



FILM STUDIES CURRICULUM MAP

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 and to facilitate explorations of diversity and identity. 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. *Amy* is studied to enable students to understand how documentary filmmakers construct reality and manipulate audience attitudes, as well as exploring issues of media representation of gender.

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 develop their procedural 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.

Key Stage 5: A levels

YEAR 12 2024/25	Terms 1-2		Terms 2-3		Terms 3-4		Terms 4-5		Term 6	
	American film since 2005 – Joker (Phillips, 2019)	Hollywood 1930-1990 – Vertigo (Hitchcock, 1958)	American film since 2005 – Get Out (Peele, 2017)	Hollywood 1930-1990 – Night of the Living Dead (Romero, 1968)	British film since 1995 – Trainspotting (Boyle, 1996)	Global film (European) – Pan’s Labyrinth (Del Toro, Spain, 2006)	Global film (Outside Europe) – Parasite (Bong Joon-Ho, S. Korea, 2019)	British film since 1995 – Under the Skin (Glazer, 2013)	Silent cinema – Sunrise (Murnau, 1927)	NEA – Short film or screenplay & storyboard
Key Knowledge	Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional	Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional	Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional	Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional	Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional	Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional	Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional	Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional	Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional	Analysis of short films – narrative (structure, dialogue, character) and film form (cinematography, editing, sound, mise-en-scene, performance) Screenplay Masterscript layout Storyboard format How to structure an

	Specialist area: Spectatorship, Ideology	Specialist area: Hitchcock as auteur and context - classical Hollywood	Specialist area: Spectatorship Ideology	Specialist area: Scott as auteur and context - new Hollywood	Specialist area: Narrative Ideology			Specialist area: Narrative, Ideology	Specialist area: Expressive vs Realist film movement: German expressionism	evaluative analysis
Key subjects Skills	Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films, including through the use of theories of narrative and spectatorship, and evaluate the usefulness of	Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films, including through the use of the auteur critical approach, evaluate the auteur critical approach and analyse	Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films, including through the use of theories of narrative and spectatorship, and evaluate the usefulness of	Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films, including through the use of the auteur critical approach, evaluate the auteur critical approach and analyse	Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films, including through the use of theories of narrative and ideological approaches, and evaluate the usefulness of	Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films	Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films	Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films, including through the use of theories of narrative and ideological approaches, and evaluate the usefulness of	Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films, including as part of an art movement (German Expressionism). Ability to analyse realist and expressive elements of	Ability to apply knowledge of cinematography, editing, sound and editing, narrative, representation and aesthetics creatively to construct their own screenplay or film. Ability to evaluate own work in relation to other professionally produced work.

	these approaches	and evaluate the application of the auteur approach in the context of classical Hollywood studio production	these approaches	and evaluate the application of the auteur approach in the context of new Hollywood production	these approaches			these approaches	film, and evaluate the usefulness of this approach.	Research skills
Personal development: <ul style="list-style-type: none"> • RSE • Online safety • Enrichment 	Consider ideas of seeing things from different perspectives (spectatorship) and how different people may view or experience the same stimulus differently.	Consider how ideas of gender and ethnicity have changed over time, Critical understanding of representation of gender and ethnicity (e.g. male gaze)	Consider ideas of seeing things from different perspectives (spectatorship) and how different people may view or experience the same stimulus differently.	Consider how ideas of gender and ethnicity have changed over time, Critical understanding of representation of gender and ethnicity (e.g. male gaze)	Consider how ideas of gender and ethnicity have changed over time, Critical understanding of representation of gender and ethnicity	Consider how ideas of gender and ethnicity have changed over time, Critical understanding of representation of gender and ethnicity	Consider how ideas of gender and ethnicity have changed over time, Critical understanding of representation of gender and ethnicity	Consider how ideas of gender and ethnicity have changed over time, Critical understanding of representation of gender and ethnicity	Consider how ideas of gender and ethnicity have changed over time, Critical understanding of representation of gender and ethnicity	Potential to explore issues that concern the individual student through their own screenplay or short film.
Connections with careers	Film Studies is useful for a range of careers, including journalism, film director, editor, cinematographer, photographer, theatre, tv production, advertising, marketing, talent agent, event manager, concept artist, public relations, production design in film, theatre or television									
Home support	Link to WJEC film specification, coursework guidance, etc.: https://www.wjec.co.uk/qualifications/film-studies-asa-level/#tab_keydocuments									

