

Scheme of Work – A-Level Film 2024-2025 – Year 1

Wk	Component	Topic	Activities/Resources	Pro-Study		
				Must	Should	Could
1	Enrolment			<p>Summer Work To be handed in on Teams in first week and checked / entered on MyProgress.</p>		
2	Enrolment					
3	N/A	Introduction to Film Form analysis and aesthetic .	Resources on SharePoint	Week 03 (Read, Watch, Write) - Film Year 1 - INTRODUCTIO N TO FILM FORM 1	Start to log, rate, and review your film consumption (letterboxd.com)	Sign up for Film Club .
4	N/A	Introduction to Film Form analysis and aesthetic (continued).	Resources on SharePoint	Week 04 (Read, Watch, Write) - Film Year 1 - INTRODUCTIO N TO FILM FORM 2	Begin your own film term glossary	Do a FILM STUDIES: KEY ELEMENTS OF FILM FORM MEGA QUIZ

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5	N/A	Introduction to Genre and Narrative .	Resources on SharePoint	Week 05 (Read, Watch, Write) - Film Year 1 - INTRO TO FILM FORM 3	Read the article of the month .	Find out more about film form and technique. Studio Binder has excellent video resources for this.
6	C2 SA Global Film Pan's Labyrinth	Pan's Labyrinth	Learning Objectives: contexts of Spanish film Targets: Del Toro as auteur; screening of <i>Pan's Labyrinth</i>	Week 06 (Read, Watch, Write) – Film Year 1 - PAN'S LABYRINTH 1	Check and add to your film term glossary .	Do some wider reading Spanish / Mexican cinema, and director Guillermo del Toro.
7	C2 SA Global Film Pan's Labyrinth (continued)	Pan's Labyrinth	Learning Objectives: scene analysis Targets: exam modelling with focus on key elements of film form	Week 07 (Read, Watch, Write) – Film Year 1 - PAN'S LABYRINTH 2	Write a 5-minute paragraph : choose a scene and time yourself for 5 minutes, analysing its use of one or more key aspects of film form.	Watch another film from the recommended viewing list by del Toro.

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8	C2 SA Global Film Revision and Essay 1 Pan's Labyrinth	Pan's Labyrinth Prepare to write a short single film essay on <i>Pan's Labyrinth</i> (see below for question)	Learning Objectives: scene analysis Targets: exam modelling with focus on key elements of film form In class, short paragraph writing, peer assessment and guided marking.	No set task this week. (See timed essay in class below)	Add to your film log (letterboxd.com)	Make a revision resource doing some close scene analysis that breaks down at least 3 key scenes from <i>Pan's Labyrinth</i> . Focus your analysis on one or two key aspects of film-form.

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<p>Timed Essay in Class (1/6)</p> <p>(a) With close reference to <u>one scene</u> from <i>Pan's Labyrinth</i>, explore how either cinematography or performance or mise-en-scène create meaning. [20]</p> <p>(b) With close reference <u>one scene</u> from <i>Pan's Labyrinth</i>, explore how either editing or sound create meaning. [20]</p>						
Half Term						
9	C2 SA Global Film Parasite	<i>Parasite</i>	<p>Consider Bong Joon-ho as an auteur – introduction to auteur theory.</p> <p>Textbook pages 112-113</p> <p>Worksheet – auteur-introductory-study-sheet.pdf</p>	<p>Week 9 (Read, Watch, Write) – Film Year 1</p>	<p>Check and add to your glossary.</p> <p>Write two 5-minute paragraphs.</p>	<p>Do some wider reading around Auteur Theory. Ask the Library if you are not sure how to go about this.</p>
10	C2 SA Global Film Parasite	<i>Parasite (continued)</i>	<p>Screening of the film with discussion of key sequences with focus on film form and cultural contexts.</p>	<p>Week 10 (Read, Watch, Write) – Film Year 1</p>	<p>Read the article of the month.</p> <p>Add to your film log (letterboxd.com)</p>	<p>Watch another Contemporary Hollywood film from the recommended viewing list. Another film by Bong Joon-ho such as <i>The Host</i> or <i>Okja</i> would be a good choice.</p>

