



Curriculum Overview 2025- 2026

English Department- KS5 Film Studies

Department	English
Head of Department	Gill Chazot
Department Members	Nick Smith and Naoimh Rogers
Accommodation and Resources	N10 and N11

Curriculum Intent	<p>The 2- year A level Film course offers a coherent and rigorous course of study which requires students to have an excellent knowledge of film demonstrating high levels of written and visual competencies.</p> <p>It enables students to develop knowledge and understanding of film form.</p> <p>Exploration, and analysis of film.</p> <p>The ways in which meanings and responses are generated through film.</p> <p>A contrasting, culturally diverse range of films from different national contexts</p> <p>Film as an aesthetic medium.</p> <p>The relationship between film and film technology over time.</p> <p>How films reflect the social, cultural and political contexts in which they are made.</p> <p>Coursework Element: At the end of year 12 there is a creative opportunity for students to apply their knowledge and understanding of film to filmmaking and screenwriting. They will create a genre-based extract either from a film or from a screenplay</p>



Curriculum Implementation

Key Stage 5:

What my child will learn in Year 12

Year 12	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Unit Title	Silent Film (Keaton) Film Form and Response Film Theory	Classical Hollywood (Vertigo) New Hollywood (Alien)	American Film Since 2005 (Captain Fantastic, Joker)	British Film Since 1945 Hollywood (Belfast) (Shaun of the Dead)	British Film Since 1945 (texts as T4) Revision for PPE Exam -T6	Coursework – Short Film Analysis Coursework preparation
Previous knowledge recalled	Understanding that art can be understood as a cultural and/or personal output. Prior understanding based on ‘casual’ viewing. Understanding of contextual analysis. Understanding of how to use a critical framework.	Textual Analysis Links to T1, Core study areas: Film Form Meaning and Response Context and Meaning (link to T1) The concept of “pure cinema” link from Term 1. The key elements of film form:	Textual Analysis Links to T1, T2. <u>Ideology</u> What ideologies are conveyed in the two texts above and are the ideologies presented challenging, or supporting dominant views and beliefs. How is this support or challenge presented through different areas of film form? Understanding directors have messages (overt or covert) in their	Textual analysis links to T1, T2, T3. Understanding the basic components of structure (linear vs non-linear – Freytag’s Pyramid). Links to prior knowledge in T1 and T2. Understanding directors have messages (overt or covert) in their films (inks to ideology in T1, T2, T2 T3) Textual Analysis Links to T1, T2 T3.	Understanding how to revise and prepare for an exam. Revision of all y12 texts. Revision of key terminology and theories in T1,T2, T3 and 4. Textual analysis links to T1, T2, T3 and T4 Understanding the basic components of structure (linear vs non-linear – Freytag’s Pyramid). Links to prior knowledge in	Understanding the industry standard Screenplay format. Textual analysis. Short films recommended by WJEC. Analysis. Understanding that some films can be more abstract while others are more straight forward. Understanding the industry standard Screenplay



		<p>cinematography, mise-en-scène, editing, sound and performance.</p> <p>Meaning and response: how film functions as both a medium of representation and as an aesthetic medium.</p> <p>The contexts of film: social, cultural, political, historical and institutional, including production.</p>	<p>films (links to ideology in T1, T2 and T3).</p>		<p>T1, T2, T3, T4.</p> <p>Understanding directors have messages (overt or covert) in their films links to ideology in T1, T2, T3, T4</p> <p>Textual Analysis</p> <p>Ideology from T1 and 2</p> <p>Narrative Theory from T1 and 2.</p>	<p>format.</p> <p>Understanding what type of short -film they wish to create</p> <p>Understand the idea of “genre tropes”.</p>
<p>New Knowledge</p>	<p>Core study areas: Film Form</p> <p>Meaning and Response</p> <p>Context and Meaning.</p> <p>Textual analysis</p>	<p>Industrial Context: the decline of small studio system to the establishment of dominant Hollywood Studio system – the rise of ‘star’ power and domination of Directors in Hollywood</p>	<p><u>Ideology</u></p> <p>What ideologies are conveyed by a film as well as those which inform it which may, for example, reveal that a film reinforces or challenges dominant</p>	<p>Understanding the link between spectatorship and narrative structure.</p> <p>Understanding how different</p>	<p>Textual analysis.</p> <p>Short films recommended by WJEC. Analysis.</p> <p>Understanding that some films can be more abstract while</p>	<p>Understanding how to make a final film proposal.</p> <p>Understanding WJEC requirements over format and layouts.</p> <p>Essay writing</p>