YEAR 13 2025/26	Term 1		Term 2-3		Term 4-6
	Silent cinema – Sunrise (Murnau, 1927)	NEA – Short film or screenplay & storyboard	Documentary film – Amy film (Kapadia, 2015)	Experimental film – Mulholland Drive (Lynch, 2001)	Revision
Key Knowledge	<p>Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional</p> <p>Specialist area: Expressive vs Realist film Film movement: German expressionism</p>	<p>Analysis of short films – narrative (structure, dialogue, character) and film form (cinematography, editing, sound, mise-en-scene, performance)</p> <p>Screenplay Masterscript layout</p> <p>Storyboard format</p> <p>How to structure an evaluative analysis</p>	<p>Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional</p> <p>Specialist areas: Filmmaker’s theories; Significance of digital technology</p>	<p>Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional</p> <p>Specialist area: Auteur – David Lynch Experimental film – surrealism Narrative</p>	<p>Practice papers Exam Skills</p>
Key subjects Skills	<p>Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films, including as part of an art movement (German Expressionism). Ability to analyse realist and expressive elements of film, and evaluate the usefulness of this approach.</p>	<p>Ability to apply knowledge of cinematography, editing, sound and editing, narrative, representation and aesthetics creatively to construct their own screenplay or film. Ability to evaluate own work in relation to other professionally produced work. Research skills</p>	<p>Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films, including in relation to the approach of other documentary filmmakers. Ability to analyse and critically reflect on the role of digital technology in documentary film.</p>	<p>Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films, including through consideration of experimental film, the auteur approach of David Lynch, and as a surrealist film, and evaluate the usefulness of these approaches</p>	

Personal development: <ul style="list-style-type: none"> • RSE • Online safety • Enrichment 	Consider how ideas of gender and ethnicity have changed over time, Critical understanding of representation of gender and ethnicity	Potential to explore issues that concern the individual student through their own screenplay or short film.	Consider how ideas of gender and ethnicity have changed over time, Critical understanding of representation of gender and ethnicity	Consider how ideas of gender and ethnicity have changed over time, Critical understanding of representation of gender and ethnicity (e.g. male gaze)		
Connections with careers	Film Studies is useful for a range of careers, including journalism, film director, editor, cinematographer, photographer, theatre, tv production, advertising, marketing, talent agent, event manager, concept artist, public relations, production design in film, theatre or television					
Home support	Link to Eduqas film specification, coursework guidance, etc. https://www.edugas.co.uk/qualifications/film-studies-as-a-level/#tab_keydocuments Crash course film studies: https://www.youtube.com/results?search_query=crash+course+film+studies					
YEAR 12 Pre-2024	Hollywood 1930-1990 – Vertigo (Hitchcock, 1958)	Hollywood 1930-1990 – Alien (Scott, 1979)	Global film (European) – Pan’s Labyrinth (Del Toro, Spain, 2006)	Global film (Outside Europe) – Parasite (Bong Joon-Ho, S. Korea, 2019)	American film since 2005 – Joker (Phillips, 2019)	American film since 2005 – Get Out (Peele, 2017)
Key Knowledge	Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional Specialist area: Hitchcock as auteur and context - classical Hollywood	Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional Specialist area: Scott as auteur and context - new Hollywood	Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional	Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional	Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional Specialist area: Spectatorship, Ideology	Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional Specialist area: Spectatorship Ideology