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1 1	C2 SA Global Film Parasite C2 SA Global Film Revision and Essay 2	Parasite <i>(continued)</i>	Screening of the film with discussion of key sequences with focus on film form and representation. In class, short paragraph writing, peer assessment and guided marking.	No set task this week. (See timed essay in class below)	Re-attempt your most recent timed essay in response to teacher feedback.	Use past papers for exam practice . See also examiner reports and marked model answers.

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				Must	Should	Could
<p>Timed Essay in Class (2/6)</p> <p>(a) With close reference to the two films you have studied, explore how either cinematography or performance or mise-en-scène create meaning. [40]</p> <p>(b) With close reference to the two films you have studied, explore how either editing or sound create meaning. [40]</p>						
1 2	C1 SA / Early Cinema & Classical Hollywood 1930-60	Birth of Hollywood	<p>Introduce the Classical Hollywood studio system</p> <p>Targets: understanding of pioneer film and the coming of sound in 1927 - excerpts from <i>Singing in the Rain</i>; the rise and fall of the big 6 classical Hollywood studios; auteur theory</p>	<p>Week 12 (Watch, Read, Write) – Film Year 1</p>	<p>Practice 5-minute paragraphs - introductions, contextualisation, scene analysis, conclusions. This will help you with essay timing. The textbook also has some advice on <u>what makes the 'perfect paragraph'</u>.</p>	<p>Do some <u>wider reading</u> around Film history and Old-Hollywood, plus Bogart, Bergman, Curtiz and WB.</p>
1 3	C1 SA / Casablanca & Classical Hollywood 1930-60	<i>Casablanca</i>	<p>Set text study and screening of <i>Casablanca</i></p> <p>Targets: understand Hollywood style; Bogart/WB/Curtiz/Bergman - as auteurs; understand the context of WW2</p>	<p>Week 13 (Watch, Read, Write) – Film Year 1</p>	<p>Go back over your class notes for the previous unit and consolidate.</p>	<p>Watch some episodes of Mark Cousins' The Story of Film.</p>

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1 4	C1 SA / Casablanca & Classical Hollywood 1930-60	Casablanca (<i>continued</i>)	Contextualise, screen, and analyse key scenes from the film. With particular focus on film form, narrative and classical Hollywood style. Learning Objectives: scene analysis Targets: exam modelling with focus on key elements of film form narrative and classical Hollywood style. In class, short paragraph writing, peer assessment and guided marking.	Week 14 (Watch, Read, Write) – Film Year 1	Add to your glossary	Watch another old Hollywood film from the recommended viewing list .
1 5	C1 SA / Revision and Essay 3	Casablanca (<i>continued</i>)		Prepare and write a single film essay (30 minutes) on Casablanca (see below)	Write a two 5-minute paragraphs .	Make a revision resource doing some close scene analysis that breaks down at least 3 key scenes from Casablanca . Focus your analysis on film-form and link to ideas of the key critical areas of production contexts and auteur.

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<p>Timed Essay in Class (3/6)</p> <p>(a) “The Hollywood Machine has always crushed any individuality in filmmaking”. To what extent can this be said to be true in relation to <i>Casablanca</i>? [20]</p> <p>(b) How do the representations of gender in <i>Casablanca</i> reflect the times in which the film was made? [20]</p>						
<p>Christmas</p>						
1 6	<p>C1 SA / <i>One Flew Over The Cuckoo’s Nest</i> and <i>New Hollywood 1961-90</i></p>	<p>New Hollywood</p>	<p>Learning Objectives: set-text study and screening of <i>One Flew Over The Cuckoo’s Nest</i></p> <p>Targets: develop understanding of the contexts of New Hollywood and the rise of auteurs like Coppola, Penn, Scott etc. Begin screening of film with close scene analysis.</p>	<p>Week 16 (Watch, Read, Write) – Film Year 1</p>	<p>Add to your film log (letterboxd.com).</p>	<p>Make a revision resource doing some close scene analysis that breaks down at least 3 key scenes from <i>One Flew Over The Cuckoo’s Nest</i> Focus your analysis on film-form and link to ideas of the key critical areas of auteur and film form.</p>

