

Year 12 Topics

In year 12 we teach the following topics over the course of the year. Each topic draws on prior learning from previous years and builds on understanding from the KS3 programme of study. Each topic develops and deepens the Core knowledge that will underpin all areas of the curriculum at KS5 and onward into undergraduate courses.

Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
British film since 1995 (two-film study)	<p>We have chosen Sweet Sixteen and Fish Tank because both explore aspects of ‘growing up’ within social realistic narratives. Therefore, they allow students to fully explore how the core study areas create meaning. They also allow excellent opportunity for students to engage with how narrative constructs create meaning and how ideologies can be read within texts.</p>	<p>Core Areas</p> <p>Students need to acquire knowledge in the following areas of film form:</p> <ul style="list-style-type: none"> • Cinematography • Mise-en-scene • Editing • Sound • Performance <p>Within the above they must acquire knowledge of how film form creates meaning.</p> <p>Students also need to acquire knowledge of evaluation, and learn an ability to apply knowledge of film form critically to the texts chosen.</p> <p>They will also acquire knowledge in how Film Aesthetics creates meaning. They will study film as an art form and learn to appreciate a film’s beauty and artistic merit.</p> <p>It is also important for students to apply this knowledge to how under-represented</p>	<p>Core Areas</p> <p>Cinematography: extreme long shot, establishing shot, long shot, medium-long shot, mid-shot, two-shot, foreground, background, medium close-up, close-up, extreme close-up, depth of field, aerial shot, overhead shot, eye-level shot, over-the-shoulder shot, high-angle shot, low-angle shot, objective, subjective, point of view shot, viewpoint, fixed axis, pan, whip pan, tilt, shifting axis, dolly shot, tracking shot, zoom, crane shot, hand-held, lighting, key light, fill light, back light, chiaroscuro lighting, allusion, direction, front lighting, side lighting, back lighting, under lighting, top lighting, intensity, quality, colour, post-production, grading, black and white, composition, the rule of thirds, balance, symmetry, compositional lines, physical forms, abstract forms, inverted triangle.</p>	<p>AO1: Demonstration of knowledge.</p> <p>AO2: a) Application / explanation of knowledge to analyse films</p> <p>Oracy through classroom based discussion.</p> <p>Creativity – applying knowledge to own production.</p> <p>Independence – home learning tasks and production.</p>

		<p>groups are represented in terms of equality or the wider social issues. When looking at representation, students will focus on: gender, age and ethnicity.</p> <p>Students will also garner knowledge of the contexts of film. This includes: social, historical, technological, institutional and political context.</p> <p>Specialist Area: Narrative This is where students acquire and apply knowledge of the ideas behind films. They will enhance their understanding of the world in terms of competing, values, attitudes and beliefs by studying and evaluation:</p> <ul style="list-style-type: none"> • Critical approaches • Genre • Ideology 	<p>Mise-en-scene: on screen, off screen, colour, setting, props, costume props, aesthetic, make-up, hair, staging, movement, use of off screen-space, positioning, meaning, relationship, narrative, fourth wall.</p> <p>Editing: Continuity editing, shot/reverse shot, establishing shot, eye line match, 180 degree rule, 30 degree rule, jump-cut, cross-cutting, match on action, shot transitions, cut, fade, dissolve, wipe, match-cut, match dissolve, jump-cut, freeze-frame, time and space, near chronological order, discontinuity of narrative, flashbacks, flash-forwards, dreams and fantasies, perspective, enlarged, reduced, edit, colour palette, scene, sequence, shot, frames, non-linear editing, frantic zoo, quick-cuts, Montage, Kuleshov effect, Sergei Eisenstein, city symphonies, continuous take.</p> <p>Sound: Diegetic, non-diegetic, vocal, ambient, composer, music supervisor, sound recording, Foley, additional dialogue recording artists (ADR), pleonastic sound, additional dialogue recording (ADR), narration, breaking the fourth wall, unseen narrative voice, psychological /</p>	