	<p>Understanding of contextual analysis.</p> <p>Understanding of how to use a critical framework.</p> <p>Core Theories</p> <p>Narrative Theory – Todorov, Propp, Levi Strauss</p> <p>Spectatorship</p> <p>Active or Passive</p> <p>‘types’ of readings</p> <p>Ideology</p> <p>Theories around film texts – supporting or challenging hegemony.</p>	<p>system - de Mille, Ford, Hitchcock.</p> <p>The end of dominance of Hollywood Studio system (70s and the rise of independent cinema (80s...))</p> <p>Understanding “Auteur Theory” and how it applies to the Vertigo.</p> <p>Understanding “Auteur Theory” and how it applies to Alien.</p> <p>Understanding the distinct approaches to Auteur Theory – such as those of Andrew Sarris and Francois Truffaut.</p> <p>An understanding of how technology affects change in film output (silent to “talkies”, monochrome to technicolour).</p>	<p>beliefs and attitudes within a society</p> <p><u>Spectatorship</u></p> <p>How the spectator has been conceived both as ‘passive’ and ‘active’ in the act of film viewing</p> <p>How the spectator is in dynamic interaction with film narrative and film features designed to generate response.</p> <p>The reasons for the uniformity or diversity of response by different spectators</p> <p>The impact of different viewing conditions on spectator response.</p> <p>The analysis of narrative, visual, musical, performance, genre and auteur cues in relation to spectator response.</p>	<p>spectators react to ideologies present within a film.</p>	<p>others are more straight-forward.</p> <p>Understanding what type of short film they wish to create</p> <p>Understand the idea of “genre tropes”.</p>	<p>using a variety of vocabulary.</p>
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		<p>Core study areas: Film Form</p> <p>Meaning and Response</p> <p>Context and Meaning.</p>	<p>The possibility of preferred, negotiated, oppositional and aberrant 'readings' of film.</p>			
Key Knowledge Assessment	<p>Film Form</p> <p>Meaning and Response</p> <p>Contexts</p>	<p>Auteur theory</p> <p>Narrative Theory.</p>	<p>Narrative Theory.</p> <p>Spectatorship Theory</p> <p>Theories around Ideology</p>	<p>Narrative Theory.</p> <p>Spectatorship Theory</p> <p>Theories around Ideology</p>	<p>Genre Tropes</p> <p>Applying understanding Film Form.</p> <p>Applying Narrative structure.</p> <p>Understanding what type of short- film they wish to create.</p>	



What my child will learn in Year 13

Year 13	1	2	3	4	5	6
Teacher A:						
Topic	Global Film: Roma	Experimental: Cleo From 5 to 7 Full Component 1 and Component 2 mock exams	Component 3 Coursework Revision of previous components	Component 3 Coursework Revision of previous components	Component 3 Coursework Revision of previous components	
Prior Knowledge	Understanding of Film Form and how the choices directors make create an 'aesthetic'. Understanding how representations of different groups create meaning in a film.	Detailed understanding of "Auteur Theory" – it's genesis in the French New Wave and how it applies to key directors. Understanding the distinct approaches to Auteur Theory – such as those of Andrew Sarris and Francois Truffaut.	Understanding of strong and weak areas based on mock results. Have a first draft and a good understanding.	Understanding of strong and weak areas based on mock results. Have a first draft and a good understanding.	Understanding of strong and weak areas based on mock results. Have a first draft and a good understanding.	



Core Knowledge (based on main assessment within unit)	Understanding how Cuarón presents women and ethnic minorities. Understanding how the minor film form aspects (Cinematography, Mise-en-scene, Editing, Sound, Performance) create meaning.	Detailed understanding of Vardas' filmography. Detailed understanding of Vardas' auteur status and signature style.	Understanding the Core Area and Specialist Subject Area covered for component 1 and 2 films. Understanding the industry standard Screenplay format.	Understanding the Core Area and Specialist Subject Area covered for component 1 and 2 films. Understanding the industry standard Screenplay format.	Understanding the Core Area and Specialist Subject Area covered for component 1 and 2 films. Understanding the industry standard Screenplay format.	
Future Learning Links	Textual analysis of the "grammar of a film" applies to all of the films.	Links to Component 1 Section A – Hitchcock.	Understanding how to revise and prepare for an exam.	Understanding how to revise and prepare for an exam.	Understanding how to revise and prepare for an exam.	

Links to literacy and numeracy	Essay writing using a variety of vocabulary.	Essay writing using a variety of vocabulary.	Essay writing using a variety of vocabulary.	Essay writing using a variety of vocabulary.	Essay writing using a variety of vocabulary.	Essay writing using a variety of vocabulary.
Extra-Curricular opportunities	Cinema trips and possible trip to UKC Film Department.					
Links to careers/aspirations	University pathways both academic and practical (film production). Industry opportunities – apprenticeships.					
Links to our Fulston FAMILY values	<p>Fortitude – Brand new content allows students to truly push themselves and overcome difficulties that this poses. The story of the texts also shows the students fortitude (e.g. Ripley in 'Alien')</p> <p>Ambition – Brand new content allows students to try new things and go above what they have done before. NEA offers opportunities for students to push themselves artistically.</p> <p>Mindful – Teaching films from around the world and from different experiences, cultures and socio-economic backgrounds allows students to consider the world around them more mindfully.</p> <p>Integrity – Within the texts, there are numerous examples of characters showing integrity, as well as the filmmakers, especially in documentaries dealing with very sensitive themes. Exemplifies to the students how to begin to approach these topics with integrity.</p> <p>Leadership – Within the texts, there are numerous examples of both effective and ineffective leadership that students must identify as a part of their understanding, showing them how to embody these qualities in their lives. When completing their NEA, students must take ownership of their projects and, if they make</p>					



a film, must lead others to successfully fulfil their vision.

Young Citizens – All of the mentioned above encompasses young citizenship. As a quickly developing art form, cinema is constantly evolving and dealing with a variety of topics. This allows students to improve their cultural capital, as well as making them aware of issues they may have never come across before, allowing them to develop as young citizens.

Extended Learning Opportunities for Key Stage 5

Students could consider using their interest and career aspirations to arrange relevant work experience opportunities in the media industry.