



	Autumn 1= 8 weeks								Autumn 2= 7 weeks						Spring 1=6 weeks						Spring 2= 5 weeks					Summer 1= 6 weeks						Summer 2= 7 weeks																
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Year 11	Production: non-exam assessment								Revision for Paper 1 internal exam				Production: non-exam assessment				Film history revision.		Review, relearn and retest: Paper one		Revision for Paper 2 internal exam				Production: non-exam assessment					Rolling programme of revision and exam skills																		
	Coursework completion and improvements Students will apply knowledge and understanding of film to a production and its accompanying evaluative analysis. Students will enhance their production skills to produce a screenplay extract from the teenage film genre. *MILESTONE 1* Knowledge check								US independent film <u>Juno</u> (Reitman, USA, 2007) Representation Specialist writing US mainstream film <u>Rebel Without a Cause</u> (Ray, USA, 1955) Narrative Context US mainstream film <u>Ferris Bueller’s Day Off</u> (Hughes, USA, 1986) Narrative Key elements of film form				Coursework completion and improvements Students will apply knowledge and understanding of film to a production and its accompanying evaluative analysis. Students will enhance their production skills to produce a screenplay extract from the teenage film genre. *INTERNAL EXAMS* NEA first draft deadline				The key developments in film history and technology from its inception in 1895 to the most recent developments in streaming technology		Students will use the Colmers RRR process to review their Paper one exam, identify what they need to relearn and how they will retest themselves.		Global English language film <u>District 9</u> (Blomkamp, South Africa, 2009) Narrative The contexts of film Contemporary UK film <u>Attack the Block</u> (Cornish, UK, 2012) Film style – the aesthetic qualities of film Global non-English language film <u>Wadjda</u> (Al-Mansour, Saudi Arabia, 2012) Representation of people and ideas The contexts of film				Coursework completion and improvements Students will apply knowledge and understanding of film to a production and its accompanying evaluative analysis. Students will enhance their production skills to produce a screenplay extract from the teenage film genre. *INTERNAL EXAMS/ WALKING TALKING EXAM* NEA FINAL DEADLINE																							
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Year 10	The Fundamentals of Film: how to read a film (Paper 2) <u>Attack the Block</u> (Cornish, UK, 2012) Key elements of film form (cinematography, mise-en-scène, editing and sound)								Global English language film (Paper 2) <u>District 9</u> (Blomkamp, South Africa, 2009) Narrative (structural element of film form) The contexts of film						Global non-English language film (Paper 2) <u>Wadjda</u> (Al-Mansour, Saudi Arabia, 2012) Representation of people and ideas The contexts of film Through the Saudi Arabian film <i>Wadjda</i> , students will learn about the social, political and historical						US mainstream film (Paper 1) <u>Rebel Without a Cause</u> (Ray, USA, 1955) Narrative (structural element of film form) The contexts of film					US mainstream film (Paper 1) During this unit, students will also explore where it all began: the					Film history (Paper 1) US mainstream film comparative study (Paper 1) <u>Ferris Bueller’s Day Off</u> (Hughes, USA, 1986) and <u>Rebel Without a</u>						US independent film (Paper 1) <u>Juno</u> (Reitman, USA, 2007) Representation of people and ideas						Production: non-exam assessment introduction Students will apply knowledge					

	Film style – the aesthetic qualities of film By the end of this unit, students will be equipped with specialist film terminology and begin the foundations of being able to read and to analyse the key elements of film form. Students will study the contemporary UK film <i>Attack the Block</i> for the aesthetic qualities of film as an art form: how the aspects of film form combine artistically. After having learnt specialist film terminology, students will be equipped to analyse key sequences in the film using this vocabulary. The unit will also introduce students to the conventions of the sci-fi genre. The film draws attention to the social problems of urban London through this genre and the impact that it has on young people. Students will explore how film can be used to make a critical comment on society. Students will also study the concept of auteurism (the director as an ‘author’ of the film) and reading the creative decisions made by them. It is also a good introduction to the film industry in Britain.	Students will study <i>District 9</i> with a focus on narrative: conventions, character, plot, themes and issues. Students will understand how films are structured by the filmmakers to have an impact on audiences. The application of narrative theory (Todorov and Propp) is a key aspect of the study of this film. Students will also study the social, historical and political context of this South African film and the allegory to Apartheid. The film is presented as a pseudo-documentary which allows students to explore issues of morality and ethics surrounding issues of inequality through learning about a real era in recent history. This unit will also build on students’ prior knowledge of the sci-fi genre exploring codes and conventions in more depth in this unit. *Milestone 1*	context of the first ever feature film from Saudi Arabia. Students will study the representation of people and places through the film and build on their prior knowledge of oppressed communities and the teen/ coming of age film genre. At the forefront of the study of this film is how a film’s context influences and impacts on its content. This unit also serves as an introduction to representation. <i>Wadjda</i> and <i>Juno</i> (studied later in the year) are both films featuring a strong female lead: this <i>still</i> isn’t commonplace in film. We will explore how the filmmakers craft the characters and stories to show how gender, age, ethnicity and place is represented to us through this medium.	Learners will develop their knowledge of US mainstream films by studying <i>Rebel Without a Cause</i>, a film from the 1950s: the first (and earlier) stage in Hollywood’s development that learners will study. This will continue to build on students’ knowledge of the teen film genre. *INTERNAL EXAMS*	key developments in film history and technology from its inception in 1895 to the most recent developments in streaming technology and track the journey of the teen film through history.	<u><i>Cause</i></u> (Ray, USA, 1955) Comparison of two US films Narrative (structural element of film form) Students will study <i>Ferris Bueller’s Day Off</i> and compare it to <i>Rebel Without a Cause</i>. The focus will be on the key developments of the genre of the teenage film. This unit will allow students to apply their knowledge and understanding of everything they have learnt this year: the key elements of film form, context, the teen genre, narrative and skills of analysis and evaluation to compare the films.	Specialist writing on film Students will develop and extend their knowledge and understanding of film through specialist writing on film based on the US indie film, <i>Juno</i>. We will also explore how a film made outside of the mainstream US industry allows filmmakers to explore more unconventional and perhaps controversial issues. In this case, <i>Juno</i> explores teen pregnancy through the lens of a strong female lead. Students will add to their understanding of how films represent people, places and ideas.	and understanding of film to a production and its accompanying evaluative analysis. Students will enhance their production skills to produce a screenplay extract from the teenage film genre. It’s an opportunity to be truly creative and to use industry standard conventions to explore screenwriting as a viable career option.
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