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			<p>emotional response, continuity, background music, found music, genre, in-jokes, parallel and contrapuntal sound, leitmotifs, anti-realist, realist, synchronous, asynchronous.</p> <p>Performance: communication, audience response, performers, visual and aural aesthetic, figure, expression, movement, body codes, non-verbal, verbal, direct bodily context, proximity (or proxemics), orientation, appearance, head movements, facial expressions, eye movement / contact, body posture / body language, gestures (kinesics), aspects of speech (paralinguistic codes), pitch, stress, tone, accent, pausing, verbal communication, pace or tempo, fast-paced, accents, performance style, realist, classical, formalist, aesthetic, improvisation, method acting.</p> <p>Representation: selection, organisation, focus, stereotypes, conveyed, power dynamics, protagonist, under-representation, inequality, binary opposition, age, gender, male-gaze, Laura Mulvey, auteur, class, ethnicity, Bechdel Test, conflict, exploration, social groups,</p>	
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			<p>socio-economic status, leitmotif, Spike Lee, rites of passage, passive, autonomy.</p> <p>Aesthetics: cinematography, lighting, composition, mise-en-scene , framing, sequences, editing, sound, conflict, spectacle, narrative-resolution, auteur, ideology, artistic influences, Douglas Sirk, Leiter etc.</p> <p>Context: social, dominant attitudes and belief, representations, messages, values, censorship, broader contexts (social / historical / cultural / political / current), institutional context (production / finance / technology), norms, visibility, European New Wave, Hollywood cinema, social-realist, ideology, Film Noir, Broken Britain, Thatcherism etc.</p> <p><u>Specialist Area: Narrative</u></p> <p>As above and: social / national identity, dominant beliefs, challenge, reinforce, critical evaluation, align, family issues, social class, employment, youth and urban culture, impact of social issues e.g. alcoholism, Broken Britain, unemployment, family life,</p>	
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			exploitation, role-models, isolation, childhood, nature / freedom, lense, ideology, British New Wave, Social Realism, Ken Loach, Mike Leigh, Andrea Arnold, realism, 'kitchen sink dramas', narrative device, perspective, resolution, opening, climax etc.	
Global Film (two-film study) European film / Outside Europe	<p>We have chosen Pan's Labyrinth and City of God because they further extend the range of diversity of narrative film. Each film represents a distinct geographical, social, cultural world and a particular expressive use of film form.</p> <p>Pan's Labyrinth offers the opportunity to explore a film</p>	<p>Core Areas</p> <p>Students need to acquire knowledge in the following areas of film form:</p> <ul style="list-style-type: none"> • Cinematography • Mise-en-scene • Editing • Sound • Performance <p>Within the above they must acquire knowledge of how film form creates meaning.</p> <p>Students also need to acquire knowledge of evaluation, and learn an ability to apply knowledge of film form critically to the texts chosen.</p> <p>They will also acquire knowledge in how Film Aesthetics creates meaning. They will study film as an art form and learn to</p>	<p>Core Areas</p> <p>Cinematography: extreme long shot, establishing shot, long shot, medium-long shot, mid-shot, two-shot, foreground, background, medium close-up, close-up, extreme close-up, depth of field, aerial shot, overhead shot, eye-level shot, over-the-shoulder shot, high-angle shot, low-angle shot, objective, subjective, point of view shot, viewpoint, fixed axis, pan, whip pan, tilt, shifting axis, dolly shot, tracking shot, zoom, crane shot, hand-held, lighting, key light, fill light, back light, chiaroscuro lighting, allusion, direction, front lighting, side lighting, back lighting, under lighting, top lighting, intensity, quality, colour, post-production, grading, black and white, composition, the rule of thirds, balance, symmetry, compositional</p>	<p>AO1: Demonstration of knowledge.</p> <p>AO2: a) Application / explanation of knowledge to analyse films</p> <p>Oracy through classroom based discussion.</p> <p>Creativity – applying knowledge to own production.</p> <p>Independence – home learning tasks and production.</p>

