

Beths Grammar School KS5 English Literature Curriculum Map

Term	INTENT	IMPLEMENTATION	IMPACT
WJEC Exam Board Year 12	<p>Substantive Knowledge</p> <p>This is the specific, factual content for the topic, which should be connected into a careful sequence of learning.</p>	<p>Disciplinary Knowledge (Skills)</p> <p>This is the action taken within a particular topic in order to gain substantive knowledge.</p>	<p>Assessment opportunities</p> <p>What assessments will be used to measure student progress? Evidence of how well students have learned the intended content.</p>
Autumn Term	<p><u>Transition: Jaws Spectatorship</u></p> <p>Why is this taught now?</p> <p>A central part of Film Studies is exploring how films address individual spectators through, for example, particular shots, editing, music and performance as well as narrative and genre to engage their interest and emotions. Films are generally constructed to provide the spectator with a particular viewing position, most often aligning the spectator with a specific character or point of view. This in turn raises questions about how 'determined' spectators' responses to a film are and how far spectators can and do resist the position they are given. Learners will thus consider how far spectators are 'passive' or 'active' in their responses to film and how social and cultural factors, as well as the specific viewing conditions in which a film is seen, influence spectators' responses.</p>	<p>Learners study the following:</p> <ul style="list-style-type: none"> • how the spectator has been conceived both as 'passive' and 'active' in the act of film viewing • how the spectator is in dynamic interaction with film narrative and film features designed to generate response • reasons for the uniformity or diversity of response by different spectators • the impact of different viewing conditions on spectator response • the analysis of narrative, visual, musical, performance, genre and auteur cues in relation to spectator response • the possibility of preferred, negotiated, oppositional and aberrant 'readings' of film. 	<p>Baseline assessment</p> <p>Two WJEC style exam questions</p>
Spring Term	<p><u>Classic Hollywood</u></p>	<p>Learners study the following in relation to film as a medium of representation:</p>	<p>Two Edexcel style question based on The Handmaids Tale</p>

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	<p><u>Films are shaped by the contexts in which they are produced. They can therefore be understood in more depth by placing them within two important contextual frames. The first involves considering the broader contexts of a film at the time when it was produced – its social, cultural and political contexts, either current or historical. The second involves a consideration of a film’s institutional context, including the important contextual factors affecting production such as finance and available technology.</u></p>	<ul style="list-style-type: none"> • how film creates meaning and generates response through cinematography, mise-en-scène, editing, sound and performance (including staging and direction) • how all aspects of film form including narrative contribute to the representations of cultures and societies (gender, ethnicity and age), including the ideological nature of those representations <p>Learners study the following in relation to film as an aesthetic medium:</p> <ul style="list-style-type: none"> • the role of mise-en-scène, cinematography including lighting, composition and framing in creating aesthetic effects in specific film sequences • the role of music and editing in conjunction with the above in creating aesthetic effects • the significance of the aesthetic dimension in film including the potential conflict between spectacle and the drive towards narrative resolution in film • the aesthetic qualities of specific films and the concept of film aesthetics • film aesthetics, approached critically, including the relationship between film aesthetics and the auteur as well as film aesthetics and ideology. 	<p>Two WJEC style exam questions</p>
<p>Summer Term</p>	<p><u>British Cinema</u></p> <p>A central part of Film Studies is exploring how films address individual spectators through, for example, particular shots, editing, music and performance as well as narrative and genre to engage their interest and emotions. Films are generally constructed to provide the spectator with a particular viewing position, most often aligning the spectator with a specific character</p>	<p><u>Learners study the following:</u></p> <ul style="list-style-type: none"> • how the spectator has been conceived both as ‘passive’ and ‘active’ in the act of film viewing • how the spectator is in dynamic interaction with film narrative and film features designed to generate response • reasons for the uniformity or diversity of response by different spectators 	<p>One WJEC style essay question</p> <p>Mock exam</p>

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	<p>or point of view. This in turn raises questions about how 'determined' spectators' responses to a film are and how far spectators can and do resist the position they are given. Learners will thus consider how far spectators are 'passive' or 'active' in their responses to film and how social and cultural factors, as well as the specific viewing conditions in which a film is seen, influence spectators' responses.</p> <p>In addition to the core study areas, the following six specialist areas of study will be considered in relation to the films indicated.</p> <p>Area 4. Spectatorship Area 5. Narrative Area 6. Ideology Area 7. Auteur Area 8. Critical debates Area 9. Filmmakers' theories.</p>	<ul style="list-style-type: none">• the impact of different viewing conditions on spectator response• the analysis of narrative, visual, musical, performance, genre and auteur cues in relation to spectator response• the possibility of preferred, negotiated, oppositional and aberrant 'readings' of film.	
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Term	INTENT	IMPLEMENTATION	IMPACT
<u>Year 13</u>	<p>Substantive Knowledge This is the specific, factual content for the topic, which should be connected into a careful sequence of learning.</p>	<p>Disciplinary Knowledge (Skills) This is the action taken within a particular topic in order to gain substantive knowledge.</p>	<p>Assessment opportunities What assessments will be used to measure student progress? Evidence of how well students have learned the intended content.</p>
Autumn Term	<p>Global Cinema</p> <p>The concept of film as ideological involves exploring what ideologies are conveyed by a film as well as those which inform it which may, for example, reveal that a film reinforces or challenges dominant beliefs and attitudes within a society</p>	<p><u>Learners study the following:</u></p> <ul style="list-style-type: none"> • the connotations of visual elements and sounds • binary oppositions, both those contained in the narrative and those contained in film’s use of formal elements • the implications of spectator positioning and address • ideological perspectives appropriate to the text (such as a feminist or a political perspective) • an evaluation of the ideological critical approach to film 	<p>One WJEC essay style question</p> <p>Mock exam</p>
Spring Term	<p><u>Coursework</u></p>	<p><u>Learners must complete the following authenticating stages:</u></p> <ul style="list-style-type: none"> • stage 1: learners must submit to the teacher evidence of initial planning (taking the form of outline ideas and possible examples of work to inform the production) • stage 2: learners must submit to the teacher evidence of a plan for the film extract (for example, an outline storyboard) or a plan for the screenplay (for example, an outline draft and a draft storyboard of a key section of the screenplay) • stage 3: learners must submit to the teacher evidence of the progress of the production at a suitable point during the production (e.g. an initial edit or draft) so 	<p>Submission of film, storyboard and script</p>

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		<p>that the teacher can be assured of the work's authenticity</p> <ul style="list-style-type: none"> • stage 4: learners must confirm that camerawork and editing or the screenplay and its accompanying storyboard is the learner's own unaided work. • stage 5: learners must submit to the teacher evidence of instructions to any unassessed assistants who provide independent sound or lighting for a film production. The unassessed learners as well as the teacher are also required to confirm on the relevant coversheet that their unassessed role was under the direction of the assessed learner. 	
<p>Summer Term</p>	<p>Revision</p>	<p>All assessment objectives.</p>	
	<p>Revision of all components ready for A Level examination</p>		