**Subject Year Curriculum Overview**

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|  | **Autumn** | | | **Spring** | | **Summer** | |
|  | **Learning Cycle 1** | **Learning Cycle 2** | **Learning Cycle 3** | **Learning Cycle 4** | **Learning Cycle 5** | **Learning Cycle 6** | **Learning Cycle 7** |
| **Topic** | American film since 2005 (two-film study) | Hollywood 1930-1990 (comparative study) | British film since 1995 – Two Film Study | Review learning cycles 1-3. Short films to guide NEA. | NEA productions | | |
| **Critical Prior Knowledge** | N/A | Elements of film form | Elements of Film Form. | Elements of Film Form. | Elements of Film Form and Short Film Form. | | |
| **Overall Intent**  **(Big ideas and key concepts)** | How to read a film using elements of film form. Meaning and form. | Understanding two diverse periods in Hollywood | Understanding ideology of film. Understanding the narrative of film. | Consolidate knowledge. Introduce varied short film techniques and approaches. | To gain experience of writing and producing a short film. | | |
| **Essential**  **Knowledge milestones**  **(What students must master)** | Understanding key techniques to include shots types, editing, mise-en-scene, sound, score etc.  Difference between mainstream and independent film. Spectatorship theory. | Defining an auteur. Production processes in the two different periods. | Narratology – the theories of Todorov, Propp and Levi-Strauss. Ideological context of film – film creates meaning to challenge hegemonic/ dominant ideologies. | Constructing form in short films. Procedural knowledge in screenwriting and film production. | Pre-production: ideas generation, script writing, scheduling etc | Production – producing materials: for production (filming/photography) | Post-production:  Editing footage, Photoshopping storyboards |
| **Cultural Capital** | Choose award winning and critically reviewed films. | Key films from different time periods. | Films with an ideological message. | Short films selected from a canon via Eduqas. | Following real-world film production traits. | | |
| **Mode of Retrieval** | Analytical essays – response to exam style questions. | Analytical essays – response to exam style questions. Elements of film form test. | Exam response on ideology. | Pre-planning tasks and ideas generation to feed into the NEA. | Final production and evaluative analysis | | |
| **ECC Student Characteristics** | Developing aspiration, confidence and communication. | Behaviours for learning. | Confidence and communication | Independent working in a practical context. | Healthy and safe. Resilience. Aspirations. Careers. Behaviours for learning. Confidence. Communication. Technical skills. | | |
| **Connection to future learning**  **(When is this developed / revisited)?** | Elements of film form underpin all analysis for the course. | Wider historical context of style and production processes | Ideology links back to US film since 2005. Narrative is a key concept underpinning film | NEA actively underpins prior film form understanding. | NEA actively underpins prior film form understanding. | | |