	<p>with a distinct European context and theme. It reflects its director and its country of origin (Del Toro / Spain). It mixes elements of surrealism and fantasy in its narrative of civil war.</p> <p>City of God offers the opportunity to study film from another key cinematic territory (Meireilles/ Brazil). It represents a distinctive film set in the favelas of Rio de Janeiro and contrasts the lives of different young people growing up in a very violent environment.</p>	<p>appreciate a film's beauty and artistic merit.</p> <p>It is also important for students to apply this knowledge to how under-represented groups are represented in terms of equality or the wider social issues. When looking at representation, students will focus on: gender, age and ethnicity.</p> <p>Students will also garner knowledge of the contexts of film. This includes: social, historical, technological, institutional and political context.</p>	<p>lines, physical forms, abstract forms, inverted triangle, film as spectacle.</p> <p>Mise-en-scene: on screen, off screen, colour, setting, props, costume props, aesthetic, make-up, hair, staging, movement, use of off screen-space, positioning, meaning, relationship, narrative, fourth wall.</p> <p>Editing: Continuity editing, shot/reverse shot, establishing shot, eye line match, 180 degree rule, 30 degree rule, jump-cut, cross-cutting, match on action, shot transitions, cut, fade, dissolve, wipe, match-cut, match dissolve, jump-cut, freeze-frame, time and space, near chronological order, discontinuity of narrative, flashbacks, flash-forwards, dreams and fantasies, perspective, enlarged, reduced, edit, colour palette, scene, sequence, shot, frames, non-linear editing, frantic zoo, quick-cuts, Montage, Kuleshov effect, Sergei Eisenstein, city symphonies, continuous take.</p> <p>Sound: Diegetic, non-diegetic, vocal, ambient, composer, music supervisor, sound recording, Foley, additional dialogue recording artists (ADR), pleonastic sound, additional</p>	
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			<p>dialogue recording (ADR), narration, breaking the fourth wall, unseen narrative voice, psychological / emotional response, continuity, background music, found music, genre, in-jokes, parallel and contrapuntal sound, leitmotifs, anti-realist, realist, synchronous, asynchronous.</p> <p>Performance: communication, audience response, performers, visual and aural aesthetic, figure, expression, movement, body codes, non-verbal, verbal, direct bodily context, proximity (or proxemics), orientation, appearance, head movements, facial expressions, eye movement / contact, body posture / body language, gestures (kinesics), aspects of speech (paralinguistic codes), pitch, stress, tone, accent, pausing, verbal communication, pace or tempo, fast-paced, accents, performance style, realist, classical, formalist, aesthetic, improvisation, method acting.</p> <p>Representation: selection, organisation, focus, stereotypes, conveyed, power dynamics, protagonist, under-representation, inequality, binary opposition, age,</p>	
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			<p>gender, male-gaze, Laura Mulvey, auteur, class, ethnicity, Bechdel Test, conflict, exploration, social groups, socio-economic status, leitmotif, Spike Lee, rites of passage, passive, autonomy, Peking Opera, wuxia.</p> <p>Aesthetics: cinematography, lighting, composition, mise-en-scene , framing, sequences, editing, sound, conflict, spectacle, narrative-resolution, auteur, ideology, artistic influences, motif, Wuxia pian.</p> <p>Context: social, dominant attitudes and belief, representations, messages, values, censorship, broader contexts (social / historical / cultural / political / current), institutional context (production / finance / technology), norms, visibility, cultural revolution, Beijing Film Academy, 5th Generation, cultural revolution, Mao, CGI, digital effects, acrobatics, fantasy.</p>	

Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
<p>Hollywood 1930-1990 (comparative study)</p>	<p>The comparative study requires the exploration of one film from the Classical Hollywood period and one from what is generally referred to as New Hollywood. <i>Vertigo</i>, is now considered by many to be Alfred Hitchcock's most compelling and beautiful film, and therefore a good introduction for students into both Classic Hollywood and an <i>Auteur</i> Director. <i>Blade Runner</i> is a bleak and dystopian neo noir fable that will encourage student analysis</p>	<p>Core Areas Students need to acquire knowledge in the following areas of film form:</p> <ul style="list-style-type: none"> • Cinematography • Mise-en-scene • Editing • Sound • Performance <p>Within the above they must acquire knowledge of how film form creates meaning.