Key subjects Skills	Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films, including through the use of the auteur critical approach, evaluate the auteur critical approach and analyse and evaluate the application of the auteur approach in the context of classical Hollywood studio production	Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films, including through the use of the auteur critical approach, evaluate the auteur critical approach and analyse and evaluate the application of the auteur approach in the context of new Hollywood production	Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films	Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films	Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films, including through the use of theories of narrative and spectatorship, and evaluate the usefulness of these approaches	Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films, including through the use of theories of narrative and spectatorship, and evaluate the usefulness of these approaches
Personal development: <ul style="list-style-type: none"> • RSE • Online safety • Enrichment 	Consider how ideas of gender and ethnicity have changed over time, Critical understanding of representation of gender and ethnicity (e.g. male gaze)	Consider how ideas of gender and ethnicity have changed over time, Critical understanding of representation of gender and ethnicity (e.g. male gaze)	Consider how ideas of gender and ethnicity have changed over time, Critical understanding of representation of gender and ethnicity	Consider how ideas of gender and ethnicity have changed over time, Critical understanding of representation of gender and ethnicity	Consider ideas of seeing things from different perspectives (spectatorship) and how different people may view or experience the same stimulus differently.	Consider ideas of seeing things from different perspectives (spectatorship) and how different people may view or experience the same stimulus differently.
Connections with careers	Film Studies is useful for a range of careers, including journalism, film director, editor, cinematographer, photographer, theatre, tv production, advertising, marketing, talent agent, event manager, concept artist, public relations, production design in film, theatre or television					
Home support	Link to Eduqas film specification, coursework guidance, etc. https://www.eduqas.co.uk/qualifications/film-studies-as-a-level/#tab_keydocuments Crash course film studies: https://www.youtube.com/results?search_query=crash+course+film+studies					

YEAR 13 Pre-2025	NEA – Short film or screenplay & storyboard	Silent cinema – Sunrise (Murnau, 1927)	Documentary film – Amy film (Kapadia, 2015)	British film since 1995 – Trainspotting (Boyle, 1996)	British film since 1995 – Under the Skin (Glazer, 2013)	Experimental film – Mulholland Drive (Lynch, 2001)
Key Knowledge	<p>Analysis of short films – narrative (structure, dialogue, character) and film form (cinematography, editing, sound, mise-en-scene, performance)</p> <p>Screenplay Masterscript layout</p> <p>Storyboard format</p> <p>How to structure an evaluative analysis</p>	<p>Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional Specialist area: Expressive vs Realist film Film movement: German expressionism</p>	<p>Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional Specialist areas: Filmmaker’s theories; Significance of digital technology</p>	<p>Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional Specialist area: Narrative Ideology</p>	<p>Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional Specialist area: Narrative, Ideology</p>	<p>Core elements: Film form: Cinematography, mise-en-scene, performance, editing, sound Meaning and response: Aesthetics Representation of gender, ethnicity and age Contexts – social, political, cultural, technological, institutional Specialist area: Auteur – David Lynch Experimental film – surrealism Narrative</p>
Key subjects Skills	<p>Ability to apply knowledge of cinematography, editing, sound and editing, narrative, representation and aesthetics creatively to construct their own screenplay or film. Ability to evaluate</p>	<p>Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films, including as part of an art movement (German</p>	<p>Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films, including in relation to the approach of other documentary</p>	<p>Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films, including through the use of theories of narrative and</p>	<p>Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films, including through the use of theories of narrative and</p>	<p>Demonstrate a knowledge and understanding of key elements of film. Apply this knowledge to analyse and compare films, including through consideration of experimental film, the</p>

	own work in relation to other professionally produced work. Research skills	Expressionism). Ability to analyse realist and expressive elements of film, and evaluate the usefulness of this approach.	filmmakers. Ability to analyse and critically reflect on the role of digital technology in documentary film.	ideological approaches, and evaluate the usefulness of these approaches	ideological approaches, and evaluate the usefulness of these approaches	auteur approach of David Lynch, and as a surrealist film, and evaluate the usefulness of these approaches
Personal development: <ul style="list-style-type: none"> • RSE • Online safety • Enrichment 	Potential to explore issues that concern the individual student through their own screenplay or short film.	Consider how ideas of gender and ethnicity have changed over time, Critical understanding of representation of gender and ethnicity	Consider how ideas of gender and ethnicity have changed over time, Critical understanding of representation of gender and ethnicity	Consider how ideas of gender and ethnicity have changed over time, Critical understanding of representation of gender and ethnicity	Consider how ideas of gender and ethnicity have changed over time, Critical understanding of representation of gender and ethnicity	Consider how ideas of gender and ethnicity have changed over time, Critical understanding of representation of gender and ethnicity (e.g. male gaze)
Connections with careers	Film Studies is useful for a range of careers, including journalism, film director, editor, cinematographer, photographer, theatre, tv production, advertising, marketing, talent agent, event manager, concept artist, public relations, production design in film, theatre or television					
Home support	Link to Eduqas film specification, coursework guidance, etc. https://www.eduqas.co.uk/qualifications/film-studies-as-a-level/#tab_keydocuments Crash course film studies: https://www.youtube.com/results?search_query=crash+course+film+studies					