

GCE AS/A LEVEL

WJEC Eduqas GCE AS/A LEVEL in FILM STUDIES

SCHEME OF WORK



Scheme of work

Course:	AS (Year 1) & A Level (Year 2) Film Studies	Year of course:	
Subject/Unit:	Component 1, 2 & 3	Teachers:	
		Level:	Level 3
Time Allocated per week:			

Subject content at a glance

Overview of study areas

Core study areas

1. Key elements of film form (AS/AL) – all films
2. Meaning and response (AS/AL) – all films
3. The context of film (AS/AL) – all films

Specialist study areas

4. Spectatorship (AS/AL) – American film since 2005
5. Narrative (AS/AL) – British film since 1995. Film movements: Experimental film.
6. Ideology (AL only) – British film since 1995. American film since 2005
7. Auteur (AL only) – Hollywood 1930-1990. Film movements: Experimental film
8. Critical debates (AL only) - Film movements: Silent cinema. Documentary.
9. Film makers theories (AL only) – Documentary

Assessment objectives

AS Level (Year 1)

AO1 – Demonstrate knowledge and understanding of elements of film.

AO2 – Apply knowledge and understanding of elements of film to:

AO2/1 - Analyse and compare film; including through the use of critical approaches.

AO2/2 - 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.

A level (Year 2)

AO1 – Demonstrate knowledge and understanding of elements of film.

AO2 – Apply knowledge and understanding of film to:

AO2/1 – Analyse and compare films: including through use of critical approaches.

AO2/2 – Evaluate the significance of critical approaches.

AO2/3 – 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.

Scheme of work

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Week 1 Lesson 1	Introduction week. Introduction to film.	Recognise the requirements of the course, including how they will be assessed. Identify the core and specialist study areas.	Tutor and learners introductions. Ice breaker tasks. Setting rules of the classroom and exam board rules and expectations.			
Week 1 Lesson 2	Key elements of film form. Technical: cinematography	List the different camera angles and camera movements. Identify how cinematography is used to create meaning.	Tutor introduction to cinematography. Explanations and examples of types of camera angle, shot and movement. Task: in pairs - Using the camera on your mobile phones or cameras provided by the college, take images which reflect the type of camera frames we have studied: <ul style="list-style-type: none"> • Extreme long shot • Long shot • Two shot • Mid shot • Close up Now do the same but this time using the different types of camera angles: <ul style="list-style-type: none"> • Birds eye view • Low angle 	Detailed guidance available on all the core study areas in the AS & A Level Eduqas specification.		

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			<ul style="list-style-type: none"> High angle Eye angle Canted angle <p>Learners will upload their images to a word document, labelling them correctly, ready for assessment of learning.</p>			
Week 1 Lesson 3	Key elements of film form. Technical: <ul style="list-style-type: none"> Editing Sound 	<p>Identify the main editing techniques used within film.</p> <p>Outline the importance of sound in film.</p> <p>Outline the importance of editing in film.</p> <p>Analyse the impact of different editing techniques.</p>	<p>Read worksheet– part 3:</p> <p>Scene analysis. Complete tasks on the resource.</p>	<p>Detailed guidance available on all the core study areas in the AS & A Level Eduqas specification.</p> <p>Eduqas resources available.</p> <p>Eduqas resource - Part 3: Scene analysis</p> <p>Available here</p>		
Week 2 Lesson 1	<p>Introduction week. Introduction to film screening.</p> <p>Key elements of film form. Visual:</p> <ul style="list-style-type: none"> Mise-en-scène Aesthetics Performance 	<p>Define types of aesthetics within film.</p> <p>Compare and contrast the cinematography and mise-en-scène within still shots of films.</p> <p>Explain the importance of mise-en-scène to making films.</p>	<p>Read the worksheet – Part 1: what is aesthetics?</p> <p>Complete the tasks on the worksheet.</p> <p>Read the worksheet – Analysing aesthetics in film stills/screengrabs. Complete the tasks on the worksheet.</p>	<p>Detailed guidance available on all the core study areas in the AS & A Level Eduqas specification.</p> <p>Part 1: What is aesthetics? EDUQAS worksheet.</p>		

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				Eduqas resource – Analysing aesthetics in film stills /screengrabs. Available here		
Week 2 Lesson 2	Mise-en-scène and aesthetics in submarine. Key image analysis.	Define types of aesthetics within film. Compare and contrast the cinematography and mise-en-scène within still shots of films. Explain the importance of mise-en-scène to making films.	Read the worksheet – Part 4: Submarine case study: Aesthetics. Complete the tasks. Read the worksheet – Part 5: Advanced aesthetics: Film art – The theory behind aesthetics. Complete the screening of YouTube clips and carry out tasks on the work sheet	Detailed guidance available on all the core study areas in the AS & A Level Eduqas specification. Eduqas resource - Part 4: Submarine case study – Aesthetics Eduqas resource – Part 5: Advanced aesthetics: Film art – The theory behind aesthetics. Available here		
Week 2 Lesson 3	Introduction to component 3 (NEA). Pre-production Digital mood board.	Recognise the requirements of component 3. Create a digital mood board.	Learners to create a digital mood board (Pinterest). This can be added to throughout the year by uploading still images from the films they will study. These stills will be used to influence/inspire creative	Pinterest	Learners may also consider their favourite films; watching these and including them in their mood boards.	

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			work for component 3. This should be completed throughout the course – probably in learners own time.			
Week 3 Lesson 1	Comp 2: Sec B Film 1: European film. Film screening and context. (Note: European film will become global film at A level. The second film for this will be studied at 2 nd year)	Analyse the key elements of film form in the chosen European film. Consider the various representations evident within the film. Explain the context in which the film was produced.	Initial screening of selected European Film. Tutor to pause at intervals to aid note taking and class discussion/analysis.	Fact sheets for all European films are available on the Eduqas webpage. Available here	Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	
Week 3 Lesson 2	Comp 2: Sec B Film 1: European film Film screening and context.	Analyse the key elements of film form in the chosen European film. Consider the various representations evident within the film. Explain the context in which the film was produced.	Initial screening of selected European film. Tutor to pause at intervals to aid note taking and class discussion/analysis.	Fact sheets for all European films are available on the Eduqas webpage. Available here		
Week 3 Lesson 3	Comp 2: Sec B Film 1: European film. Film screening and context.	Analyse the key elements of film form in the chosen European film. Consider the various representations evident within the film.	Initial screening of selected European film. Tutor to pause at intervals to aid note taking and class discussion/analysis.	Fact sheets for all European films are available on the Eduqas webpage. Available here	Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	

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		Explain the context in which the film was produced.				
Week 4 Lesson 1	Comp 2: Sec B Film 1: European film. Key sequence analysis – Core: Key elements of film form.	Analyse and discuss the opening and closing sequences of the European film.	<p>Screening of the opening sequence of the film. Learners to make notes on:</p> <ul style="list-style-type: none"> • Cinematography • Sound • Editing • Mise-en-scène/aesthetics • Performance <p>Screening of closing sequence of the European film. Learners to make notes on:</p> <ul style="list-style-type: none"> • Cinematography • Sound • Editing • Mise-en-scène/aesthetics • Performance. <p>Both tasks could be done as group work, with each group member focusing on a different element of film form.</p>	Fact sheets for all European films are available on the Eduqas webpage. Available here	Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	
Week 4 Lesson 2	Comp 2: Sec B Film 1: European film.	Demonstrate how film generates meaning and response.	Group work task – create mind maps using coggle.it for each of the subheadings. Each group assigned a different social group.	Coggle.it (mind map making webpage – need a Gmail account to sign up to this. Suggest creating a	Further reading: Great overview of representation: http://www.bbc.co.uk/edu	

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	Meaning and response – Representation <ul style="list-style-type: none"> Gender Race/ethnicity Place Age Aesthetics – How is look and mood created?		Tutor will be able to download PDF versions of the finished mind maps ready to share with the group.	centre account so tutor can monitor and access learners work)	cation/guides/z9fx39q/revision Detailed explanation of representation: http://www.mediaknowall.com/gcse/keyconcepts/gcse/keycon.php?pageID=representation Some interesting approaches to representation: http://lessonbucket.com/vce-media/unit-1/representation/representations-in-film/	
Week 4 Lesson 3	Comp 2: Sec B European film context. Part 1 To include: <ol style="list-style-type: none"> Social Cultural Political Historical Institutional Production 	Learners to explain the various contexts in which the film was made. Construct arguments surrounding the contexts of the film.	Learners complete a research project on the context in which the films were made. Group or paired work: <ol style="list-style-type: none"> Social Cultural Political Historical Institutional Production Create a PowerPoint as a learning resource for the other learners. Collaborative learning. Research session – ready to present to class next lesson.	What is Context? http://www.davidbordwell.net/essays/doing.php http://www.mpaa.org/technology-and-innovation		

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Week 5 Lesson 1	Comp 2: Sec B Film 1: European film. European film context: Part 2: To include: <ol style="list-style-type: none"> 1. Social 2. Cultural 3. Political 4. Historical 5. Institutional 6. Production European film Conclusion including LMA Land mark assessment.	Explain the various contexts in which the film was made. Construct arguments surrounding the contexts of the film.	Learners to present findings back to the other members of the group.			
Week 5 Lesson 2	Component 3: Pre-production week 1: - Ideas, synopsis, storyboard (if required)	Outline the requirements for component 2 (NEA). Plan their film production.	Digital mood board – Pinterest (Suggested)	Top 15 mistakes beginner filmmakers make - Video 5 ways to instantly make better videos - Video How to find music for your videos - Video	<i>Academic reading:</i> Cowgill, Linda J. <i>Writing Short Films: Structure and Content for Screenwriters</i> Lone Eagle Publishing Co 2005	
Week 5 Lesson 3	Component 3: Pre-production week 1: Generating ideas for stories.	Identify ways to write interesting stories. Some learners will be able to develop an extract for a fiction film with focus on narrative construction.	All learners are required to create an individual production using the production brief available in the AS film studies specification.	Useful Eduqas resources on generating stories and ideas available here	<i>Academic reading:</i> Cowgill, Linda J. <i>Writing Short Films: Structure and Content for Screenwriters</i> Lone Eagle Publishing	

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		Some learners to develop an extract from a screenplay for a fictional film focusing on narrative construction.		Top 15 mistakes beginner filmmakers make - Video 5 ways to instantly make better videos - Video How to find music for your videos - Video	Co 2005	
Week 6 Lesson 1	Component 3: Pre-production week 2: - Ideas, synopsis, storyboard (if required)	Apply knowledge and understanding of elements of film form to the production of a film or screen play or storyboard.	Screen writing tasks available with worksheets here	Top 15 mistakes beginner filmmakers make - Video 5 ways to instantly make better videos - Video How to find music for your videos - Video	<i>Academic reading:</i> Cowgill, Linda J. <i>Writing Short Films: Structure and Content for Screenwriters</i> Lone Eagle Publishing Co 2005	
Week 6 Lesson 2	Component 3: Pre-production – Watch shorts. Short film	Analyse one short film making strong and detailed reference to the key elements of film form. Identify genre conventions adopted within the film.	Screening of one short film from the prescribed list. Learners to take notes. Consideration of the core study areas.	A list of prescribed Short films is available in the A level (teaching from 2017 for award in 2019) specification.		
Week 6 Lesson 3	Component 3: Pre-production – Watch shorts. Short film	Analyse one short film making strong and detailed reference to the key elements of film form. Identify genre conventions	Screening of one short film from the prescribed list. Learners to take notes. Consideration of the core	A list of prescribed Short films is available in the A level (teaching from 2017 for award in 2019) specification.		