</p> <p>Students also need to acquire knowledge of evaluation, and learn an ability to apply knowledge of film form critically to the texts chosen.</p> <p>They will also acquire knowledge in how Film Aesthetics creates meaning. They will study film as an art form and learn to appreciate a film's beauty and artistic merit.</p> <p>It is also important for students to apply this knowledge to how under-represented groups are represented in terms of equality or the wider social issues. When looking at representation, students will focus on: gender, age and ethnicity.</p>	<p>Core Areas Cinematography: extreme long shot, establishing shot, long shot, medium-long shot, mid-shot, two-shot, foreground, background, medium close-up, close-up, extreme close-up, depth of field, aerial shot, overhead shot, eye-level shot, over-the-shoulder shot, high-angle shot, low-angle shot, objective, subjective, point of view shot, viewpoint, fixed axis, pan, whip pan, tilt, shifting axis, dolly shot, tracking shot, 'Vertigo shot,' zoom, crane shot, hand-held, lighting, key light, fill light, back light, chiaroscuro lighting, allusion, direction, front lighting, side lighting, back lighting, under lighting, top lighting, intensity, quality, colour, post-production, grading, black and white, composition, the rule of thirds, balance, symmetry, compositional lines, physical forms, abstract forms, inverted triangle.</p>	<p>AO1: Demonstration of knowledge. AO2: a) Application / explanation of knowledge to analyse films</p> <p>Oracy through classroom based discussion.</p> <p>Creativity – applying knowledge to own production.</p> <p>Independence – home learning tasks and production.</p>

	<p>of the conventions of film noir and science fiction. The film presents a horrific version of the future and ideas about the death of humanity. We will encourage students to consider the film's exploration of mortality, memory and identity.</p>	<p>Students will also garner knowledge of the contexts of film. This includes: social, historical, technological, institutional and political context.</p> <p>Specialist Area: <i>Auteur</i></p> <p>This is where students acquire and apply knowledge of the ideas behind films. They will enhance their understanding of the world in terms of competing, values, attitudes and beliefs by studying and evaluation:</p> <ul style="list-style-type: none"> • Critical approaches • Genre • Ideology <p>The idea of the auteur places filmmakers within the context of the Hollywood film institution in which they worked.</p> <ul style="list-style-type: none"> • Learners will consider: to what extent it is possible to identify the distinctive contribution of creative individuals, most often directors, within a large industrial production process • how far it is appropriate to talk about these individuals as auteurs • how far it is more appropriate to consider filmmaking as a collaborative process. 	<p>Mise-en-scene: on screen, off screen, colour, setting, props, costume props, aesthetic, make-up, hair, staging, movement, use of off screen-space, positioning, meaning, relationship, narrative, fourth wall.</p> <p>Editing: Continuity editing, shot/reverse shot, establishing shot, eye line match, 180 degree rule, 30 degree rule, jump-cut, cross-cutting, match on action, shot transitions, cut, fade, dissolve, wipe, match-cut, match dissolve, jump-cut, freeze-frame, time and space, near chronological order, discontinuity of narrative, flashbacks, flash-forwards, dreams and fantasies, perspective, enlarged, reduced, edit, colour palette, scene, sequence, shot, frames, non-linear editing, frantic zoo, quick-cuts, Montage, Kuleshov effect, Sergei Eisenstein, city symphonies, continuous take.</p>	
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			<p>Sound: Diegetic, non-diegetic, vocal, ambient, composer, music supervisor, sound recording, Foley, additional dialogue recording artists (ADR), pleonastic sound, additional dialogue recording (ADR), narration, breaking the fourth wall, unseen narrative voice, psychological / emotional response, continuity, background music, found music, genre, in-jokes, parallel and contrapuntal sound, leitmotifs, anti-realist, realist, synchronous, asynchronous.</p> <p>Performance: communication, audience response, performers, visual and aural aesthetic, figure, expression, movement, body codes, non-verbal, verbal, direct bodily context, proximity (or proxemics), orientation, appearance, head movements, facial expressions, eye movement / contact, body posture / body language, gestures (kinesics), aspects of speech</p>	
