960-2000) Answer on one of the following film options. <ul style="list-style-type: none"> • <i>Vivre sa vie</i> (Godard, France, 1962) • <i>Daisies</i> (Chytilova, Czechoslovakia, 1965) and <i>Saute ma ville</i> (Akerman, Belgium, 1968) • <i>Pulp Fiction</i> (Tarantino, US, 1994) • <i>Fallen Angels</i> (Wong, Hong Kong, 1995) • <i>Timecode</i> (Figgis, US, 2000). 	MUST BE STUDIED WITH REFERENCE TO NARRATIVE/ALTERNATIVE NARRATIVE AND AUTEUR Narrative structure requires consideration of the whole film, most obviously in the way a story is told through plot. A practical approach to narrative is to be found in the practice of screenwriting with the idea of the narrative 'arc' and the commonly used three-act structure. In addition, mise-en-scène, cinematography and sound can all have a narrative function.
FEBRUARY HALF TERM			
21	Film 11: Experimental Film Screening Analysis – Core Elements (Component 2 D)	Section D: Film movements - Experimental film (1960-2000)	MUST BE STUDIED WITH REFERENCE TO NARRATIVE/ALTERNATIVE NARRATIVE AND AUTEUR
Week	Teaching Focus	Film Texts	Core or Specialist Area
22	Experimental Film Narratives - Intro (with clips) Experimental Film Narratives - Intro (with clips)	Section D: Film movements - Experimental film (1960-2000)	MUST BE STUDIED WITH REFERENCE TO NARRATIVE/ALTERNATIVE NARRATIVE AND AUTEUR

	(Component 2 D)		
23	Key Sequence Analysis (Narrative & Auteur) (Component 2 D)	Section D: Film movements - Experimental film (1960-2000)	MUST BE STUDIED WITH REFERENCE TO NARRATIVE/ALTERNATIVE NARRATIVE AND AUTEUR
Typical Exam Question			
<p>Either, 3. (a) Discuss how far your chosen film or films reflect aesthetic qualities associated with a particular film movement. [20] Or,</p> <p>(b) Discuss how far your chosen film or films reflect cultural contexts associated with a particular film movement. [20]</p>			
WEEK 24 EXAM PREPARATION WEEK & MOCK WEEK			
25	REVISION AND EXAM PREPARATION		
EASTER REVISION AND BREAK			
Week	Teaching Focus	Film Texts	Core or Specialist Area
26	REVISION COMPONENT 1	British and American Texts	CORE AUTEUR SPECTATORSHIP IDEOLOGY NARRATIVE GENRE
27	REVISION COMPONENT 1	British and American Texts	CORE AUTEUR SPECTATORSHIP IDEOLOGY NARRATIVE GENRE
28	REVISION COMPONENT 1	British and American Texts	CORE AUTEUR SPECTATORSHIP IDEOLOGY NARRATIVE GENRE
29	REVISION COMPONENT 2	GLOBAL FILM MAKING PERSPECTIVES	CORE CRITICAL DEBATE 1 CRITICAL DEBATE 2 DOCUMENTARY FILM MAKER NARRATIVE ALTERNATIVE NARRATIVE AUTEUR
30	REVISION	GLOBAL FILM	CORE

	COMPONENT 2	MAKING PERSPECTIVES	CRITICAL DEBATE 1 CRITICAL DEBATE 2 DOCUMENTARY FILM MAKER NARRATIVE ALTERNATIVE NARRATIVE AUTEUR
31	REVISION COMPONENT 2	GLOBAL FILM MAKING PERSPECTIVES	CORE CRITICAL DEBATE 1 CRITICAL DEBATE 2 DOCUMENTARY FILM MAKER NARRATIVE ALTERNATIVE NARRATIVE AUTEUR
END OF YEAR 13			