

## SUBJECT: Film GCE - 2 Year Course



	<u>Year 12</u>	<u>Year 13</u>
<u>HT1</u>	<p><b>GLOBAL FILM &amp; DOCUMENTARY</b></p> <p><b>Induction Fortnight:</b> Key Elements of Film Form - Technical: Cinematography, Editing, Sound, MES, Aesthetics, Performance</p> <p><b>Film 1: European Film:</b> Film Screening: Contexts Key Scene analysis Representations and Meaning and Response Aesthetics, Meaning &amp; response</p>	<p><b>BRITISH CINEMA</b></p> <p>Film 8 - British Film 1 Introduction to British Cinema Film Screening</p> <p>Key Sequence Analysis - Core Elements Key Sequence Analysis - Ideology</p> <p>British Film Narratives (with clips)</p> <p>Film 9 - British Film 2 Film Screening</p> <p>Key Sequence Analysis - Core Elements Key Sequence Analysis - Ideology</p> <p>British Film Narratives - Film 1&amp;2</p> <p>Exam Practice: Component 1 - Section C</p>
<u>HT2</u>	<p><b>Film 2: Global Film:</b> Screening &amp; Contexts Key Sequences - Representations and Meaning &amp; Response Aesthetics and Meaning &amp; Response</p> <p><b>Film 3: Documentary</b> Key Sequences Analysis Core Areas Application of Theory and Debates</p> <p><b>Exam</b> - Focus:Component 2 Section A &amp; B</p>	<p><b>Production Unit Part 2</b></p> <p>Revisiting Production - Redrafts</p> <p>Screenplay - Final Draft</p> <p>Accompanying Shooting List - Final Draft</p> <p>Evaluation - Final Draft</p>

<p><u>HT3</u></p>	<p><b>HOLLYWOOD CINEMA</b></p> <p>The contexts of Hollywood - Classical, New  <b>Film 4: Classical Hollywood (1930-60)</b>  Screening plus Intro &amp; Contexts</p> <p>Core Study Areas &amp; Auteur approach - key  sequence analysis</p> <p><b>New Hollywood (1961-1990) &amp; Auteur</b>  <b>Film 5: Screening, Intro &amp; Contexts</b>  Key sequence analysis - Core Study Areas &amp;  Auteur</p> <p><u>Comparative</u> Sequence Analysis - Contexts</p> <p><u>Comparative</u> Sequence Analysis -  Core/Auteur</p>	<p><b>FILM MOVEMENTS</b></p> <p><b>Silent &amp; Experimental Cinema</b>  Contexts and Clips</p> <p>Analysis: Core Elements</p> <p>Critical Debates in Silent Cinema</p> <p>Application of Critical Debates - Silent Cinema  Sequences</p>
<p><u>HT4</u></p>	<p><b>American Mainstream Film</b></p> <p>Film 6: Film Screening and Core Analysis  Key Sequences - Representations &amp;  Ideology  Key Sequences - Core &amp; Spectatorship</p> <p><b>Contemporary Independent Film</b></p> <p>Film 7: Film Screening and Core Analysis  Key Sequences - Representations &amp;  Ideology  Key Sequences - Core &amp; Spectatorship</p> <p>Exam Practice: Component 1 Sect. A &amp; B</p>	<p><b>What is experimental Cinema?</b></p> <p>Film 11: Experimental Film Screening  Film Sequence Analysis - Narrative  Experimental Film &amp; The Auteur</p> <p>Film Movements Revision</p> <p>Exam Practice: Component 2 Section C &amp; D</p>
<p><u>HT5</u></p>	<p><b>Getting Creative - Production Part 1</b></p> <ul style="list-style-type: none"> <li>- Watching Shorts/Reading Screenplays</li> <li>- Evaluation Draft - Influences for Screenplay</li> <li>- Pre-Production Ideas, Synopsis, Scene  Sequence / Narrative Structure</li> <li>- Production of Screenplay (1800 words)</li> </ul>	<p><b>Exam Preparation</b></p> <p>Component 1 - Section A Revision</p> <p>Component 1 - Section B Revision</p> <p>Component 1 - Section C Revision</p>



<u>HT6</u>	<b>Production of Screenplay</b>  Researching shot lists  Creating a shot list to accompany screenplay  Evaluation/Reflection of Aims  Mock Exam - Components 1 & 2 Sections A & B)	<b>Exam Preparation</b>  Component 2 - Section A Revision  Component 2 - Section B Revision  Component 2 - Section C Revision  Component 2 - Section D Revision
------------	---	---