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			<p>(paralinguistic codes), pitch, stress, tone, accent, pausing, verbal communication, pace or tempo, fast-paced, accents, performance style, realist, classical, formalist, aesthetic, improvisation, method acting.</p> <p>Representation: selection, organisation, focus, stereotypes, conveyed, power dynamics, protagonist, under-representation, inequality, binary opposition, age, gender, male-gaze, Laura Mulvey, auteur, class, ethnicity, Bechdel Test, conflict, exploration, social groups, socio-economic status, leitmotif, rites of passage, passive, autonomy.</p> <p>Aesthetics: cinematography, lighting, composition, mise-en-scene, framing, sequences, editing, sound, conflict, spectacle, narrative-resolution, auteur, ideology, artistic influences, Douglas Sirk, Leiter etc.</p>	
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			<p>Context: social, dominant attitudes and belief, representations, messages, values, censorship, broader contexts (social / historical / cultural / political / current), institutional context (production / finance / technology), norms, visibility, European New Wave, Hollywood cinema, ideology, Film Noir</p> <p>Specialist Area: Auteur As above and: signature, auteur theory, authorship, collaboration, visual style, cold-war paranoia, crisis of masculinity, misogyny, colour codes, Freud, dystopia, humanity, identity.</p>	
<p>American film since 2005 (two-film study)</p>	<p><i>Carol</i> revisits the classic Hollywood melodrama of the 1950s while dramatizing a story of the love between women. It encourages students to</p>	<p>Core Areas Students need to acquire knowledge in the following areas of film form:</p> <ul style="list-style-type: none"> • Cinematography • Mise-en-scene • Editing • Sound • Performance 	<p>Core Areas Cinematography: extreme long shot, establishing shot, long shot, medium-long shot, mid-shot, two-shot, foreground, background, medium close-up, close-up, extreme close-up, depth of field, aerial shot, overhead shot, eye-level shot, over-the-shoulder shot, high-angle shot, low-</p>	<p>AO1: Demonstration of knowledge. AO2: a) Application / explanation of knowledge to analyse films</p> <p>Oracy through classroom based discussion.</p>

	<p>consider ideas around genre and also look closely at contextual issues, as well as spectatorship. Winter's Bone, is a film with a young female protagonist and a female director. It presents a working class, rural community and is an excellent text for students to consider a variety of issues around representation, notably gender and class.</p>	<p>Within the above they must acquire knowledge of how film form creates meaning.</p> <p>Students also need to acquire knowledge of evaluation, and learn an ability to apply knowledge of film form critically to the texts chosen.</p> <p>They will also acquire knowledge in how Film Aesthetics creates meaning. They will study film as an art form and learn to appreciate a film's beauty and artistic merit.</p> <p>It is also important for students to apply this knowledge to how under-represented groups are represented in terms of equality or the wider social issues. When looking at representation, students will focus on: gender, age and ethnicity.</p> <p>Students will also garner knowledge of the contexts of film. This includes: social, historical, technological, institutional and political context the core study areas.</p> <p>Specialist Area: Spectatorship This is where students acquire and apply knowledge of the ideas behind films. They will enhance their</p>	<p>angle shot, objective, subjective, point of view shot, viewpoint, fixed axis, pan, whip pan, tilt, shifting axis, dolly shot, tracking shot, 'Vertigo shot,' zoom, crane shot, hand-held, lighting, key light, fill light, back light, chiaroscuro lighting, allusion, direction, front lighting, side lighting, back lighting, under lighting, top lighting, intensity, quality, colour, post-production, grading, black and white, composition, the rule of thirds, balance, symmetry, compositional lines, physical forms, abstract forms, inverted triangle.</p> <p>Mise-en-scene: on screen, off screen, colour, setting, props, costume props, aesthetic, make-up, hair, staging, movement, use of off screen-space, positioning, meaning, relationship, narrative, fourth wall.</p> <p>Editing: Continuity editing, shot/reverse shot, establishing shot, eye line match, 180 degree rule, 30 degree rule, jump-cut, cross-cutting, match on action, shot transitions, cut, fade, dissolve, wipe, match-cut, match dissolve, jump-cut, freeze-frame, time and space, near chronological order, discontinuity of narrative, flashbacks, flash-forwards,</p>	<p>Creativity – applying knowledge to own production.</p> <p>Independence – home learning tasks and production.</p>
