

TCEAT Curriculum & Assessment Overview: *Film Studies*

Course description and overarching aims (Intent)

Film is arguably one of the most influential forms of communication in the modern age. The department sees it as celluloid literature and embraces the meaning that can be discovered within it. The beauty of the course is that it travel across time and space to experience a plurality of experiences.

The accessibility of film is a clear starting place and by the end of the course students should will have been challenged in their approaches to film and larger questions posed by film. They will, have developed an analytical and critical appreciation that will be reflected in pointed essays. All students have the opportunity to be creative and the coursework unit is vital to enshrining this. Through creating we master.

Ultimately Film Studies builds sophisticated analytical skills, offers a deeper perspective on the Gilmic world, and demands creative engagement.

Curriculum model overview (Implementation)

The Twyford Trust takes a 'backwards planning' approach to curriculum and assessment.

The premise of backwards planning is simple: planning starts with the focus on the end product. As teachers, we should not decide which materials or methods to utilise until we have pinpointed specific concepts and skills we want our students to master. By focusing on the required end result, backwards planning allows the us to address what the student needs to learn and what data can be collected to show that the end goal has been achieved, while thinking about how to ensure students learn effectively.

By shifting our thinking from a content-focused design to a goal-focused approach, the integration of purposeful subject matter, meaningful success criteria and effective ongoing self and peer assessment becomes organic in the design of the scheme of work, unit or lesson. Backwards planning focuses on the destination and then plans the route, rather than the other way around. It gives our planning purpose, direction and impact, helping to motivate our students as well as capture their interest and inspire a desire to succeed.

Currently we operate only in KS5. As such teaching this subject can be challenging in order to offer stretch and support in the initial term to build up key vocabulary. We operate a spiral curriculum where we revisit units regularly and use initial learning as a foundation to support later units. We start with more accessible film and work our way towards more challenging areas in both essay response style and subject matter.

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The films themselves are a good leveller as most find them accessible. Ensuring more able students have access to more sophisticated critique and that less able students have the right writing support is pivotal to success. Wherever possible collaborative work takes place in the class with appropriate teacher grouping; we champion the skill of oracy and teaching to embolden those who struggle to formulate ideas and to probe the assumptions of more confident students. There is regular opportunity to group work and to offer presentations in place of formal written papers. The department believes that excellent oracy will develop excellent written work.

Assessment is quintessential and we make this a focus of our lessons in all cases. All students have the same final exam and lessons are geared towards the foci of the assessment and covering the essential, the above and beyond, and support if necessary.

We move from micro features of film, to documentary, to auteur theory; from there we move into a study of spectatorship and ideology; we then examine the historic silent era and conclude with experimental film. Our non-examination unit is a bridge between Y12 and Y13. This allows enough time to complete the work but also enough time to develop the skills required.

Three tiers and three outcomes

Our curriculum is structured so that all students can access the appropriate level of support and challenge. There are three tiers (Core, Higher, Advanced) which cover the same material at increasing levels of challenge. All lessons have three differentiated outcomes (labelled Gold/Silver/Bronze) at KS3 and KS4. These allow the students to have a high ownership of their learning and a sense of purposeful progression. This means not only is it possible for all students to learn the same key content at a level appropriate to their current understanding, but it also allows students to move between tiers at any point with ease. The spiral nature of the curriculum results in students having the opportunity for further developments in these topics the next time the topic is revisited.

Assessment Objectives

We have overarching objectives which summarise the skills covered, or the handling of content involved. The internal school assessment system has integrated assessment objectives so that students can be aware of and consciously work on the different strands of content and

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skills within the subject /course. The internal school system uses the same objectives from Year 7 to Year 13 so that students can build the habit of subject specific self-review as a continuous process from KS3 to KS5

(Subject AOs)

AO1 Demonstrate knowledge and understanding of elements of film

AO2 Apply knowledge and understanding of elements of film to:

- analyse and compare films, including through the use of critical approaches
- evaluate the significance of critical approaches
- analyse and evaluate own work in relation to other professionally produced work

AO3 Apply knowledge and understanding of elements of film to the production of a film or screenplay.

The table below shows the weighting of each assessment objective for each component and for the qualification as a whole.