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		adopted within the film. Compare and contrast the film with others they have seen.	study areas.			
Week 7 Lesson 1	Component 3: Pre-production – Watch shorts. Short film	Analyse one short film making strong and detailed reference to the key elements of film form. Identify genre conventions adopted within the film. Compare and contrast the film with others they have seen.	Screening of One short film from the prescribed list. Learners to take notes. Consideration of the core study areas.	A list of prescribed Short films is available in the A level (teaching from 2017 for award in 2019) specification.		
Week 7 Lesson 2	Component 3: Production	Some learners will create an extract for a fiction film with focus on narrative construction. Some learners will create an extract from a screenplay for a fictional film focusing on narrative construction. Apply knowledge and understanding of elements of film to the production of a film or screenplay.	Independent study – learners to be either filming their film extracts or writing their screenplays for their film extracts.	Production brief available in the AS level specification, for award from 2018.	<i>Academic reading:</i> Fraser, P et al. <i>Teaching Digital Video Production</i> British Film Institute, 2008. Gaffney, F <i>On Screenwriting</i> , Auteur, 2017 McKee, Robert <i>Story: Substance, Structure, Style and the Principles of Screenwriting</i> Methuen Publishing Ltd, 1999 Readman, Mark <i>Teaching Scriptwriting</i> ,	

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					<i>Screenplays and Storyboards for Film and TV Production</i> British Film Institute, 2003.	
Week 7 Lesson 3	Component 3: Production	<p>Some learners will create an extract for a fiction film with focus on narrative construction.</p> <p>Some learners will create an extract from a screenplay for a fictional film focusing on narrative construction.</p> <p>Apply knowledge and understanding of elements of film to the production of a film or screenplay.</p>	Independent study – learners to be either filming their film extracts or writing their screenplays for their film extracts.	Production brief available in the AS level specification, for award from 2018.	<p><i>Academic reading:</i> Fraser, P et al. <i>Teaching Digital Video Production</i> British Film Institute, 2008.</p> <p>Gaffney, F <i>On Screenwriting</i>, Auteur, 2017</p> <p>McKee, Robert <i>Story: Substance, Structure, Style and the Principles of Screenwriting</i> Methuen Publishing Ltd, 1999</p> <p>Readman, Mark <i>Teaching Scriptwriting, Screenplays and Storyboards for Film and TV Production</i> British Film Institute, 2003.</p>	
Week 8 Lesson 1	Component 3: Production	Some learners will create an extract for a fiction film with focus on narrative construction.	Independent study – learners to be either filming their film extracts or writing their screenplays for their film	Production brief available in the AS level specification, for award from 2018.	<i>Academic reading:</i> Fraser, P et al. <i>Teaching Digital Video Production</i> British Film Institute,	

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Week 8 Lesson 2		<p>Some learners will create an extract from a screenplay for a fictional film focusing on narrative construction.</p> <p>Apply knowledge and understanding of elements of film to the production of a film or screenplay.</p>	extracts.		<p>2008.</p> <p>Gaffney, F <i>On Screenwriting</i>, Auteur, 2017</p> <p>McKee, Robert <i>Story: Substance, Structure, Style and the Principles of Screenwriting</i> Methuen Publishing Ltd, 1999</p> <p>Readman, Mark <i>Teaching Scriptwriting, Screenplays and Storyboards for Film and TV Production</i> British Film Institute, 2003.</p>	
	Component 3: Production	<p>Some learners will create an extract for a fiction film with focus on narrative construction.</p> <p>Some learners will create an extract from a screenplay for a fictional film focusing on narrative construction.</p> <p>Apply knowledge and understanding of elements of film to the production of a film or screenplay.</p>	Independent study – learners to be either filming their film extracts or writing their screenplays for their film extracts.	Production brief available in the AS level specification, for award from 2018.	<p><i>Academic reading:</i> Fraser, P et al. <i>Teaching Digital Video Production</i> British Film Institute, 2008.</p> <p>Gaffney, F <i>On Screenwriting</i>, Auteur, 2017</p> <p>McKee, Robert <i>Story: Substance, Structure, Style and the Principles</i></p>	

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					<p><i>of Screenwriting</i> Methuen Publishing Ltd, 1999</p> <p>Readman, Mark <i>Teaching Scriptwriting, Screenplays and Storyboards for Film and TV Production</i> British Film Institute, 2003.</p>	
Week 8 Lesson 3	Component 3: Production	<p>Some learners will create an extract for a fiction film with focus on narrative construction.</p> <p>Some learners will create an extract from a screenplay for a fictional film focusing on narrative construction.</p> <p>Apply knowledge and understanding of elements of film to the production of a film or screenplay.</p>	Independent study – learners to be either filming their film extracts or writing their screenplays for their film extracts.	Production brief available in the AS level specification, for award from 2018.	<p><i>Academic reading:</i> Fraser, P et al. <i>Teaching Digital Video Production</i> British Film Institute, 2008.</p> <p>Gaffney, F <i>On Screenwriting</i>, Auteur, 2017</p> <p>McKee, Robert <i>Story: Substance, Structure, Style and the Principles of Screenwriting</i> Methuen Publishing Ltd, 1999</p> <p>Readman, Mark <i>Teaching Scriptwriting, Screenplays and Storyboards for Film and</i></p>	

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					<i>TV Production</i> British Film Institute, 2003.	
Week 9 Lesson 1	Component 3: Production	<p>Some learners will create an extract for a fiction film with focus on narrative construction.</p> <p>Some learners will create an extract from a screenplay for a fictional film focusing on narrative construction.</p> <p>Apply knowledge and understanding of elements of film to the production of a film or screenplay.</p>	<p>Learners will continue the production phase of this component.</p> <p>Filming & editing OR Script writing/creating 15 shot (approx.) storyboard.</p>	<p>Adobe premiere: industry standard software. (Film editing/making software)</p> <p>Final Cut pro (film editing/making software)</p> <p>Lightworks (free film editing/making software)</p> <p>Celtex (Script writing software)</p> <p>Adobe Story (Script writing software)</p>	<p><i>Academic reading:</i> Fraser, P et al. <i>Teaching Digital Video Production</i> British Film Institute, 2008.</p> <p>Gaffney, F <i>On Screenwriting</i>, Auteur, 2017</p> <p>McKee, Robert <i>Story: Substance, Structure, Style and the Principles of Screenwriting</i> Methuen Publishing Ltd, 1999</p> <p>Readman, Mark <i>Teaching Scriptwriting, Screenplays and Storyboards for Film and TV Production</i> British Film Institute, 2003.</p>	
Week 9 Lesson 2	Component 3: Production/post-production (including re-shoot, redrafts)	<p>Apply knowledge and understanding of elements of film to the production of a film or screenplay.</p>	<p>Learners will continue the production phase of this component.</p> <p>Filming & editing</p>	<p>Adobe premiere: industry standard software. (Film editing/making</p>		

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	Peer assessment and feedback session.		or script writing/creating 15 shot (approx.) storyboard.	software) Final Cut pro (film editing/making software) Lightworks (free film editing/making software) Celtex (Script writing software) Adobe Story (Script writing software)		
Week 9 Lesson 3	Component 3: Production/post-production/evaluation	Some learners will create an extract for a fiction film with focus on narrative construction. Some learners will create an extract from a screenplay for a fictional film focusing on narrative construction.	Learners will continue the production phase of this component. Filming & editing Or script writing/creating 15 shot (approx.) storyboard. Some learners to begin their evaluations.	Production brief available in the AS level specification, for award from 2018.		
Week 10 Lesson 1	Component 3: Production/post-production/evaluation	Some learners will create an extract for a fiction film with focus on narrative construction. Some learners will create an extract from a screenplay for a fictional film focusing on narrative construction. Apply knowledge and understanding of elements of film to the production of a film or screenplay.	Learners will continue the production phase of this component. Filming & editing Or script writing/creating 15 shot (approx.) storyboard. Some learners to begin their evaluations.	Production brief available in the AS level specification, for award from 2018.		

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Week 10 Lesson 2	Component 3: Production/post-production/evaluation	Apply knowledge and understanding of elements of film to the production of a film or screenplay.	Learners will continue the production phase of this component. Filming & editing Or script writing/creating 15 shot (approx.) storyboard. Some learners to begin/continue with their evaluations.	Production brief available in the AS level specification, for award from 2018.		
Week 10 Lesson 3	Component 3: Evaluation	Apply knowledge and understanding of elements of film to analyse and evaluate own work in relation to professionally produced work. Some learners to apply knowledge and understanding of elements of film to analyse and evaluate own work in relation to professionally produced work.	Evaluative analysis. Learners must complete an evaluative analysis of their production of between 1000 and 1250 words. This will include reference to at least the following: <ul style="list-style-type: none"> • Aims - the intended genre, where relevant, the intended visual style and the main audience for the production • Cinematic influences on the narrative and visual/audio elements of the production • Creating overall meaning - an evaluative analysis of how the production creates meanings for the spectator in relation to 	Production brief available in the AS level specification, for award from 2018.		

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			<p>other professionally produced films or their screenplays.</p> <p><i>Learners must submit the evaluative analysis in the form of extended writing (which may include sub-headings). It must be word-processed and may be illustrated with screen shots or screenplay extracts. Screenplay extracts used to illustrate the evaluative analysis are excluded from the word limit of 1000-1250 words.</i></p>			
Week 11 Lesson 1	Component 3: Evaluation	Apply knowledge and understanding of elements of film to analyse and evaluate own work in relation to professionally produced work.	<p>Evaluative analysis.</p> <p>Learners must complete an evaluative analysis of their production of between 1000 and 1250 words. This will include reference to at least the following:</p> <ul style="list-style-type: none"> • Aims - the intended genre, where relevant, the intended visual style and the main audience for the production • Cinematic influences on the narrative and visual/audio elements of 	Production brief available in the AS level specification, for award from 2018.		

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			<p>the production</p> <ul style="list-style-type: none"> Creating overall meaning - an evaluative analysis of how the production creates meanings for the spectator in relation to other professionally produced films or their screenplays. <p><i>Learners must submit the evaluative analysis in the form of extended writing (which may include sub-headings). It must be word-processed and may be illustrated with screen shots or screenplay extracts. Screenplay extracts used to illustrate the evaluative analysis are excluded from the word limit of 1000-1250 words.</i></p>			
Week 11 Lesson 2	Component 3: Evaluation	Apply knowledge and understanding of elements of film to analyse and evaluate own work in relation to professionally produced work.	<p>Evaluative analysis.</p> <p>Learners must complete an evaluative analysis of their production of between 1000 and 1250 words. This will include reference to at least the following:</p> <ul style="list-style-type: none"> Aims - the intended 	Production brief available in the AS level specification, for award from 2018.		