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		<p>understanding of the world in terms of competing, values, attitudes and beliefs by studying and evaluation:</p> <ul style="list-style-type: none"> • Critical approaches • Genre • Ideology <p>These films ask the students to discuss ideas around spectatorship. They will analyse how the films encourage the audience to be engaged and active in interpreting the narratives.</p>	<p>dreams and fantasies, perspective, enlarged, reduced, edit, colour palette, scene, sequence, shot, frames, non-linear editing, frantic zoo, quick-cuts, Montage, Kuleshov effect, Sergei Eisenstein, city symphonies, continuous take.</p> <p>Sound: Diegetic, non-diegetic, vocal, ambient, composer, music supervisor, sound recording, Foley, additional dialogue recording artists (ADR), pleonastic sound, additional dialogue recording (ADR), narration, breaking the fourth wall, unseen narrative voice, psychological / emotional response, continuity, background music, found music, genre, in-jokes, parallel and contrapuntal sound, leitmotifs, anti-realist, realist, synchronous, asynchronous.</p> <p>Performance: communication, audience response, performers, visual and aural aesthetic, figure, expression, movement, body codes, non-verbal, verbal, direct bodily context, proximity (or proxemics), orientation, appearance, head movements, facial expressions, eye movement / contact, body posture / body language, gestures (kinesics),</p>	
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			<p>aspects of speech (paralinguistic codes), pitch, stress, tone, accent, pausing, verbal communication, pace or tempo, fast-paced, accents, performance style, realist, classical, formalist, aesthetic, improvisation, method acting.</p> <p>Representation: selection, organisation, focus, stereotypes, conveyed, power dynamics, protagonist, under-representation, inequality, binary opposition, age, gender, male-gaze, Laura Mulvey, auteur, class, ethnicity, Bechdel Test, conflict, exploration, social groups, socio-economic status, leitmotif, rites of passage, passive, autonomy.</p> <p>Aesthetics: cinematography, lighting, composition, mise-en-scene, framing, sequences, editing, sound, conflict, spectacle, narrative-resolution, auteur, ideology, artistic influences, Douglas Sirk, Leiter etc.</p> <p>Context: social, dominant attitudes and belief, representations, messages, values, censorship, broader contexts (social / historical / cultural / political / current), institutional context (production / finance / technology), norms,</p>	
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			visibility, Hollywood cinema, ideology, invisibility / visibility, lesbian, queer, liberation movement, homosexual rights, same sex marriage, McCarthy, witch-hunt, communism, social taboos etc. Specialist Area: Spectatorship As above and: Mulvey, viewer response, active and passive, visual style, visual codes, sound design, misogyny, colour codes, Specialist area: ideology Queer, LGBTQ+, lesbian, feminism, marginalisation	
Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
Getting Creative: Production Prep	Production is a crucial and synoptic part of the specification, giving learners the opportunity to put into practice the filmmaking ideas they develop through their course of study. Through the production of a	Students need to acquire in knowledge in three key areas for this topic. The key word here is 'apply'. They will need to learn how to apply their knowledge of: <ul style="list-style-type: none"> • The structural elements of filmmaking / screen writing • The key elements of filmmaking / screenwriting <p>This is where students will be able to learn about the art of screen writing in particular, by following (and then sometimes breaking), a strict set of conventions. They will learn how short</p>	Screenwriting, evaluative analysis, narrative twist, enigma, conflict, character development, shorts, key elements of film form (cinematography, lighting, mise-en-scene, editing, sound and performance), meaning and response (representation, aesthetics), contexts of film (social, cultural, political, historical, institutional), spectatorship, narrative, ideology, auteur, critical debates, filmmaker's theories, narrative structure, three act structure, plot, story, linear, non-	AO3: Apply key knowledge of elements of film to the production of a film or screenplay. AO2: Apply knowledge and understanding of elements of film to analyse and evaluate own work in relation to other professionally produced work. Students will develop their writing practice through a