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1 7	C1 SA / <i>One Flew Over The Cuckoo's Nest</i> and New Hollywood 1961-90	<i>One Flew Over The Cuckoo's Nest</i>	Continue close scene analysis in class, with practice 5-minute paragraphs.	Week 17 (Watch, Read, Write) – Film Year 1	Read the article of the month	Attempt as past paper question on British Film (C1 SC) with focus on <i>Casablanca & One Flew Over The Cuckoo's Nest.</i>
1 8	C1 SA / <i>One Flew Over The Cuckoo's Nest</i> and New Hollywood 1961-90	<i>One Flew Over The Cuckoo's Nest</i> (continued)	Learning Objectives: scene analysis Targets: exam modelling with focus on key elements of film form narrative and classical Hollywood style. In class, short paragraph writing, peer assessment and guided marking.	Week 18 (Watch, Read, Write) – Film Year 1	Add to your glossary	Create your own quiz or Kahoot to test your knowledge. If you make any good ones, please share with us so we can use in class.
1 9	C1 SA / Comparing Films	<i>One Flew Over The Cuckoo's Nest</i> (continued)	Learning Objectives: exam preparation and revisiting key scenes from both films Targets: how to compare films in an exam; revisiting auteur and key film elements	Week 19 (Watch, Read, Write) – Film Year 1	Read the article of the month .	Watch another film from the recommended viewing list by Ridley Scott.

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20	C1 SA / Revision and Essay 4	<i>Casablanca & One Flew Over The Cuckoo's Nest</i>	<p>Learning Objectives: revision and preparation for the mock and test</p> <p>Targets: revision & preparation for the mock and test for one of the following questions:</p>	<p>Prepare and write a comparative essay on <i>Casablanca & One Flew Over The Cuckoo's Nest</i> (see below)</p>	<p>Re-attempt your most recent timed essay in response to teacher feedback.</p>	<p>Use past papers for exam practice. See also examiner reports and marked model answers.</p>

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<p>Timed Essay in Class (4/6)</p> <p><i>(a) Compare how far your chosen films reflect the auteur signature features of their filmmakers. [40]</i></p> <p><i>(b) Compare how far your chosen films reflect their different production contexts. [40]</i></p>						
2 1	C1 SA Contemporary USA Film: Spectatorship & Ideology	What is Spectatorship?	<p>what is spectatorship-teacher guide.pdf</p> <p>Using printed packs and worksheets to introduce spectatorship. Using a range of examples to introduce and illustrate key theories (BoTSW, Cpt. Fantastic, Bond etc.)</p> <p>See pages 134 - 140 in Textbook on Spectatorship.</p>	Week 21 (Read, Watch, Write) – Film Year 1	Create your own <u>knowledge organiser</u> to bring summarise and bring together you class notes on current topic.	Do some <u>wider reading</u> around Spectatorship . Ask the Library if you are not sure how to go about this.

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Half Term						
2	C1 SB / Contemporary USA Film: Spectatorship & Ideology	<i>Joker</i>	Screening of the film with discussion of key sequences with focus on Spectatorship. Resources on SharePoint	Week 22 (Read, Watch, Write) – Film Year 1	Write a 5-minute paragraph : choose a scene and time yourself for 5 minutes, analysing its use of one or more key aspects of film form.	Watch another Contemporary Hollywood film from the recommended viewing list .
2 3	C1 SB / Contemporary USA Film: Spectatorship & Ideology	<i>What is Ideology? Joker (continued)</i>	Introduction of ideology – analysis of key scenes with focus on ideology. Resources on SharePoint	Week 23 (Read, Watch, Write) – Film Year 1	Check and add to your film term glossary .	Make a revision resource doing some close scene analysis that breaks down at least 3 key scenes from Joker. Focus your analysis on film-form and link to ideas of the key critical areas of spectatorship and ideology.