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			<p>genre, where relevant, the intended visual style and the main audience for the production</p> <ul style="list-style-type: none"> • Cinematic influences on the narrative and visual/audio elements of the production • Creating overall meaning - an evaluative analysis of how the production creates meanings for the spectator in relation to other professionally produced films or their screenplays. <p><i>Learners must submit the evaluative analysis in the form of extended writing (which may include sub-headings). It must be word-processed and may be illustrated with screen shots or screenplay extracts. Screenplay extracts used to illustrate the evaluative analysis are excluded from the word limit of 1000-1250 words.</i></p>			

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Week 11 Lesson 3	Component 3: Evaluation completion and submission <i>All coursework must be completed this lesson ready for assessment of Component 3.</i>	Apply knowledge and understanding of elements of film to analyse and evaluate own work in relation to professionally produced work.	<p>Evaluative analysis. Learners must complete an evaluative analysis of their production of between 1000 and 1250 words. This will include reference to at least the following:</p> <ul style="list-style-type: none"> • Aims - the intended genre, where relevant, the intended visual style and the main audience for the production • Cinematic influences on the narrative and visual/audio elements of the production • Creating overall meaning - an evaluative analysis of how the production creates meanings for the spectator in relation to other professionally produced films or their screenplays. <p><i>Learners must submit the evaluative analysis in the form of extended writing (which may include sub-headings). It must be word-processed and may be illustrated with screen shots or screenplay extracts.</i></p>			

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			<i>Screenplay extracts used to illustrate the evaluative analysis are excluded from the word limit of 1000-1250 words.</i>			
Week 12 Lesson 1	Comp 2: Sec A. Film 2: British film 1 Introduction to British cinema. Film screening.	Develop an understanding of British cinema.	Research task – Learners to research the era in which their chosen film was created. With specific focus to the British film industry at the time.	Fact sheets for all British films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> Fitzgerald, J. (2010) <i>Studying British Cinema: 1999–2009</i> , (Columbia University Press: New York, USA) Higson, A. (2011) <i>Film England: Culturally English Filmmaking Since the 1990s</i> , (I.B. Tauris & Co. Inc.: London)	
Week 12 Lesson 2	Comp 2: Sec A. Film 2: British film 1 Film screening and analysis	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all British films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 2: European film available in the Guidance for teaching for award from 2018. Available here.	

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Week 12 Lesson 3	Comp 2: Sec A. Film 2: British film 1 Film screening and analysis	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all British films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 2: European film available in the Guidance for teaching for award from 2018. Available here .	
Week 13 Lesson 1	Comp 2: Sec A. Film 2: British film 1 Key sequence analysis – Key elements of film form.	Analyse and discuss the opening and closing sequences of the British film.	Screening of the opening sequence of the British film. Learners to make notes on: <ul style="list-style-type: none"> • Cinematography • Sound • Editing • Mise-en-scène/aesthetics • Performance Screening of closing sequence of the British film. Learners to make notes on: <ul style="list-style-type: none"> • Cinematography • Sound • Editing • Mise-en-scène/aesthetics • Performance. 	Fact sheets for all British films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 2: European film available in the Guidance for teaching for award from 2018. Available here .	

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Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 13 Lesson 2	Comp 2: Sec A. Film 2: British film 1. Meaning and response – Representation <ul style="list-style-type: none"> • Gender • Race/ethnicity • Age Aesthetics – How is look and mood created?	Demonstrate how film generates meaning and response.	<p>Group work task – create mind maps using coggle.it for each of the subheadings.</p> <p>Each group assigned a different social group.</p> <p>Tutor will be able to download PDF versions of the finished mind maps ready to share with the group.</p>	<p>Coggle.it (mind map making webpage – need a Gmail account to sign up to this. Suggest creating a centre account so tutor can monitor and access learners work)</p>		
Week 13 Lesson 3	Comp 2: Sec A. Film 2: British film 1 Key sequence analysis – The Context of film To include: <ol style="list-style-type: none"> 1. Social 2. Cultural 3. Political 4. Historical 5. Institutional 	Explain the various contexts in which the film was made. Construct arguments surrounding the contexts of the film.	<p>Learners complete a research project on the context in which the films were made.</p> <p>Group or paired work:</p> <ol style="list-style-type: none"> 1. Social 2. Cultural 3. Political 4. Historical 5. Institutional 6. Production <p>Create a PowerPoint as a learning resource for the other learners. Collaborative learning.</p> <p>Research session – ready to present to class at the end of lesson.</p>			

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 14 Lesson 1	Comp 2: Sec A. Film 2: British film 1 Key sequence analysis – The context of film To include: <ol style="list-style-type: none"> 1. Social 2. Cultural 3. Political 4. Historical 5. Institutional 	Explain the various contexts in which the film was made. Construct arguments surrounding the contexts of the film.	Learners to present findings back to the other members of the group.			
Week 14 Lesson 2	Introduction to narrative Narrative construction. Narrative devices. Characters.	Define the different narrative theories and structures. Apply the narrative theories to films they have seen.	Introduction to study area 5 – narrative. Tutor led discussion. Group/pair work. Groups or pairs should consider how different narrative devices have been within the films studied so far for Comp 2: sec A. <ul style="list-style-type: none"> • Voice overs (if applicable) • Flashbacks • The framing narrative • Open endings • Repetition • Dialogue • Images and sound • How narrative constructions provide psychological insight into characters. 	Detailed discussion of narrative as a study area is available in the AS specification (page 10)		

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 14 Lesson 3	Introduction to narrative Relationship between screenplay and realised film.	Define the different narrative theories and structures. Apply the narrative theories to films they have seen.	Study of films script for British film 1 could be carried out here. Key scenes and their relationship to the film. Split class into groups. Give them a scene from the film and analyse. How has the elements of film form been used to tell the story with relation to the script?			
Week 15 Lesson 1	British film narratives Critical approaches to narrative analysis.	Define the different narrative theories and structures. Apply the narrative theories to films they have seen.	Assessment of British film requires an understanding of story, plot and binary oppositions (formally referred to as formalist and structuralism approaches to narrative) as well as the core study areas.	http://tonymckibbin.com/course-notes/formalist-theory?output=pdf – Tony McKibbin Formalist approach http://tonymckibbin.com/course-notes/structuralism-theory?output=pdf - Tony McKibbin Structualist approach		
Week 15 Lesson 2	Comp 2: Sec A. Film 3: British film 2 Film screening.	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all British films are available on the Eduqas webpage. Available here Some viewing booklets are available on the	<i>Academic reading:</i> List of suggested reading for specific films for Component 2: British film available in the Guidance for teaching for award from 2018. Available here.	

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Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
				Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.		
Week 15 Lesson 3	Comp 2: Sec A. Film 3: British film 2 Film screening.	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all British films are available on the Eduqas webpage. Available here Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 2: British film available in the Guidance for teaching for award from 2018. Available here.	
Week 16 Lesson 1 Xmas?	Comp 2: Sec A. Film 3: British film 2 Film screening.	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all British films are available on the Eduqas webpage. Available here Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 2: British film available in the Guidance for teaching for award from 2018. Available here.	

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Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 16 Lesson 2	Comp 2: Sec A. Film 3: British film 2 Key sequence analysis – core elements. Key elements of film form.	Analyse and discuss the opening and closing sequences of the British film.	Screening of the opening sequence of the British film. Learners to make notes on: <ul style="list-style-type: none"> • Cinematography • Sound • Editing • Mise-en-scène/aesthetics • Performance Screening of closing sequence of the British film. Learners to make notes on: <ul style="list-style-type: none"> • Cinematography • Sound • Editing • Mise-en-scène/aesthetics • Performance. 	Fact sheets for all British films are available on the Eduqas webpage. Available here Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 2: British film available in the Guidance for teaching for award from 2018. Available here.	
Week 16 Lesson 3	Comp 2: Sec A. Film 3: British film 2 Meaning and response representation <ul style="list-style-type: none"> • Age • Gender • Ethnicity How do aesthetics create overall look and mood?	Demonstrate how film generates meaning and response.	Group work task – create mind maps using coggle.it for each of the subheadings. Each group assigned a different social group. Tutor will be able to download PDF versions of the finished mind maps ready to share with the group.	Coggle.it (mind map making webpage – need a Gmail account to sign up to this. Suggest creating a centre account so tutor can monitor and access learners work)		

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Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 17 Lesson 1	Comp 2: Sec A. Film 3: British film 2 The contexts of the film. To include: <ol style="list-style-type: none"> 1. Social 2. Cultural 3. Political 4. Historical 5. Institutional 	Explain the various contexts in which the film was made. Construct arguments surrounding the contexts of the film.	Learners complete a research project on the context in which the films were made. Group or paired work: <ol style="list-style-type: none"> 1. Social 2. Cultural 3. Political 4. Historical 5. Institutional 6. Production Create a PowerPoint as a learning resource for the other learners. Collaborative learning. Research session – ready to present to class at the end of lesson.			
Week 17 Lesson 2	Genre in film	Recognise the concept of genre, genre conventions. Discuss genre as a principal structuring element of narrative.		http://visual-memory.co.uk/daniel/Documents/intgenre/chandler_genre_theory.pdf - An introduction to genre theory, David Chandler	http://cw.routledge.com/textbooks/9780415409285/resources/genrestar.pdf - Genre, star and auteur critical approaches applied to Martin Scorsese's New York, New York	
Week 17 Lesson 3	Genre in British film	Recognise the concept of genre, genre conventions. Discuss genre as a principal structuring element of narrative.	Lesson may focus on a comparison of genre conventions of the two films. Consideration of the various contexts of the film and how			

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			<p>this has impacted the genre conventions.</p> <p>Have genre conventions changed?</p>			
Week 18 Lesson 1	Introduction to ideology. (Assessed at A Level)	Define what ideology is. Recognise types of ideologies, including dominant and subordinate ideologies.	<p>Research task; Research definitions of the following terms and record them in your books/notes.</p> <ul style="list-style-type: none"> • Anarchism • Communism • Fascism • Feminism • Liberalism • Neo-liberalism • Patriarchy • Socialism 			
Week 18 Lesson 2	<p>Comp 2: Sec A. Film 3: British film 2</p> <p>Key sequence analysis - ideology</p>	<p>Identify various ideologies evident within the British films they have studied so far.</p> <p>Compare and contrast these ideologies – with consideration of the context of the films.</p>	<p>Tutor to list the various ideologies evident within the 2 films studied.</p> <p>In groups learners to identify key scenes where these ideologies are evident, (1 ideology per group). Learners to create a resource, using images/screenshot to back up what they are stating.</p> <p>Focus of this should be how elements of film form,</p>			

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			context and meaning and response impact the ideologies within the film. This will then be shared with the rest of the class.			
Week 18 Lesson 3	Comp 2: Sec A British film narratives – British film 1 & 2	<p>Define the different narrative theories and structures.</p> <p>Apply the narrative theories to films they have seen.</p>	<p>Group/pair work. Groups or pairs should consider how different narrative devices have been within the films studied for Comp 2: sec A.</p> <ul style="list-style-type: none"> • Voice overs (if applicable) • Flashbacks • The framing narrative • Open endings • Repetition • Dialogue • Images and sound • How narrative constructions provide psychological insight into characters. 	Detailed discussion of narrative as a study area is available in the AS specification (page 10)		
Week 19 Lesson 1	Comp 2: Sec A British film narratives – British film 1 & 2	<p>Define the different narrative theories and structures.</p> <p>Apply the narrative theories to films they have seen.</p>	Study of films script for British film 2 could be carried out here. Key scenes and their relationship to the film. Split class into groups. Give them a scene from the film and analyse. How has the elements of film form been used to tell the story with relation to the script?			