	AO1	AO2	AO3	Total
Component 1	17.5%	17.5%	-	35%
Component 2	17.5%	17.5%	-	35%
Component 3	-	10%	20%	30%
Overall Weighting	35%	45%	20%	100%

Knowledge:

- Substantive knowledge - The main categories that account for the accepted conventions and facts of our subject:
 - Global cinema and the concurrent social political factors combined with filmic micro features: performance, mise en scene, cinematography, editing, and sound
 - Documentary – and the influences of theorists on them. This couples with an exploration of how verisimilitude is constructed.
 - Silent cinema – historic factors and exploration of realism vs expressionism debate.

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- Experimental cinema – examining film that moves beyond the tropes and conventions of standard film practice.
- British Cinema with an exploration of ideology inherent in the texts.
- American cinema with an exploration of spectatorship and pertinent theories within this.
- Hollywood comparative study between classic and modern Hollywood. This covers a range of auteur theory and socio-historic factors that inform the reading of the films.
- Understanding the components of a screenplay and being able to execute them to a professional standard.
- Disciplinary knowledge - The main subject skills, procedures, thinking structures and behaviours of our subject such as:
 - Micro features of film
 - Narrative shapes and arcs.
 - Tropes of genres
 - Todorov, Propp, Neale, Strauss, Hall, as theorists.
 - A wealth of technical vocabulary to support meaningful deconstruction of film.
 - Excellent concise and succinct essay writing for analysis.
 - The ability to describe with an impression rather than verbose prose.
- Disciplinary Literacy –

Literacy is developed through oracy in group discussions and presentations. Students are expected to re-package and improve their responses. This translates to well written and carefully expressed essays that employ a high level of technical language and accuracy. Furthermore, editing takes place in the NEA especially to refine, hone and polish student's creative writing.

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Curriculum two-year plan:

<u>Course Overview</u>	<u>Year 12</u>	<u>Year 13</u>
<u>Autumn 1</u>	<p>1. Henry VII</p> <p>Global Cinema:</p> <p>Two film study focusing on micro features of film and decoding meaning from them</p> <p>Basics of film will be taught in this unit including essay format.</p>	<p>Non-examined unit – coursework.</p> <p>British cinema with a focus on ideology and viewing film through an interpretive lens.</p>
<u>Autumn 2</u>	<p>Documentary unit:</p> <p>Focusing on Documentary language and associated theory.</p>	<p>Non-examined unit – coursework.</p> <p>British cinema with a focus on ideology and viewing film through an interpretive lens.</p>

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<p><u>Spring 1</u></p>	<p>Comparative Hollywood unit (2 film study)</p> <p>* Auteur theory * Recognising both the difference between the eras and why they are there.</p> <p>At this point pure cinema will also be taught which will be picked up later in silent film.</p>	<p>Experimental cinema: Identifying experimental techniques and building discussion around this.</p> <p>NEA completion.</p> <p>Revisiting previous units in weekly essay practice.</p>
<p><u>Spring 2</u></p>	<p>American Film</p> <p>Focus on spectatorship and ideology.</p>	<p>Revision over all units.</p>
<p><u>Summer</u></p>	<p>Silent cinema – discussion of expressionist vs realist cinema.</p> <p>Identifying techniques and slotting silent cinema into the history of cinema.</p> <p>NEA</p>	<p>Revision</p>

Approaches to learning

The course is designed to increase in difficulty over the span of terms. However, earlier more accessible films, build the vocabulary and analysis skills that will underpin higher order analysis and evaluative discussion for more complex films later in the course. In reality all films should be informing each other; once a foundation stone of film knowledge is laid the course rests and build upon it. This is why we start slowly and then increase speed of delivery.

Broadly we operate a watch, discuss and note take approach. This is then supplemented by formalised notes. We then examine potential questions and unpick example answers. Each student should have a collection of key terms/ideas/fulcrums that can be used in most exam questions for that topic.

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Students then practice writing the essay – crucially in timed conditions. Feedback is delivered on this to them. Throughout we promote an economy of language that delivers pointed, critical comment with the minimum of tautology. Students struggle with being direct and precise enough in their responses; so we emphasise this in our teaching.