	<p>short film or screenplay students can experiment with the creation of film as an art form. In order to do this they will study a wide selection of short films / screenplays, from which they must draw inspiration, and then comment on in the evaluation of their final production. In this way, learners become reflective film-making practitioners in their own right.</p>	<p>films are constructed and be able to apply this to their own artistic practice.</p> <p>Finally, students will learn the most challenging aspect of this course: knowledge of themselves as screenwriters / filmmakers. They will need to reflect on their process, consider a wide range of filmic influences, and evaluate how they have created meaning for audiences: all by comparing their work to the work of others. This way they will demonstrate knowledge of themselves as artistic practitioners.</p>	<p>linear, flashbacks, flash-forwards, episodic, circular, plot points, storyline, framing, stop-motion animation, French New Wave, genre conventions, courier, format, master scene script, slugline, INT, EXT, scene/action descriptor, psychological detail, exposition, dialogue, photographic storyboard, setting, shot types e.g. close-up etc, CUT, DISSOLVE TO, diegetic, non-diegetic, meaningful locations, narrative features, dramatic qualities, spectators, professionally-produced screenplays.</p>	<p>variety of writing exercises built to increase in complexity.</p> <p>The will also need to develop their skill in editing. Screenwriting is editing and therefore students will complete a series of drafts, each time reflecting on how to improve, until they reach a final draft for hand in.</p> <p>There will be opportunities to visit Sunderland University, and speak with filmmakers and scriptwriters.</p>
<p>Film movements - Silent cinema: Sunrise (Murnau, US, 1927)</p>	<p>The films selected for study in this section represent major stylistic movements in silent Cinema which are essential for</p>	<p>Core Areas Students need to acquire knowledge in the following areas of film form:</p> <ul style="list-style-type: none"> • Cinematography • Mise-en-scene • Editing • Sound • Performance 	<p>Core Areas Cinematography: extreme long shot, establishing shot, long shot, medium-long shot, mid-shot, two-shot, foreground, background, medium close-up, close-up, extreme close-up, depth of field, aerial shot, overhead shot, eye-level shot, over-the-shoulder shot, high-angle shot, low-</p>	<p>AO1: Demonstration of knowledge. AO2: a) Application / explanation of knowledge to analyse films</p> <p>Oracy through classroom based discussion.</p>

	<p>students' understanding of Film as a source of study.</p> <p>The silent period saw filmmakers working to develop film narrative and film form and to communicate ever more effectively through purely visual means.</p> <p>Students will look in particular at two key film movements: German Expressionism and Soviet Montage. The students will analyse <i>Sunrise</i>, made by the most celebrated of German Expressionist directors, F.W.Murnau.</p>	<p>Within the above they must acquire knowledge of how film form creates meaning.</p> <p>Students also need to acquire knowledge of evaluation, and learn an ability to apply knowledge of film form critically to the texts chosen.</p> <p>They will also acquire knowledge in how Film Aesthetics creates meaning. They will study film as an art form and learn to appreciate a film's beauty and artistic merit.</p> <p>It is also important for students to apply this knowledge to how under-represented groups are represented in terms of equality or the wider social issues. When looking at representation, students will focus on: gender, age and ethnicity.</p> <p>Students will also garner knowledge of the contexts of film. This includes: social, historical, technological, institutional and political context the core study areas.