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Week 19 Lesson 2	British film – Closing sequences.	Analyse and discuss the closing sequences of the British film.	Screening of closing sequence of the British film. Learners to make notes on: <ul style="list-style-type: none"> • Cinematography • Sound • Editing • Mise-en-scène/aesthetics • Performance. 			
Week 19 Lesson 3	Critical approaches to narrative (RECAP)	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	http://tonymckibbin.com/course-notes/narration?output=pdf – Tony Mckibbin-Structuring our experiences of the world.		
Week 20 Lesson 1	Exam week – Looking at exam questions: Component 2.	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 			

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Week 20 Lesson 2	Component 2: revision	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 			
Week 20 Lesson 3	Component 2: mock exam	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Learners to carry out mock exam to assess learning so far. SAMS material available on the Eduqas website.			
Week 21 Lesson 1	Introduction to auteur theory. Independent study	Define auteur theory. Outline a specific auteur and their techniques.	Tutor led discussion of auteur theory. Leading to an independent study. Carry out research on the following directors. <ul style="list-style-type: none"> • Clint Eastwood • Sergio Leone • Martin Scorsese • John Ford • Alfred Hitchcock • George Lucas • Steven Spielberg 	Detailed guidance available on all the auteur as a specialist study area in the A Level Eduqas specification.	<i>Academic reading:</i> Grant, Barry Keith <i>Auteurs and Authorship: A Film Reader</i> Wiley-Blackwell, 2008. Wharton, David and Grant, Jeremy <i>Teaching Auteur Study</i> British Film Institute, 2005.	

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			<ul style="list-style-type: none"> Quentin Tarantino What makes them an auteur? What is their distinct style?			
Week 21 Lesson 2	Introduction to auteur theory. Independent study	Define auteur theory. Outline a specific auteur and their techniques.	Tutor led discussion of auteur theory. Leading to an independent study. Carry out research on the following directors. <ul style="list-style-type: none"> Clint Eastwood Sergio Leone Martin Scorsese John Ford Alfred Hitchcock George Lucas Steven Spielberg Quentin Tarantino What makes them an auteur? What is their distinct style?	Detailed guidance available on all the auteur as a specialist study area in the A Level Eduqas specification.	<i>Academic reading:</i> Grant, Barry Keith <i>Auteurs and Authorship: A Film Reader</i> Wiley-Blackwell, 2008. Wharton, David and Grant, Jeremy <i>Teaching Auteur Study</i> British Film Institute, 2005.	
Week 21 Lesson 3	Introduction to auteur theory. Presenting their independent study.	Define auteur theory. Outline a specific auteur and their techniques.	Learners to present their findings from last session. Teaching the class what they learned during their independent study.			

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Week 22 Lesson 1	Hollywood film The contexts of Hollywood – new & classical.	<p>Explain the classical Hollywood studio system.</p> <p>Explain the new Hollywood studio system.</p> <p>Recognise how the new and classical Hollywood studio systems impact the films studied.</p>	<p>Research task: split the class into pairs. Member one to research the classical Hollywood studio systems, member two, to research new Hollywood studio systems.</p> <p>Each member of the group must create a learning resource for their partner. The resource must include:</p> <ul style="list-style-type: none"> • A history of classical/new Hollywood. • A detailed discussion of the impact of this system. • Some form of assessment for learning. <p>By the end of the lesson the learners must teach each other what they have learned.</p>	<p>Fact sheets for all Hollywood films are available on the Eduqas webpage. Available here.</p>	<p><i>Academic reading:</i> Schatz, Thomas <i>The genius of the system. Hollywood filmmaking in the studio era</i> Henry Holt, 1988.</p> <p>Bordwell, D.; Staiger, J.; Thompson, K. (1988/2005) <i>The Classical Hollywood Cinema: Film Style & Mode of Production to 1960</i> (Routledge: London)</p> <p>Neale, S. ed. (2012) <i>The Classical Hollywood Reader</i> (Routledge: London)</p> <p>Kalinak, K. (1992) <i>Settling the Score: Music and the Classical Hollywood Film</i> (University of Wisconsin Press: Madison, USA)</p> <p>Zborowski, J. (2016) <i>Classical Hollywood Cinema: Point of View and Communication</i> (Manchester University Press, Manchester)</p>	

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Week 22 Lesson 2	Comp 1: Sec A. Film 4: Classical Hollywood (1930 – 1960) Screening of classical Hollywood film.	<p>Demonstrate knowledge and understanding of elements of film form.</p> <p>Analyse the film with reference to the key elements of film form.</p>	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	<p>Fact sheets for all Hollywood films are available on the Eduqas webpage. Available here</p> <p>Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.</p>	<p><i>Academic reading:</i> List of suggested reading for specific films for Component 1: Section A: Group 1. Available in the guidance for teaching for award from 2018. Available here.</p>	
Week 22 Lesson 3	Comp 1: Sec A. Film 4: Classical Hollywood (1930 – 1960) Screening of classical Hollywood film.	<p>Demonstrate knowledge and understanding of elements of film form.</p> <p>Analyse the film with reference to the key elements of film form.</p>	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	<p>Fact sheets for all Hollywood films are available on the Eduqas webpage. Available here</p> <p>Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.</p>	<p><i>Academic reading:</i> List of suggested reading for specific films for Component 1: Section A: Group 1. Available in the Guidance for teaching for award from 2018. Available here.</p>	
Week 23 Lesson 1	Comp 1: Sec A. Film 4: Classical Hollywood (1930 – 1960) Screening of classical Hollywood film.	<p>Demonstrate knowledge and understanding of elements of film form.</p> <p>Analyse the film with reference to the key elements of film form.</p>	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	<p>Fact sheets for all Hollywood films are available on the Eduqas webpage. Available here</p>	<p><i>Academic reading:</i> List of suggested reading for specific films for Component 1: Section A: Group 1. Available in the Guidance for teaching for</p>	

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Week 23 Lesson 2				Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	award from 2018. Available here.	
	Comp 1: Sec A. Film 4: Classical Hollywood Key sequence analysis – Key elements of film form. Meaning and response.	Analyse and discuss the opening and closing sequences of the classical Hollywood film selected. Demonstrate how film generates meaning and response.	Screening of the opening sequence of the classic Hollywood film. Learners to make notes on: <ul style="list-style-type: none"> • Cinematography • Sound • Editing • Mise-en-scène/aesthetics • Performance Screening of closing sequence of the classic Hollywood film. Learners to make notes on: <ul style="list-style-type: none"> • Cinematography • Sound • Editing • Mise-en-scène/aesthetics • Performance. 	Fact sheets for all Hollywood films are available on the Eduqas webpage. Available here Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 1: Section A: Group 1. Available in the Guidance for teaching for award from 2018. Available here.	
Week 23 Lesson 3	Comp 1: Sec A. Film 4: Classical Hollywood:	Explain the various contexts in which the film was made. Construct arguments	Learners complete a research project on the context in which the films were made.			

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	<p>The context of the film To include:</p> <ol style="list-style-type: none"> 1. Social 2. Cultural 3. Political 4. Historical 5. Institutional 	<p>surrounding the contexts of the film.</p>	<p>Group or paired work:</p> <ol style="list-style-type: none"> 1. Social 2. Cultural 3. Political 4. Historical 5. Institutional 6. Production <p>Create a PowerPoint as a learning resource for the other learners. Collaborative learning.</p> <p>Research session – ready to present to class at the end of lesson.</p>			
<p>Week 24 Lesson 1</p>	<p>Comp 1: Sec A. Film 4: Classical Hollywood & auteur.</p> <p>Criticisms and debates of auteur theory.</p>	<p>Argue for and against auteur theory.</p> <p>Recognise other factors which give a film a distinct style.</p> <p>Most learners will critique auteur theory.</p>	<p>This lesson could be held as an interactive debate session.</p> <p>Set the classroom into two sides.</p> <p>One side for the usefulness of auteur theory and one against.</p> <p>Learners to debate the theory. Evidence for arguments should come from the films studied, the research project done in week 21 and other academic reading. Including the original theory by Cahiers Du Cinema and Andrew Sarris.</p>	<p>There are suggestions of how auteur is defined for each film within this section of the exam. These can be found in the guidance for teachers A level booklet.</p>	<p>Sarris, Andrew (Winter 1962–1963). "Notes on the Auteur Theory in 1962". <i>Film Culture</i>. 27: 1–8.</p> <p>Grant, Barry Keith <i>Auteurs and Authorship: A Film Reader</i> Wiley-Blackwell, 2008.</p>	

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Week 24 Lesson 2	Comp 1: Sec A. Film 5: New Hollywood (1961 – 1990) Film screening.	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all Hollywood films are available on the Eduqas webpage. Available here Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 1: Section A: Group 2. Available in the Guidance for teaching for award from 2018. Available here.	
Week 24 Lesson 3	Comp 1: Sec A. Film 5: New Hollywood (1961 – 1990) Film screening.	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all Hollywood films are available on the Eduqas webpage. Available here Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 1: Section A: Group 2. Available in the Guidance for teaching for award from 2018. Available here.	
Week 25 Lesson 1	Comp 1: Sec A. Film 5: New Hollywood (1961 – 1990) Film screening.	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all Hollywood films are available on the Eduqas webpage. Available here	<i>Academic reading:</i> List of suggested reading for specific films for Component 1: Section A: Group 2. Available in the Guidance for teaching for	

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Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 25 Lesson 2				Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	award from 2018. Available here.	
	Comp 1: Sec A. Film 5: New Hollywood (1961-1990): Key Sequence analysis – Key elements of film form. Meaning and response.	Analyse and discuss the opening and closing sequences of the New Hollywood film selected. Demonstrate how film generates meaning and response.	Screening of the opening sequence of the New Hollywood film. Learners to make notes on: <ul style="list-style-type: none"> • Cinematography • Sound • Editing • Mise-en-scène/aesthetics • Performance Screening of closing sequence of the New Hollywood film. Learners to make notes on: <ul style="list-style-type: none"> • Cinematography • Sound • Editing • Mise-en-scène/aesthetics • Performance. 	Fact sheets for all Hollywood films are available on the Eduqas webpage. Available here Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 1: Section A: Group 2. Available in the Guidance for teaching for award from 2018. Available here.	
Week 25 Lesson 3	Comp 1: Sec A. Film 5: New Hollywood (1961-1990): The context of the film	Explain the various contexts in which the film was made. Construct arguments	Learners complete a research project on the context in which the films were made.			

