

## A Level Film Studies

### INTENT: or what do we want the course to achieve?

- Exam success for our students is paramount.
- We believe that this is achieved through teaching a diverse and interesting curriculum that engages all students in the process.
- Film Studies demands students to be active spectators, active thinkers and develop a discursive analytic style.
- Students will be exposed to cinema that is diverse in both time and space.
- The course equips students with a good understanding of a variety of film forms, the history of film, and the tools to execute surgical analysis through the language of film.

### Implementation: or how we achieve this?

- Film Studies has to start at the level of specific micro features. Students spend the first term developing analysis around Global Film at the building block level of film.
- This covers mise en scene, cinematography, sound, performance and so on.
- Students hone an ability to implement close analysis both orally and at a demanding written level.
- Through this we develop *filmic* language that enhances the articulation of ideas.
- As the course progresses we cover a minimum of eleven films (we actually look at many more to create a rounded and broad curriculum). Each film cluster has a specific assessment focus and we teach this explicitly – always referring to past exam questions.
- However, as the course develops we interleave learning between the films to build connectivity that is beyond the curriculum demands but enhances the knowledge of the student and allows for a fuller style.
- In other word, work in the first term will be constantly re-visited and used as a touchstone to help access higher order thinking in more complex units. Reciprocally the complex units will heighten the rude initial understanding of the first films watched.
- We use regular assessed homework and internal exams to reflect on exam technique and train students to perform to their best in this unforgiving arena.
  
- In terms of the 30% coursework: we believe that struggling, tinkering and fighting through the creative process offers the best results. We do not offer a simple 'off the peg' acronym or structure. We expect students to draft and redraft screenplay until their vision is realised. This comes with guidance, help and support. But, ultimately we want creative voices to be forged in the fires of grappling with ideas: this yields the strongest results.

### Impact: Or what does all of this achieve?

- A student who finishes this course will:
  - o Be an advocate for watching Film.
  - o Be able to talk intelligently and thoughtfully about how a film has been produced and made.
  - o Be able to offer a view on to how the film sits within the history of cinema.

- Be interested and open to a plethora of different genres.
- Have excellent examination results.
- Have a refined and improved essay style.
- Have a complete screenplay and storyboard that is a realised piece of work from their developing creative voice.
- Have a full understanding of screenplay conventions.

Many students will:

- Develop network links with external organisations such as the BBFC and the BFI.
- Research reading Film at university.
- Go on to study film at university
- Move into the industry.