

Year 13 Topics

In year 13 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
Production	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 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	<p>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:</p> <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 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</p>	<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-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,</p>	<p>AO3: Apply key knowledge of elements of film to the production of a film or screenplay.</p> <p>AO2: Apply knowledge and understanding of elements of film to analyse and evaluate own work in relation to other professionally produced work.</p> <p>Students will develop their writing practice through a 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>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>knowledge of themselves as artistic practitioners.</p>	<p>narrative features, dramatic qualities, spectators, professionally-produced screenplays.</p>	<p>There will be opportunities to visit Sunderland University, and speak with filmmakers and scriptwriters.</p>
<p>Documentary film: <i>Stories We Tell</i> (Polley, Canada, 2012)</p>	<p>The documentary film in its contemporary form has become a much more significant and popular form, especially since the advent of Netflix. Students will analyse the utilisation cinematic techniques in ever more creative ways to tell 'factual' stories while also considering the divide between</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</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</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>fact and fiction. Students will find <i>Stories We Tell</i> an engaging investigation by Polley into her family, seeking the identity of her genetic father. Students will examine how this film is innovative with a self-reflexive approach to filmmaking.</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 the core study areas.</p> <p>Specialist Area: Critical Debates and Filmmakers' theories</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 documentary film will be explored by students in relation to key filmmakers from the genre. The documentary film studied may either directly embody aspects of these theories or work in a</p>	<p>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, 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,</p>	
--	---	---	---	--

		<p>way that strongly challenges these theories. In either case, the theories will provide a means of exploring different approaches to documentary film and filmmaking.</p> <p>Students need to understand how documentary films make the division between fact and fiction ambiguous and exploit digital technology. Learners will explore the debates about the impact of digital technology on film and filmmaking including understanding and applying ideas and theories from key documentary filmmakers.</p>	<p>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 (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,</p>	
--	--	--	--	--

			<p>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, visibility, European New Wave, Hollywood cinema, ideology, Film Noir,</p> <p>Specialist Area: Critical Debates and Filmmakers' theories</p> <p>As above and: signature, auteur theory, authorship, collaboration, visual style, identity.</p> <p>digital technology, pre-digital times, high concept Hollywood filmmaking' lower budget, experimental work,</p>	
--	--	--	---	--

			<p>the significance of digital technology in film, the degree of the impact the digital has had on film since the 1990s,</p> <p><i>Nick Broomfield</i> -a participatory, performative mode of documentary filmmaking; Broomfield is an investigative documentarist with a distinctive interview technique which he uses to expose people's real views.</p> <p><i>Michael Moore</i> Moore- is a very visible presence in his documentaries, which can thus be described as participatory and performative. His work is highly committed – overtly polemical in taking up a clear point of view, what might be called agit-prop documentary. Part of Moore’s approach is to use humour, sometimes to lampoon the subject of his work and sometimes to recognise that documentaries need to entertain and hold an audience.</p>	
--	--	--	--	--

Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
Experimental Film (1960 – 2000)	<p>Alternatives to mainstream narrative film have been present through cinema history. The epitome of postmodern film is arguably Pulp Fiction. Pulp Fiction plays with narrative and other cinematic conventions in boldly experimental ways while remaining entirely accessible.</p>	<p><u>Core Areas</u></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><u>Core Areas</u></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, film as spectacle.</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>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><u>Specialist Areas: Narrative / Auteur</u></p> <p>As well as acquiring knowledge in Tarantino's auteur signature, students will also use their knowledge of narrative construction and how Pulp Fiction experiments with the codes and conventions audiences normally expect from films.</p> <p>They will largely focus on postmodernism of the 1990s. They will then apply the knowledge of this critical theory, which became prominent in the 1970s to a reading of the text. With this in mind they will acquire knowledge of the following postmodern traits:</p> <ul style="list-style-type: none"> • Intertextuality • Self-referential • Randomness • Artifice of style over substance 	<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</p>	
--	--	--	--	--

		<ul style="list-style-type: none"> • Playfulness or surface over substance • Fragmentation of time and space and personal identity • Copying, pastiche or homage • Irony 	<p>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, gender, male-gaze, Laura Mulvey, auteur, class, ethnicity, Bechdel Test,</p>	
--	--	--	--	--

			<p>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> <p><u>Specialist Areas: Narrative / Auteur</u></p> <p>Postmodernism, intertextuality, self-referential, randomness, artifice of style over substance, playfulness or surface over substance, fragmentation of time and space and personal identity, copying, pastiche or homage, irony,</p>	
--	--	--	--	--

--	--	--	--	--