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
	<ol style="list-style-type: none"> 1. Social 2. Cultural 3. Political 4. Historical 5. Institutional 	surrounding the contexts of the film.	<p>Group or paired work:</p> <ol style="list-style-type: none"> 1. Social 2. Cultural 3. Political 4. Historical 5. Institutional 6. Production <p>Create a PowerPoint as a learning resource for the other learners. Collaborative learning.</p> <p>Research session – ready to present to class at the end of lesson.</p>			
Week 26 Lesson 1	Comp 1: Sec A. Comparative sequence analysis – contexts.	<p>Compare the two films for component 1: section A</p> <p>Contrast the two films for component 1: section A</p> <p>Consider the context of these films during their comparisons.</p>	<p>Lesson may focus on comparison of:</p> <ul style="list-style-type: none"> • Key sequences • Key characters • Narrative • Themes • Gender representations • Genre etc. 			
Week 26 Lesson 2	Comp 1: Sec A. Comparative sequence analysis – core/auteur.	<p>Compare the two films for component 1: section A</p> <p>Contrast the two films for component 1: section A</p> <p>Consider the context of these films during their comparisons.</p>	<p>Lesson may focus on comparison of:</p> <ul style="list-style-type: none"> • Key sequences • Key characters • Narrative • Themes • Gender representations • Genre etc. 			

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 26 Lesson 3	Comp 1: Sec A. Hollywood comparison conclusion	Compare the two films for component 1: section A Contrast the two films for component 1: section A Consider the context of these films during their comparisons.	Lesson may focus on comparison of: <ul style="list-style-type: none"> • Key sequences • Key characters • Narrative • Themes • Gender representations • Genre etc. 			
Week 27 Lesson 1	Land mark assessment. Mock style exam for Component 1: section A.	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film. Analyse and compare films.	Tutor to set a mock style assessment, using the SAMS or previous exam questions for Component 1: section A.			
Week 27 Lesson 2	Comp 1: Sec B. Film 6: Contemporary American independent film <i>Film screening and core analysis.</i>	<i>Demonstrate knowledge and understanding of elements of film form.</i> <i>Analyse the film with reference to the key elements of film form.</i>	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all the contemporary American independent films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 1: Section B: Available in the guidance for teaching for award from 2018. Available here.	

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 27 Lesson 3	Comp 1: Sec B. Film 6: Contemporary American independent film Film screening and core analysis.	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all the contemporary American independent films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 1: Section B: Available in the guidance for teaching for award from 2018. Available here .	
Week 28 Lesson 1	Comp 1: Sec B. Film 6: Contemporary American independent film Film screening and core analysis.	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all the contemporary American independent films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.		
Week 28 Lesson 2	Introduction to spectatorship	Define spectatorship theory. Discuss spectatorship theory.	Tutor led discussion of spectatorship. Including key theorist and theories.	Detailed guidance available on spectatorship as a specialist study area in	The best introductory book is <i>Spectatorship</i> by Michele Aaron (Wallflower / Columbia,	

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
			<p>Screening of exciting/dramatic sequences of a variety of films may be carried out here.</p> <p>Films which learners may not have seen would be useful when assessing their response as new spectators.</p>	the AS & A Level Eduqas specifications.	2007) See also the chapter on Spectatorship in Jill Nelmes (ed.) <i>Introduction to Film Studies</i> .	
Week 28 Lesson 3	Introduction to spectatorship: Passive and active audiences.	Define spectatorship theory. Discuss spectatorship theory.	<p>Tutor led discussion of spectatorship and what the spec says.</p> <p>Tutor led discussion and reading of Tony McKibbins's spectatorship website (see link) Using what they have learned about spectatorship learners to apply the discussion to the films we have seen so far.</p>	<p>Detailed guidance available on spectatorship as a specialist study areas in the AS & A Level Eduqas specifications.</p> <p>Spectatorship, an introduction - http://tonymckibbin.com/course-notes/spectatorship-theory</p>		
Week 29 Lesson 1	Introduction to spectatorship: Application to the films studied so far for Comp 1: Section B.	Define spectatorship theory. Discuss spectatorship theory.	Tutor led discussion (seminar style) using Rebecca Ellis' PowerPoint on spectatorship. Q & A may take place and class discussion throughout the session.	Bfi 2017 no clips.pptx – Presentation available from Eduqas Film Facebook page, authored by Rebecca Ellis.		

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 29 Lesson 2	Comp 1: Sec B. Film 6: Contemporary American independent film Key sequence analysis. Representation & ideology.	Demonstrate how film generates meaning and response.	Group work task – create mind maps using coggle.it for each of the subheadings. Each group assigned a different social group. Tutor will be able to download PDF versions of the finished mind maps ready to share with the group.	Coggle.it (mind map making webpage – need a Gmail account to sign up to this. Suggest creating a centre account so tutor can monitor and access learners work)		
Week 29 Lesson 3	Comp 1: Sec B. Film 6: Contemporary American independent film Key sequence analysis. Core & spectatorship.	Analyse key scenes from the film. Argue how spectatorship impacts the film.	Lesson may focus on the audience response and spectatorship of key sequences within the film.			
Week 30 Lesson 1	Comp 1: Sec B. Film 6: Contemporary American independent film Key sequence analysis Core & spectatorship.	Analyse key scenes from the film. Argue how spectatorship impacts the film.	Lesson may focus on the audience response and spectatorship of key sequences within the film.			
Week 30 Lesson 2	Exam revision– Looking at exam questions: Component 1: section A	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film to: Analyse and compare films, including through the use of critical approaches.	This session may be determined by learner's feedback. What do they feel they need to revise? What have they not understood throughout the year? Any areas for development? What SMART targets have been set throughout the year which the learners haven't improved on?			

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 30 Lesson 3	Exam revision – Looking at exam questions: Component 1: section A	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film to: Analyse and compare films, including through the use of critical approaches.	This session may be determined by learner's feedback. What do they feel they need to revise? What have they not understood throughout the year? Any areas for development? What SMART targets have been set throughout the year which the learners haven't improved on?			
Week 31 Lesson 1	Exam revision – Looking at exam questions: Component 1: section A	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film to: Analyse and compare films, including through the use of critical approaches.	This session may be determined by learner's feedback. What do they feel they need to revise? What have they not understood throughout the year? Any areas for development? What SMART targets have been set throughout the year which the learners haven't improved on?			
Week 31 Lesson 2	Exam revision – Looking at exam questions: Component 1: section B	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film to:	This session may be determined by learners' feedback. What do they feel they need to revise? What have they not understood throughout the year? Any areas for development?			

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
		Analyse and compare films, including through the use of critical approaches.	What SMART targets have been set throughout the year which the learners haven't improved on?			
Week 31 Lesson 3	Exam revision – Looking at exam questions: Component 1: section B	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film to: Analyse and compare films, including through the use of critical approaches.	This session may be determined by learners' feedback. What do they feel they need to revise? What have they not understood throughout the year? Any areas for development? What SMART targets have been set throughout the year which the learners haven't improved on?			
Week 32 Lesson 1	Exam revision – Looking at exam questions: Component 1: section B	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film to: Analyse and compare films, including through the use of critical approaches.	This session may be determined by learners' feedback. What do they feel they need to revise? What have they not understood throughout the year? Any areas for development? What SMART targets have been set throughout the year which the learners haven't improved on?			

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 32 Lesson 2	Exam revision – Looking at exam questions: Component 2: section A	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film to: Analyse and compare films, including through the use of critical approaches.	This session may be determined by learners' feedback. What do they feel they need to revise? What have they not understood throughout the year? Any areas for development? What SMART targets have been set throughout the year which the learners haven't improved on?			
Week 32 Lesson 3	Exam revision – Looking at exam questions: Component 2: section A	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film to: Analyse and compare films, including through the use of critical approaches.	This session may be determined by learners' feedback. What do they feel they need to revise? What have they not understood throughout the year? Any areas for development? What SMART targets have been set throughout the year which the learners haven't improved on?			
Week 33 Lesson 1	Exam revision – Looking at exam questions: Component 2: section A	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film to:	This session may be determined by learners' feedback. What do they feel they need to revise? What have they not understood throughout the year?			

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
		Analyse and compare films, including through the use of critical approaches.	Any areas for development? What SMART targets have been set throughout the year which the learners haven't improved on?			
Week 33 Lesson 2	Exam revision – Looking at exam questions: Component 2: Section B	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film to: Analyse and compare films, including through the use of critical approaches.	This session may be determined by learner feedback. What do they feel they need to revise? What have they not understood throughout the year? Any areas for development? What SMART targets have been set throughout the year which the learners haven't improved on?			
Week 33 Lesson 3	Exam revision – Looking at exam questions: Component 2: Section B	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film to: Analyse and compare films, including through the use of critical approaches.	This session may be determined by learner feedback. What do they feel they need to revise? What have they not understood throughout the year? Any areas for development? What SMART targets have been set throughout the year which the learners haven't improved on?			

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 34 Lesson 1	Exam revision – Looking at exam questions: Component 2: Section B	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film to: Analyse and compare films, including through the use of critical approaches.	This session may be determined by learner feedback. What do they feel they need to revise? What have they not understood throughout the year? Any areas for development? What SMART targets have been set throughout the year which the learners haven't improved on?			
Week 34 Lesson 2	Exam revision – Looking at exam questions: Dictated by students. What do they need to go over?	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film to: Analyse and compare films, including through the use of critical approaches.	This session may be determined by learner feedback. What do they feel they need to revise? What have they not understood throughout the year? Any areas for development? What SMART targets have been set throughout the year which the learners haven't improved on?			
Week 34 Lesson 3	Exam revision – Looking at exam questions: Dictated by students. What do they need to go over?	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film to:	This session may be determined by learner feedback. What do they feel they need to revise? What have they not understood throughout the year? Any areas for development?			

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
		Analyse and compare films, including through the use of critical approaches.	What SMART targets have been set throughout the year which the learners haven't improved on?			
Year 2						
Week 1 Lesson 1	Introduction to Year 2 requirements.	Recognise the requirements of the course, including how they will be assessed. Identify the core and specialist study areas.	Lesson spent recapping the key elements of film form.			
Week 1 Lesson 2	Comp 1: Sec B. Film 7: American mainstream film Film screening and core analysis <i>(Please note that the components have slightly changed for the A level specification. Refer to A Level specification)</i>	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all the American mainstream films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 1: Section B: Available in the guidance for teaching for award from 2018. Available here .	
Week 1 Lesson 2	Comp 1: Sec B. Film 7: American mainstream film Film screening and core analysis.	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all the American mainstream films are available on the Eduqas webpage. Available here .	<i>Academic reading:</i> List of suggested reading for specific films for Component 1: Section B: Available in the guidance	

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 2 Lesson 1		to the key elements of film form. Demonstrate how film generates meaning and response.		Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	for teaching for award from 2018. Available here.	
	Comp 1: Sec B. Film 7: American mainstream film Film screening and core analysis.	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form. Demonstrate how film generates meaning and response.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all the American mainstream films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 1: Section B: Available in the guidance for teaching for award from 2018. Available here.	
Week 2 Lesson 2	Comp 1: Sec B. Film 7: American mainstream film Film screening and core analysis.	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form. Demonstrate how film generates meaning and response.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all the American mainstream films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.		