</p> <p>Specialist Area: Spectatorship This is where students acquire and apply knowledge of the ideas behind films. They will enhance their understanding of the world in terms</p>	<p>angle shot, objective, subjective, point of view shot, viewpoint, fixed axis, pan, whip pan, tilt, shifting axis, dolly shot, tracking shot, 'Vertigo shot,' zoom, crane shot, hand-held, lighting, key light, fill light, back light, chiaroscuro lighting, allusion, direction, front lighting, side lighting, back lighting, under lighting, top lighting, intensity, quality, colour, post-production, grading, black and white, composition, the rule of thirds, balance, symmetry, compositional lines, physical forms, abstract forms, inverted triangle.</p> <p>Mise-en-scene: on screen, off screen, colour, setting, props, costume props, aesthetic, make-up, hair, staging, movement, use of off screen-space, positioning, meaning, relationship, narrative, fourth wall.</p> <p>Editing: Continuity editing, shot/reverse shot, establishing shot, eye line match, 180 degree rule, 30 degree rule, jump-cut, cross-cutting, match on action, shot transitions, cut, fade, dissolve, wipe, match-cut, match dissolve, jump-cut, freeze-frame, time and space, near chronological order, discontinuity of narrative, flashbacks, flash-forwards,</p>	<p>Creativity – applying knowledge to own production.</p> <p>Independence – home learning tasks and production.</p>
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		<p>of competing, values, attitudes and beliefs by studying and evaluation:</p> <ul style="list-style-type: none"> • Critical approaches • Genre • Ideology <p>These films ask the students to discuss ideas around spectatorship. They will analyse how the films encourage the audience to be engaged and active in interpreting the narratives.</p> <p>Learners are required to study the following two debates in relation to the following: Debate: The realist and the expressive. In the 1940s, the French film critic André Bazin set in motion a major debate when he argued that both German Expressionist and Soviet Montage filmmaking went against what he saw as the 'realist' calling of cinema. This opposition between the realist and the expressive has informed thinking about film from the beginnings of cinema when the documentary realism of the Lumière Brothers was set in opposition to the fantasy films of Méliès.</p>	<p>dreams and fantasies, perspective, enlarged, reduced, edit, colour palette, scene, sequence, shot, frames, non-linear editing, frantic zoo, quick-cuts, Montage, Kuleshov effect, Sergei Eisenstein, city symphonies, continuous take.</p> <p>Sound: Diegetic, non-diegetic, synchronised musical score.</p> <p>Performance: communication, audience response, performers, visual and aural aesthetic, figure, expression, movement, body codes, non-verbal, verbal, direct bodily context, proximity (or proxemics), orientation, appearance, head movements, facial expressions, eye movement / contact, body posture / body language, gestures (kinesics), aspects of speech (paralinguistic codes), pitch, stress, tone, accent, pausing, verbal communication, pace or tempo, fast-paced, accents, performance style, realist, classical, formalist, aesthetic, improvisation, method acting.</p> <p>Representation: selection, organisation, focus, stereotypes, conveyed, power dynamics, protagonist, under-representation,</p>	
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			<p>inequality, binary opposition, age, gender, male-gaze, , auteur, class, ethnicity, , conflict, exploration, social groups, socio-economic status, leitmotif, rites of passage, passive, autonomy.</p> <p>Aesthetics: cinematography, lighting, composition, mise-en-scene , framing, sequences, editing, sound, conflict, spectacle, narrative-resolution, auteur, ideology, artistic influences, etc.</p> <p>Context: social, dominant attitudes and belief, representations, messages, values, censorship, broader contexts (social / historical / cultural / political / current), institutional context (production / finance / technology), norms, visibility, European New Wave, Hollywood cinema, ideology, Film Noir,</p> <p>Specialist Area: Critical Debates As above and: signature, auteur theory, authorship, collaboration, real and expressive, Melies, Lumiere Brothers, Bazin, Kammerspielfilm, binary opposition</p>	
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