

## RMGS CURRICULUM MAP FILM STUDIES DEPARTMENT

**CURRICULUM INTENT:** Film is one of the main cultural innovations of the 20th century and a major art form of the last hundred years, and an understanding of film is an important part of our cultural capital (Henley Review of Cultural Education, 2012). The eleven films studied have been chosen to enhance the cultural capital of students. For example, *Sunrise* is studied as an example of silent cinema as it enables students to consider the influence of German Expressionism on film, considering film as an art form, and to see how film is affected by cultural contexts such as the post-War circumstances of Germany in the 1920s. *Timbuktu* is studied because it enables students to see how film is affected by its cultural context and the limited opportunities available for African filmmakers, as well as exploring how film can function politically to draw attention to world events and their impact on people.

By the end of the Film Studies course students should have a knowledge and understanding of a broad range of films and the different responses they can generate, including mainstream film, independent film, British film, global film/world cinema, experimental film, art film and documentary film. They will have a knowledge and understanding of a historical range of film, from early silent cinema to contemporary digital films. Students will have developed skills of film analysis, analysing films using a range of critical approaches (e.g. formal analysis, auteur approach, ideological approaches, historical context, spectatorship), and will be able to consider a variety of ways that films generate meaning and responses. Students will also have an understanding of how spectators may respond in different ways to the same film. Students will have developed an in-depth critical understanding of how film works as a medium of representation and as an aesthetic medium, and will be able to analyse representations of gender, ethnicity and age, considering them in their historical (social, political, cultural) context.

Film Studies is also a practical subject that provides students with opportunities to apply their knowledge and understanding of film creatively in a practical context. Students should leave the course with practical skills in storyboarding, scriptwriting or filmmaking, and a practical working knowledge of how to construct a narrative for a short film and how to write a script following standard format.

## Termly Curriculum Overview

Year Group	Autumn 1	2	Spring 3	4	Summer 5	6
12	<p>Film language, representation and aesthetics. Narrative theories</p> <p>Hollywood 1930-1990 – Vertigo (Hitchcock, 1958)</p> <p>American film since 2005 – La La Land (Chazelle, 2016)</p> <p>Core elements (film form, aesthetics, representation, contexts)</p> <p>Film language test/assessment</p>	<p>Hollywood 1930-1990 – Vertigo (Hitchcock, 1958)</p> <p>American film since 2005 – La La Land (Chazelle, 2016)</p> <p>Core elements (film form, aesthetics, representation, contexts)</p> <p>End of unit assessment – essay/past exam question</p>	<p>Hollywood 1930-1990 – Blade Runner (Scott, 1982)</p> <p>American film since 2005 – Winter’s Bone (Granik, 2010)</p> <p>Core elements (film form, aesthetics, representation, contexts)</p> <p>End of unit assessment – essay/past exam question</p>	<p>Global film (European film) – Pan’s Labyrinth (Del Toro, Spain, 2006)</p> <p>British film since 1995 – Trainspotting (Boyle, 1996)</p> <p>Core elements (film form, aesthetics, representation, contexts)</p> <p>End of unit assessment – exam PEQ</p>	<p>Global film (Outside Europe) – Timbuktu (Sissako, Mauritania, 2014)</p> <p>British film since 1995 – Under the Skin (Glazer, 2013)</p> <p>Core elements (film form, aesthetics, representation, contexts)</p> <p>End of unit assessment – exam/PEQ</p>	<p>Short film</p> <p>Foundation for NEA – generating story ideas</p> <p>Experimental film (Tarantino, 1994)</p> <p>Core elements (film form, aesthetics, representation, contexts)</p> <p>NEA – short film or screenplay</p>

<p>13</p>	<p>Silent cinema – Sunrise (Murnau, 1927) Core areas + Specialist area – expressive vs realist film</p> <p>Writing screenplays (NEA)</p> <p>British film since 1995 – Trainspotting &amp; Under the Skin – Specialist areas (Narrative, Ideology)</p> <p>End of unit assessment – essay/past exam question</p> <p>PEQ/exam assessment</p> <p>NEA – short film or screenplay</p>	<p>Silent Cinema – Sunrise, Murnau, 1927) Specialist area – expressive vs realist film</p> <p>Hollywood 1930-1990 – Specialist area (Auteur) – Vertigo and Blade Runner.</p> <p>Storyboards and evaluative analysis</p> <p>American film since 2005 – La La Land &amp; Winter’s Bone specialist areas (Ideology, Spectatorship).</p> <p>End of unit assessment – essay/past exam question</p> <p>PEQ/exam assessment</p> <p>NEA – short film or screenplay</p>	<p>Documentary film – Amy (Kapadia, 2015) Core areas</p> <p>Experimental film (Tarantino, 1994)</p> <p>Core elements (film form, aesthetics, representation, contexts)</p> <p>End of unit assessment – essay/past exam question</p>	<p>Documentary film – Amy (Kapadia, 2015) Specialist areas: Filmmaker’s theories; Significance of digital technology</p> <p>Experimental film (Tarantino, 1994) Specialist area (auteur, narrative)</p> <p>End of unit assessment – essay</p>	<p>Revision, practice past papers, exam skills.</p>	
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