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 2 Lesson 3	Comp 1: Sec B. Film 7: American mainstream film key sequence analysis Key elements of film form. Meaning and response.	Analyse and discuss the opening and closing sequences of the New Hollywood film selected. Demonstrate how film generates meaning and response.	Screening of the opening sequence of the New Hollywood film. Learners to make notes on: <ul style="list-style-type: none"> • Cinematography • Sound • Editing • Mise-en-scène/aesthetics • Performance Screening of closing sequence of the New Hollywood film. Learners to make notes on: <ul style="list-style-type: none"> • Cinematography • Sound • Editing • Mise-en-scène/aesthetics • Performance. 	Fact sheets for all American mainstream films are available on the Eduqas webpage. Available here Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 1: Section B: available in the guidance for teaching for award from 2018. Available here.	
Week 3 Lesson 1	Comp 1: Sec B. Film 7: American mainstream film The context of the film <ol style="list-style-type: none"> 1. Social 2. Cultural 3. Political 4. Historical 5. Institutional 	Explain the various contexts in which the film was made. Construct arguments surrounding the contexts of the film.	Learners complete a research project on the context in which the films were made. Group or paired work: <ol style="list-style-type: none"> 1. Social 2. Cultural 3. Political 4. Historical 5. Institutional 6. Production Create a PowerPoint as a			

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 3 Lesson 2			<p>learning resource for the other learners. Collaborative learning.</p> <p>Research session – ready to present to class at the end of lesson.</p>			
	Approaches to spectatorship	<p>Define spectatorship theory.</p> <p>Discuss spectatorship theory.</p>	<p>Tutor led discussion of spectatorship. Including key theorist and theories.</p> <p>Screening of exciting/dramatic sequences of a variety of films may be carried out here.</p> <p>Films which learners may not have seen would be useful when assessing their response as new spectators.</p>	Detailed guidance available on Spectatorship as a specialist study area in the AS & A Level Eduqas specifications.	<p>The best introductory book is <i>Spectatorship</i> by Michele Aaron (Wallflower / Columbia, 2007)</p> <p>See also the chapter on spectatorship in Jill Nelmes (ed.) <i>Introduction to Film Studies</i>.</p>	
Week 3 Lesson 3	<p>Comp 1: Sec B. Film 7: American mainstream film</p> <p>Key sequence analysis – core & spectatorship.</p>	<p>Analyse key scenes from the film.</p> <p>Argue how spectatorship impacts the film.</p>	<p>Lesson may focus on the audience response and spectatorship of key sequences within the film.</p>			
Week 4 Lesson 1	<p>Exam week –</p> <p>Component 1: Section A Revision</p>	<p>Compare and contrast the two films studies.</p>	<p>Tutor led discussions</p> <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps 			

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
			<ul style="list-style-type: none"> Flash cards Study of key scenes of the films for this component. 			
Week 4 Lesson 2	Exam week – Component 1: Section B Revision	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions <ul style="list-style-type: none"> Group work Note taking Revision of course notes so far Mind maps Flash cards Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		
Week 4 Lesson 3	Exam week – Component 1: Section C	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions <ul style="list-style-type: none"> Group work Note taking Revision of course notes so far Mind maps Flash cards Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		
Week 5 Lesson 1	Mock Exam: Component 1.	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film. Analyse and compare films.	Tutor to set a mock style assessment, using the SAMS or previous exam questions for Component 1.			

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 5 Lesson 2	Comp 2: Sec A Film 8: Global film 2. Film screening & contexts (two film study, 1 st film studied at AS level) <i>(Please note that the first film for this component was studied at AS level, Component 2: section B. European film)</i>	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form. Demonstrate how film generates meaning and response.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all the global films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 2: Section A: Available in the guidance for teaching for award from 2018. Available here .	
Week 5 Lesson 3	Comp 2: Sec A Film 8: Global film 2. Film screening & contexts. (two film study, 1 st film studied at AS level)	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form. Demonstrate how film generates meaning and response.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all the global films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 2: Section A: Available in the guidance for teaching for award from 2018. Available here .	
Week 6 Lesson 1	Comp 2: Sec A Film 8: Global film 2. Film screening & contexts (two film study, 1 st film studied at AS level)	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all the global films are available on the Eduqas webpage. Available here .		

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 6 Lesson 2		Demonstrate how film generates meaning and response.		Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.		
	Comp 2: Sec A Film 8: Global film 2. Film screening & contexts (two film study, 1 st film studied at AS level)	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form. Demonstrate how film generates meaning and response.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all the global films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.		
Week 6 Lesson 3	Comp 2: Sec A Film 8: Global film 2. Film screening & contexts (two film study, 1 st film studied at AS level)	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form. Demonstrate how film generates meaning and response.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all the global films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.		

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 7 Lesson 1	Comp 2: Sec A Film 8: Global film 2. Key sequence analysis – representation and meaning and response. Representation <ul style="list-style-type: none"> • Gender • Race/ethnicity • Place • Age Aesthetics – How is look and mood created?	Demonstrate how film generates meaning and response.	Group work task – create mind maps using coggle.it for each of the subheadings. Each group assigned a different social group. Tutor will be able to download PDF versions of the finished mind maps ready to share with the group.	Coggle.it (mind map making webpage – need a Gmail account to sign up to this. Suggest creating a centre account so tutor can monitor and access learners work)		
Week 7 Lesson 2	Comp 2: Sec A Film 8: Global film 2 Key sequence analysis – Aesthetics and meaning & response.	Analyse and discuss the opening and closing sequences of the New Hollywood film selected. Demonstrate how film generates meaning and response.	Screening of the opening sequence of the New Hollywood film. Learners to make notes on: <ul style="list-style-type: none"> • Cinematography • Sound • Editing • Mise-en-scène/aesthetics • Performance Screening of closing sequence of the New Hollywood film. Learners to make notes on: <ul style="list-style-type: none"> • Cinematography • Sound • Editing • Mise-en-scène/aesthetics • Performance. 	Fact sheets for all American mainstream films are available on the Eduqas webpage. Available here Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs	<i>Academic reading:</i> List of suggested reading for specific films for Component 1: Section B: available in the guidance for teaching for award from 2018. Available here.	

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 7 Lesson 3	Comp 2: Sec A Film 8: Global film 2 Context: 1. Social 2. Cultural 3. Political 4. Historical 5. Institutions 6. Production	Explain the various contexts in which the film was made. Construct arguments surrounding the contexts of the film.	Learners complete a research project on the context in which the films were made. Group or paired work: 1. Social 2. Cultural 3. Political 4. Historical 5. Institutional 6. Production Create a PowerPoint as a learning resource for the other learners. Collaborative learning. Research session – ready to present to class at the end of lesson.			
Week 8 Lesson 1	Comp 2: Sec A Film 8: Global film 1 Key sequence analysis: revisit global film 1 (film 1 in European film, AS year) Aesthetics and meaning & response.	Analyse and discuss key sequences from global film selected for study at AS level. Demonstrate how film generates meaning and response.	Screening/recap of key sequences of the global film studied at AS level. Learners to make notes on: <ul style="list-style-type: none"> • Cinematography • Sound • Editing • Mise-en-scène/aesthetics • Performance 			

Scheme of work

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Week 8 Lesson 2	Comp 2: Sec A Film 8: Global film 1 Revisit global film 1. (Film 1 in European film, AS year) Sequence analysis – Aesthetics and meaning & response.	Analyse and discuss key sequences from global film selected for study at AS level. Demonstrate how film generates meaning and response.	Screening/recap of key sequences of the global film studied at AS level. Learners to make notes on: <ul style="list-style-type: none"> • Cinematography • Sound • Editing • Mise-en-scène/aesthetics • Performance 			
Week 8 Lesson 3	Comp 2: Sec A Film 8: Global film 1 Revisit global film 1. (Film 1 in European film, AS year) Sequence analysis – Aesthetics and meaning & response.	Analyse and discuss key sequences from global film selected for study at AS level. Demonstrate how film generates meaning and response.	Screening/recap of key sequences of the global film studied at AS level. Learners to make notes on: <ul style="list-style-type: none"> • Cinematography • Sound • Editing • Mise-en-scène/aesthetics • Performance 			
Week 9 Lesson 1	Exam Week – Looking at exam questions: Component 2: Section A	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 			

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 9 Lesson 2	Exam week – Looking at exam questions: Component 2: Section A	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		
Week 9 Lesson 3	Exam week – Looking at exam questions: Component 2: Section A	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		
Week 10 Lesson 1	Comp 3 Revisit production. Watch shorts.	Analyse one short film making strong and detailed reference to the key elements of film form. Identify genre conventions adopted within the film.	Screening of one short film from the prescribed list. Learners to take notes. Consideration of the core study areas.	A list of prescribed short films is available in the A level (teaching from 2017 for award in 2019) specification.		

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 10 Lesson 2	Comp 3 Revisit production. Watch shorts.	Analyse one short film making strong and detailed reference to the key elements of film form. Identify genre conventions adopted within the film.	Screening of one short film from the prescribed list. Learners to take notes. Consideration of the core study areas.	A list of prescribed short films is available in the A level (teaching from 2017 for award in 2019) specification.		
Week 10 Lesson 3	Comp 3 Revisit production. Watch shorts.	Analyse one short film making strong and detailed reference to the key elements of film form. Identify genre conventions adopted within the film.	Screening of one short film from the prescribed list. Learners to take notes. Consideration of the core study areas.	A list of prescribed short films is available in the A level (teaching from 2017 for award in 2019) specification.		
Week 11 Lesson 1	Comp 3 Pre-production: Ideas, synopsis, storyboard (if required)	Apply knowledge and understanding of elements of film form to the production of a film or screen play or storyboard.	Screen writing tasks available with worksheets here	Top 15 mistakes beginner filmmakers make - Video 5 ways to instantly make better videos - Video How to find music for your videos - Video	<i>Academic reading:</i> Cowgill, Linda J. <i>Writing Short Films: Structure and Content for Screenwriters</i> Lone Eagle Publishing Co 2005	
Week 11 Lesson 2	Comp 3 Revisit production:	Some learners will create an extract for a fiction film with focus on narrative construction. Some learners will create an extract from a screenplay for a fictional film focusing on narrative construction.	Independent study – learners to be either filming their film extracts or writing their screenplays for their film extracts.	Production brief available in the A level specification, for award from 2019. Adobe premiere: industry standard software. (Film editing/making	<i>Academic reading:</i> Fraser, P et al. <i>Teaching Digital Video Production</i> British Film Institute, 2008. Gaffney, F <i>On Screenwriting</i> , Auteur, 2017	