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2 4	C1 SB Contemporary USA Film: Revision and Essay 5	Joker (continued) Prepare to write a short single film essay on <i>Joker</i> (see below for question)	In class, short paragraph writing, peer assessment and guided marking. Textbook pages 142-159	No set task this week. (See timed essay in class below)	Add to your film log (letterboxd.com) – making sure you have written a review of <i>Joker</i> .	Attempt as past paper question on Contemporary Hollywood (C1 SB) with focus on <i>Joker</i> only.
Timed Essay in Class (5/6)						
<p>(a) How far does your chosen film demonstrate a constant shift between passive and active spectatorship? Refer in detail to at least one sequence from the film. [20]</p> <p>(b) How far does your chosen film demonstrate the importance of visual and soundtrack cues in influencing spectator response? Refer in detail to at least one sequence from the film. [20]</p>						
2 5	C1 SB Contemporary USA Film: Spectatorship & Ideology	Consider Jordan Peele as an auteur – re-cap of auteur theory. Get Out	Resources on SharePoint Textbook pages 112-113 Worksheet – auteur-introductory-study-sheet.pdf	Week 25 (Read, Watch, Write) – Film Year 1	Write two 5-minute paragraphs .	Do some wider reading around Auteur Theory . Ask the Library if you are not sure how to go about this.

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2 6	C1 SB Contemporary USA Film: Spectatorship & Ideology	Get Out (continued)	Screening of the film with discussion of key sequences with focus on Spectatorship. Resources on SharePoint	Week 26 (Read, Watch, Write) – Film Year 1	Read the article of the month .	Watch another Contemporary Hollywood film from the recommended viewing list . Another film by Jordan Peel such as <i>Us</i> or <i>Nope</i> would be a good choice.
2 7	C1 SB Contemporary USA Film: Spectatorship & Ideology	Get Out (continued) Prepare to write a full two film essay on <i>Joker</i> and <i>Get Out</i> (see below for question)	Screening of the film with discussion of key sequences with focus on ideology.	No set task this week. (See timed essay in class below)	Add to your film log (letterboxd.com)	Do some wider reading around Autour Theory . Ask the Library if you are not sure how to go about this.

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<p>Timed Essay in Class (6/6)</p> <p>(a) How far do your chosen films demonstrate a constant shift between passive and active spectatorship? Refer in detail to at least one sequence from each film. [40]</p> <p>(b) How far do your chosen films demonstrate the importance of visual and soundtrack cues in influencing spectator response? Refer in detail to at least one sequence from each film. [40]</p>						
Easter						
28	C3 Short Films & Evaluation		Learning Objectives: screening of short films anthology - <i>The Gunfighter, High Maintenance, La Jetee, About a Girl and The Wrong Trousers</i>	Week 29 (Watch, Read, Write) – Film Year 1	Add to your glossary Add to your film log (letterboxd.com).	Use past papers for exam practice . See also examiner reports and marked model answers.