Furthermore, the screenplay NEA is a crafted and stylised piece of exacting writing. Editing and planning are vital to the success of this unit. We support with marking and editing assistance. We also unpick examples of screenplay in other areas of the course.

We encourage students to use a glossary and to be engaged in the process of writing as a means to expression.

Assessment

The Trust assessment policy is central to support the 10:10 ethic which informs the ethos of all of the Trust's schools. Effective assessment allows students to know when and how they have done well, it identifies areas of weakness and supports students to know where they have got to improve. The school assessment system is entirely formative as all assessments are designed to be diagnostic for both the students and the teacher, designed to provide information on progress and provide feedback on areas for improvement as part of a feedback loop. The delivery of the curriculum in all subjects allows for a range of assessment activities including:

AfL – Assessment for Learning

AfL is critical to learning. Throughout each lesson students will be given opportunities test their understanding and give their teacher opportunities to identify issues and correct misunderstandings on the spot. All teachers utilise strategies to ensure they can assess whole class progress rapidly & target support within lessons. These strategies include the use of mini whiteboards, green pens (used to distinguish student self-marking /correction from that of the teacher), self-assessment, peer-assessment, circulation, live marking using a visualiser and various types of questioning

Film Studies often adopts a horse shoe table format where open discussion and seminar style work is completed. This helps to involve everyone in the discussion and creates a collaborative environment of learning. It also seeks to emulate the experience of university seminar to support the students in their post 18 pursuits.

Prep

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Prep is designed to support learners to retain and retrieve information therefore strengthening long-term memory. Preps are short tasks, no longer than 15 minutes in length, set each lesson with a due date of the next timetabled lesson. This work is to be completed outside of the classroom (at home or in study club) and is designed to consolidate learning and prepare students for their next lesson. *Film Studies will often expect research, consolidation of notes, essay plan, and timed essays. It is an expectation that key scenes of focus films are actively re-watched to accomplish some of this work.*

Standardised assessments

These are longer tasks designed to provide students with a chance to applying work from several lessons. These may be done as homeworks or in class. *These tasks will be in place of prep and have an extended deadline as they will take students longer to complete.* In the main these will be completed with significant planning. They will be marked by the teacher and returned to students. They are used directly to prepare for the Quarterly assessments and by extension the exams.

Quarterly assessments

At fixed points throughout the year students sit exams in a formal setting.

Twice per academic year (December Q2, June Q4) students will sit assessments that take the form of formal exams and examine cumulative skills and content acquisition. These milestones are opportunities for students, staff, parents & carers to take stock of progress and performance at this point. We then have the information and feedback needed to take the next steps in their learning. *Assessments will always be in the same style as the examination in Film Studies.*

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<i>Quarterly Assessment</i>	<i>Y12</i>	<i>Y13</i>
<i>Q1</i>	<i>One Global cinema film</i>	<i>British Film</i>
<i>Q2</i>	<i>Global Cinema and Documentary</i>	<i>Experimental Film & Silent Film (subject to change)</i>
<i>Q3</i>	<i>Hollywood comparison</i>	<i>All films</i>
<i>Q4</i>	<i>Silent cinema, American, Documentary</i>	<i>n/a</i>

Feedback routines.

Students are given feedback throughout the school year so they can improve.

In lessons students will regularly use their mini whiteboards to show their answers and give teachers the opportunity to correct misconceptions. Teachers use a variety of questioning techniques such as no hands up questions, the use of thinking time (e.g. Pose-Pause-Pounce-Bounce), pair talk (e.g. Think-Pair-Share), No opt-out (e.g. reframing the question to the same pupil) and follow up questions (e.g. asking pupil to elaborate, or avoiding paraphrasing pupils- instead pushing for the 'best version' answer). This allows teachers to adapt teaching as necessary.

Formal assessments and Quarterly assessments will be followed by feedback and opportunities to re-check understanding. This will include time for the student to respond to their feedback, time for the teacher to immediately address any significant misconceptions/errors in student understanding, a follow up task or prep that allows students to build on the feedback given and time for students to update their progress tracker at the front of their books. In *Film Studies* we believe that *the class is stronger when working together. We regularly share examples of excellent work with each other and champion the concept of sharing work collegially.*

External examinations.

KS5 exam board: *Eduqas*