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Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
		All learners to apply knowledge and understanding of elements of film to the production of a film or screenplay.		software) Final Cut pro (film editing/making software) Lightworks (free film editing/making software) Celtex (Script writing software) Adobe Story (Script writing software)	McKee, Robert <i>Story: Substance, Structure, Style and the Principles of Screenwriting</i> Methuen Publishing Ltd, 1999 Readman, Mark <i>Teaching Scriptwriting, Screenplays and Storyboards for Film and TV Production</i> British Film Institute, 2003.	
Week 11 Lesson 3	Comp 3 Revisit production:	Some learners will create an extract for a fiction film with focus on narrative construction. Some learners will create an extract from a screenplay for a fictional film focusing on narrative construction. All learners to apply knowledge and understanding of elements of film to the production of a film or screenplay.	Independent study – learners to be either filming their film extracts or writing their screenplays for their film extracts.	Production brief available in the A level specification, for award from 2019. Adobe premiere: industry standard software. (Film editing/making software) Final Cut pro (film editing/making software) Lightworks (free film editing/making software) Celtex (Script writing software) Adobe Story (Script	<i>Academic reading:</i> Fraser, P et al. <i>Teaching Digital Video Production</i> British Film Institute, 2008. Gaffney, F <i>On Screenwriting</i> , Auteur, 2017 McKee, Robert <i>Story: Substance, Structure, Style and the Principles of Screenwriting</i> Methuen Publishing Ltd, 1999 Readman, Mark <i>Teaching Scriptwriting</i> ,	

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Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
				writing software)	<i>Screenplays and Storyboards for Film and TV Production</i> British Film Institute, 2003.	
Week 12 Lesson 1	Comp 3 Revisit production	<p>Some learners will create an extract for a fiction film with focus on narrative construction.</p> <p>Some learners will create an extract from a screenplay for a fictional film focusing on narrative construction.</p> <p>All learners to apply knowledge and understanding of elements of film to the production of a film or screenplay.</p>	Independent study – learners to be either filming their film extracts or writing their screenplays for their film extracts.	<p>Production brief available in the A level specification, for award from 2019.</p> <p>Adobe premiere: industry standard software. (Film editing/making software)</p> <p>Final Cut pro (film editing/making software)</p> <p>Lightworks (free film editing/making software)</p> <p>Celtex (Script writing software)</p> <p>Adobe Story (Script writing software)</p>	<p><i>Academic reading:</i> Fraser, P et al. <i>Teaching Digital Video Production</i> British Film Institute, 2008.</p> <p>Gaffney, F <i>On Screenwriting</i>, Auteur, 2017</p> <p>McKee, Robert <i>Story: Substance, Structure, Style and the Principles of Screenwriting</i> Methuen Publishing Ltd, 1999</p> <p>Readman, Mark <i>Teaching Scriptwriting, Screenplays and Storyboards for Film and TV Production</i> British Film Institute, 2003.</p>	

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Week 12 Lesson 2	Comp 3 Revisit production	<p>Some learners will create an extract for a fiction film with focus on narrative construction.</p> <p>Some learners will create an extract from a screenplay for a fictional film focusing on narrative construction.</p> <p>All learners to apply knowledge and understanding of elements of film to the production of a film or screenplay.</p>	Independent study – learners to be either filming their film extracts or writing their screenplays for their film extracts.	<p>Production brief available in the A level specification, for award from 2019.</p> <p>Adobe premiere: industry standard software. (Film editing/making software) Final Cut pro (film editing/making software) Lightworks (free film editing/making software) Celtex (Script writing software) Adobe Story (Script writing software)</p>		
Week 12 Lesson 3	Comp 3 Revisit production	<p>Some learners will create an extract for a fiction film with focus on narrative construction.</p> <p>Some learners will create an extract from a screenplay for a fictional film focusing on narrative construction.</p> <p>All learners to apply knowledge and understanding of elements of film to the production of a film or screenplay.</p>	Independent study – learners to be either filming their film extracts or writing their screenplays for their film extracts.	<p>Production brief available in the A level specification, for award from 2019.</p> <p>Adobe premiere: industry standard software. (Film editing/making software) Final Cut pro (film editing/making software)</p>		

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Week 13 Lesson 1				Lightworks (free film editing/making software) Celtex (Script writing software) Adobe Story (Script writing software)		
	Comp 3 Revisit production	<p>Some learners will create an extract for a fiction film with focus on narrative construction.</p> <p>Some learners will create an extract from a screenplay for a fictional film focusing on narrative construction.</p> <p>All learners to apply knowledge and understanding of elements of film to the production of a film or screenplay.</p>	Independent study – learners to be either filming their film extracts or writing their screenplays for their film extracts and/or creating their digitally photographed storyboards.	<p>Production brief available in the A level specification, for award from 2019.</p> <p>Adobe premiere: industry standard software. (Film editing/making software) Final Cut pro (film editing/making software) Lightworks (free film editing/making software) Celtex (Script writing software) Adobe Story (Script writing software)</p>		
Week 13 Lesson 2	Comp 3 Revisit production	<p>Some learners will create an extract for a fiction film with focus on narrative construction.</p> <p>Some learners will create an extract from a screenplay for a</p>	Independent study – learners to be either filming their film extracts or writing their screenplays for their film extracts and/or	Production brief available in the A level specification, for award from 2019.		

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		<p>fictional film focusing on narrative construction.</p> <p>Apply knowledge and understanding of elements of film to the production of a film or screenplay.</p>	creating their digitally photographed storyboards	<p>Adobe premiere: industry standard software. (Film editing/making software)</p> <p>Final Cut pro (film editing/making software)</p> <p>Lightworks (free film editing/making software)</p> <p>Celtex (Script writing software)</p> <p>Adobe Story (Script writing software)</p>		
Week 13 Lesson 3	Comp 3 Revisit production	<p>Some learners will create an extract for a fiction film with focus on narrative construction.</p> <p>Some learners will create an extract from a screenplay for a fictional film focusing on narrative construction.</p> <p>Apply knowledge and understanding of elements of film to the production of a film or screenplay.</p>	Independent study – learners to be either filming their film extracts or writing their screenplays for their film extracts and/or creating their digitally photographed storyboards.	<p>Production brief available in the A level specification, for award from 2019.</p> <p>Adobe premiere: industry standard software. (Film editing/making software)</p> <p>Final Cut pro (film editing/making software)</p> <p>Lightworks (free film editing/making software)</p> <p>Celtex (Script writing software)</p>		

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				Adobe Story (Script writing software)		
Week 14 Lesson 1	Comp 3 Revisit production	<p>Some learners will create an extract for a fiction film with focus on narrative construction.</p> <p>Some learners will create an extract from a screenplay for a fictional film focusing on narrative construction.</p> <p>Apply knowledge and understanding of elements of film to the production of a film or screenplay.</p>	Independent study – learners to be either filming their film extracts or writing their screenplays for their film extracts and/or creating their digitally photographed storyboards.	<p>Production brief available in the A level specification, for award from 2019.</p> <p>Adobe premiere: industry standard software. (Film editing/making software) Final Cut pro (film editing/making software) Lightworks (free film editing/making software) Celtex (Script writing software) Adobe Story (Script writing software)</p>		
Week 14 Lesson 2	Comp 3 Revisit production	<p>Some learners will create an extract for a fiction film with focus on narrative construction.</p> <p>Some learners will create an extract from a screenplay for a fictional film focusing on narrative construction.</p>	Independent study – learners to be either filming their film extracts or writing their screenplays for their film extracts and/or creating their digitally photographed storyboards.	<p>Production brief available in the A level specification, for award from 2019.</p> <p>Adobe premiere: industry standard software. (Film editing/making software)</p>		

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		Apply knowledge and understanding of elements of film to the production of a film or screenplay.		Final Cut pro (film editing/making software) Lightworks (free film editing/making software) Celtex (Script writing software) Adobe Story (Script writing software)		
Week 14 Lesson 3	Comp 3 Revisit production	<p>Some learners will create an extract for a fiction film with focus on narrative construction.</p> <p>Some learners will create an extract from a screenplay for a fictional film focusing on narrative construction.</p> <p>Apply knowledge and understanding of elements of film to the production of a film or screenplay.</p>	Independent study – learners to be either filming their film extracts or writing their screenplays for their film extracts and/or creating their digitally photographed storyboards.	<p>Production brief available in the A level specification, for award from 2019.</p> <p>Adobe premiere: industry standard software. (Film editing/making software) Final Cut pro (film editing/making software) Lightworks (free film editing/making software) Celtex (Script writing software) Adobe Story (Script writing software)</p>		

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Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 15 Lesson 1	Comp 3 Evaluation	<p>Apply knowledge and understanding of elements of film to the production of a film or screenplay.</p> <p>Apply knowledge and understanding of elements of film to analyse and evaluate own work in relation to other professionally produced work.</p>	<p>Learners must complete an evaluative analysis of their production of between 1600 and 1800 words and make reference to all short films selected for study from the set compilation (at least three short films totalling a minimum of 80 minutes). The evaluative analysis will include:</p> <ul style="list-style-type: none"> • Narrative structure of the short film – an analysis of how the narrative features and dramatic qualities of all short films studied are constructed, including through dialogue, highlighting key ideas which informed learners' own production • Cinematic influences – an analysis of how key visual/audio elements of other professionally produced films or screenplays, including short films studied, influenced their short film • Creating meaning and effect – an evaluative analysis of how their production creates meanings and generates responses for 	Production brief available in the A level specification, for award from 2019.		

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			the spectator in relation to other professionally produced films or screenplays, including short films.			
Week 15 Lesson 2	Comp 3 Evaluation	<p>Apply knowledge and understanding of elements of film to the production of a film or screenplay.</p> <p>Apply knowledge and understanding of elements of film to analyse and evaluate own work in relation to other professionally produced work.</p>	<p>Learners must complete an evaluative analysis of their production of between 1600 and 1800 words and make reference to all short films selected for study from the set compilation (at least three short films totalling a minimum of 80 minutes). The evaluative analysis will include:</p> <ul style="list-style-type: none"> • Narrative structure of the short film – an analysis of how the narrative features and dramatic qualities of all short films studied are constructed, including through dialogue, highlighting key ideas which informed learners' own production • Cinematic influences – an analysis of how key visual/audio elements of other professionally produced films or screenplays, including short films studied, influenced their 	Production brief available in the A level specification, for award from 2019.		

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Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
			short film <ul style="list-style-type: none"> • Creating meaning and effect – an evaluative analysis of how their production creates meanings and generates responses for the spectator in relation to other professionally produced films or screenplays, including short films. 			
Week 15 Lesson 3	Comp 3 Evaluation	Apply knowledge and understanding of elements of film to the production of a film or screenplay. Apply knowledge and understanding of elements of film to analyse and evaluate own work in relation to other professionally produced work.	Learners must complete an evaluative analysis of their production of between 1600 and 1800 words and make reference to all short films selected for study from the set compilation (at least three short films totalling a minimum of 80 minutes). The evaluative analysis will include: <ul style="list-style-type: none"> • Narrative structure of the short film – an analysis of how the narrative features and dramatic qualities of all short films studied are constructed, including through dialogue, highlighting key ideas which informed learners' own production • Cinematic influences – an 	Production brief available in the A level specification, for award from 2019.		