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2 9	C3 Short Films & Evaluation	As above	Targets: close analysis and evaluation modelling with focus on narrative	<p>Must</p> <p>Week 29 (Watch, Read, Write) – Film Year 1</p>	<p>Should</p> <p>Read the article of the month. Write a 5-minute paragraph.</p>	<p>Could</p> <p>Make a revision resource doing some close scene analysis that breaks down at least 3 key scenes from one of our films. Focus your analysis on film-form and link to ideas of the key critical areas, either: production contexts, auteur, narrative, ideology.</p>

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30	C1 SC / C2 SA Revision <u>Self-Guided Revision for Transfer Exam.</u> Suggested Tasks:	<ol style="list-style-type: none"> 1. Watch films again - most are available on Planet E-Stream. 2. Make a revision resource breaking down at least 3 key scenes from the film - focus your analysis on film form and link to ideas of key critical areas of either; production context, auteur, narrative, ideology, spectatorship, filmmakers theories. 3. Practice 5 minute paragraphs - introductions, contextualisations, scene analysis, conclusions. This will help you with essay timing. 4. Use past papers for exam practise. See also examiner reports and marked model answers. 5. Set yourself a practice essay each week - here are some example questions. 6. Watch other films linked to your focus texts - see film viewing list for ideas. 7. Do wider reading and comprehension quizzes. 8. Create your own glossary of key terms and technical language. 9. Create your own quiz or Kahoot to test your knowledge. If you make any good ones, please share with us so we can use in class. 10. Create your own knowledge organisers. 				

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3 1	C1 SC / C2 SA Revision <u>Self-Guided Revision for Transfer Exam.</u> Suggested Tasks:	<ol style="list-style-type: none"> 1. Watch films again - most are available on Planet E-Stream. 2. Make a revision resource breaking down at least 3 key scenes from the film - focus your analysis on film form and link to ideas of key critical areas of either; production context, auteur, narrative, ideology, spectatorship, filmmakers theories. 3. Practice 5 minute paragraphs - introductions, contextualisations, scene analysis, conclusions. This will help you with essay timing. 4. Use past papers for exam practise. See also examiner reports and marked model answers. 5. Set yourself a practice essay each week - here are some example questions. 6. Watch other films linked to your focus texts - see film viewing list for ideas. 7. Do wider reading and comprehension quizzes. 8. Create your own glossary of key terms and technical language. 9. Create your own quiz or Kahoot to test your knowledge. If you make any good ones, please share with us so we can use in class. 10. Create your own knowledge organisers. 				
3 2	Study Leave / Exam Week					
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				Must	Should	Could
Half Term						
WEX Week						
3 4						
3 5	C3 - Practical Coursework - Storyboard & Screenplay		Learning Objectives: Prepare for Practical Coursework; chose a brief; organise projects; draft & submit screenplay and photographic storyboard by end of the summer term	Draft of own original screenplay due by the end of term.	Go back over your class notes and consolidate .	Do some wider reading around screenwriting, storytelling and narrative structures.
3 6	C3 - Practical Coursework - Storyboard & Screenplay		Learning Objectives: Prepare for Practical Coursework; chose a brief; organise projects; draft & submit screenplay and photographic storyboard by end of the summer term	Draft of own original screenplay due by the end of term.	Add to your glossary	Research basics of filmmaking techniques, in terms of camera placement, lighting and recording sound.

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3 7	C3 Preparing for Filmmaking (planning)		<p>Learning Objectives: Develop practical filmmaking skills by re-making short horror film <i>He Dies and the End</i>. Students get into small groups and begin planning.</p>	<p>Draft of own original screenplay due by the end of term.</p>	<p>Add to your film log (letterboxd.com). Read the article of the month.</p>	<p>Practice editing using edit sense rushes and Premier Pro.</p>
3 8	C3 Preparing for Filmmaking (shooting)		<p>Learning Objectives: Students in small groups shooting material for their horror sequences.</p>	<p>Draft of own original screenplay due by the end of term.</p>	<p>Go back over your class notes and consolidate.</p>	<p>Do some wider reading around storytelling and narrative structures.</p>
3 9	C3 Preparing for Filmmaking (Editing)		<p>Learning Objectives: Students in small groups editing material for their horror sequences.</p>	<p>Draft of own original screenplay due by the end of term.</p>	<p>Add to your glossary</p>	<p>Research basics of filmmaking techniques, in terms of camera placement, lighting and recording sound.</p>
4 0	Study Leave					