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Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
			<p>analysis of how key visual/audio elements of other professionally produced films or screenplays, including short films studied, influenced their short film</p> <ul style="list-style-type: none"> • Creating meaning and effect – an evaluative analysis of how their production creates meanings and generates responses for the spectator in relation to other professionally produced films or screenplays, including short films. 			
Week 16 Lesson 1	Comp 2: Sec D & D Introduction to film movements: Lesson 1– What is a Film movement? Focus on silent & experimental cinema.	Recognise the impact silent cinema had on the film industry. To analyse the elements of film form.	Introduction to silent film. Lesson may focus on iconic silent film clips <ul style="list-style-type: none"> • The Arrival of a Train at La Ciotat (1895) • The One-Man Band (1900) • The Big Swallow (1901) • The Great Train Robbery (1903) • Rescued by Rover (1905) • The Artist (2011) (Contemporary Silent Film) 	The Arrival of a Train at La Ciotat (1895) The One-Man Band (1900) The Big Swallow (1901) The Great Train Robbery (1903) Rescued by Rover (1905)	https://www.empireonline.com/movies/features/movie-moments/ - 22 movie movements that defined cinema. Withall, K. (2017) <i>Studying Early and Silent Cinema</i> , (Columbia University Press: New York, USA) 91 Napper, L. (2017) <i>Silent Cinema: Before the Pictures Got Small</i> (Short Cuts), (Columbia University Press: New	

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Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
					<p>York, USA)</p> <p>Youngblood, D.J. (1991) <i>Soviet Cinema in the Silent Era 1918–1935</i>, (University of Texas Press: Austin, USA)</p> <p>Salys, R. (2014) <i>The Russian Cinema Reader: Volume I: 1908 to the Stalin Era</i>, (Academic Studies Press: Brighton, USA)</p>	
Week 16 Lesson 2	Comp 2: Sec D & D Introduction to film movements. Lesson 2. – What is a film movement? Focus on silent & experimental cinema.	<p>Recognise the impact silent cinema had on the film industry.</p> <p>To analyse the elements of film form.</p>	<p>Introduction to Silent Film. Lesson may focus on iconic silent film clips</p> <ul style="list-style-type: none"> • The Arrival of a Train at La Ciotat (1895) • The One-Man Band (1900) • The Big Swallow (1901) • The Great Train Robbery (1903) • Rescued by Rover (1905) • The Artist (2011) (Contemporary Silent Film) 	<p>The Arrival of a Train at La Ciotat (1895)</p> <p>The One-Man Band (1900)</p> <p>The Big Swallow (1901)</p> <p>The Great Train Robbery (1903)</p> <p>Rescued by Rover (1905)</p>	<p>https://www.empireonline.com/movies/features/movie-moments/ - 22 movie movements that defined cinema.</p>	

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Week 16 Lesson 3	Comp 2: Sec C Film 9: Silent cinema film screening Analysis of core elements.	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form. Demonstrate how film generates meaning and response.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all the silent cinema films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 2: Section C: Available in the guidance for teaching for award from 2018. Available here .	
Week 17 Lesson 1	Comp 2: Sec C Film 9: Silent cinema film screening Analysis of core elements.	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form. Demonstrate how film generates meaning and response.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all the silent cinema films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 2: Section C: Available in the guidance for teaching for award from 2018. Available here .	
Week 17 Lesson 2	Comp 2: Sec C Film 9: Silent cinema film screening Analysis of core elements.	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all the silent cinema films are available on the Eduqas webpage. Available here .	<i>Academic reading:</i> List of suggested reading for specific films for Component 2: Section C: Available in the guidance for teaching for award	

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		Demonstrate how film generates meaning and response.		Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	from 2018. Available here.	
Week 17 Lesson 3	Comp 2: Sec C Film 9: Silent cinema film screening The context of the film 1. Social 2. Cultural 3. Political 4. Historical 5. Institutional	Explain the various contexts in which the film was made. Construct arguments surrounding the contexts of the film.	Learners complete a research project on the context in which the films were made. Group or paired work: 1. Social 2. Cultural 3. Political 4. Historical 5. Institutional 6. Production Create a PowerPoint as a learning resource for the other learners. Collaborative learning. Research session – ready to present to class at the end of lesson.	Abel, R. (1999). <i>Silent film</i> . London: Athlone Press. Marks, M. (1997). <i>Music and the Silent Film: Contexts and Case Studies, 1895-1924</i> . Oxford University Press.		
Week 18 Lesson 1	Comp 2: Sec C Introduction to critical debate in silent cinema	Apply critical approaches to film. Analyse and compare films, including through the use of critical approaches.		Debate 1: The realist and the expressive Bazin, A., Andrew, D., Gray, H. and Renoir, J. (n.d.). <i>What is cinema?</i> .		

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		Evaluate the significance of critical approaches.		http://offscreen.com/view/bazin4		
Week 18 Lesson 2	Comp 2: Sec C Introduction to critical debate in silent cinema	Apply critical approaches to film. Analyse and compare films, including through the use of critical approaches. Evaluate the significance of critical approaches.		Debate 1: The realist and the expressive		
Week 18 Lesson 3	Comp 2: Sec C Introduction to critical debate in silent cinema	Apply critical approaches to film. Analyse and compare films, including through the use of critical approaches. Evaluate the significance of critical approaches.		Debate 1: The realist and the expressive		
Week 19 Lesson 1	Comp 2: Sec C Applying critical debates – silent cinema sequences	Apply critical approaches to film. Analyse and compare films, including through the use of critical approaches. Evaluate the significance of critical approaches.	Screening of key sequence of the silent film. Learners to make notes on: <ul style="list-style-type: none"> Cinematography Editing Mise-en-scène/aesthetics Performance 	Debate 1: The realist and the expressive		

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 19 Lesson 2	Comp 2: Sec C Applying critical debates – silent cinema sequences	Apply critical approaches to film. Analyse and compare films, including through the use of critical approaches. Evaluate the significance of critical approaches.	Screening of key sequence of the silent film. Learners to make notes on: <ul style="list-style-type: none"> • Cinematography • Editing • Mise-en-scène/aesthetics • Performance 			
Week 19 Lesson 3	Comp 2: Sec C Applying critical debates – silent cinema sequences	Apply critical approaches to film. Analyse and compare films, including through the use of critical approaches. Evaluate the significance of critical approaches.	Screening of key sequence of the silent films. Learners to make notes on: <ul style="list-style-type: none"> • Cinematography • Editing • Mise-en-scène/aesthetics • Performance 			
Week 20 Lesson 1	Comp 2: Sec D What is experimental cinema? (with clips)	Recognise the impact experimental cinema had on the film industry. To analyse the elements of film form.	Introduction to experimental cinema Work through Maxine Crampton's PowerPoint (link here . Adapt to own needs)	http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-media-conference-2017-teaching-experimental-film-maxine-crampton_0.pdf - teaching experimental film for the new A level spec.	Ramey, K. (2015) <i>Experimental Filmmaking: Break the Machine</i> , (CRC Press: Boca Raton, USA) Foster, G.A.; Winston-Dixon, W. (2002) <i>Experimental Cinema: The Film Reader</i> (In Focus: Routledge Film Readers), (Routledge: London)	

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
					<p>Rees, A.L. (2011) <i>A History of Experimental Film and Video</i>, (Palgrave Macmillan: Basingstoke)</p> <p>Le Grice, M. (2001) <i>Experimental Cinema in the Digital Age</i>, (British Film Institute: London)</p> <p>Rogers, H.; Barham, J. eds. (2017) <i>The Music and Sound of Experimental Film</i>, (Oxford University Press: Oxford)</p>	
Week 20 Lesson 2	Comp 2: Sec D What is experimental cinema? (with clips)	<p>Recognise the impact experimental cinema had on the film industry.</p> <p>To analyse the elements of film form.</p>	<p>Watch clips from experimental films throughout time (may watch clips from the films on the spec)</p> <p>Discuss and analyse them with regards to:</p> <ul style="list-style-type: none"> • Cinematography • Sound • Editing • Mise-en-scène/aesthetics • Performance 	<p>Dixon, W. and Foster, G. (2007). <i>Experimental cinema</i>. London: Routledge.</p> <p>http://www.davidbordwell.net/blog/category/experimental-film/</p> <p>https://nofilmschool.com/2013/09/brief-history-experimental-cinema (experimental film clips also available from this link)</p>		

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 20 Lesson 3	Comp 2: Sec D Researching: Experimental film movements.	Develop an understanding of experimental film movements. Recognise the impact experimental cinema has on the film industry.	Research project – group work. Research the following film movements. <ul style="list-style-type: none"> • 1960s European avant-garde • Postmodern film in the 1990s • East Asian new wave • Digital experimentation. Groups to present findings during next lesson.			
Week 21 Lesson 1	Comp 2: Sec D Researching: Experimental film movements.	Develop an understanding of experimental film movements. Recognise the impact experimental cinema has on the film industry.	Research project – group work. Research the following film movements. <ul style="list-style-type: none"> • 1960s European avant-garde • Postmodern film in the 1990s • East Asian new wave • Digital experimentation. Groups to present findings.			
Week 21 Lesson 2	Comp 2: Sec D Creating experimental cinema	Devise and plan an experimental film. Create a storyboard for an experimental film.	Learners to work in pairs. Create own experimental cinema storyboard. – Photographs can be taken using their mobile phones.			
Week 21 Lesson 3	Comp 2: Sec D Film 10: Experimental film screening <i>Analysis: Core elements.</i>	<i>Demonstrate knowledge and understanding of elements of film form.</i>	<i>Screening of film.</i> <i>Tutor to pause at intervals to aid discussion and allow for note taking.</i>		<i>Academic reading:</i> List of suggested reading for specific films for Component 2: Section D:	

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
		Analyse the film with reference to the key elements of film form. Demonstrate how film generates meaning and response.			Available in the guidance for teaching for award from 2018. Available here.	
Week 22 Lesson 1	Comp 2: Sec D Film 10: Experimental film screening Analysis: Core elements.	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form. Demonstrate how film generates meaning and response.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all the experimental films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 2: Section D: Available in the guidance for teaching for award from 2018. Available here.	
Week 22 Lesson 2	Comp 2: Sec D Film 10: Experimental film screening Analysis: Core elements.	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form. Demonstrate how film generates meaning and response.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all the experimental films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 2: Section D: Available in the guidance for teaching for award from 2018. Available here.	

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 22 Lesson 3	Comp 2: Sec D Film 10: Experimental film screening Analysis: Core elements.	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form. Demonstrate how film generates meaning and response.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all the experimental films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.		
Week 23 Lesson 1	Comp 2: Sec D Film 10: Experimental film screening Analysis: Core elements.	Demonstrate knowledge and understanding of elements of film form. Analyse the film with reference to the key elements of film form. Demonstrate how film generates meaning and response.	Screening of film. Tutor to pause at intervals to aid discussion and allow for note taking.	Fact sheets for all the experimental films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.		
Week 23 Lesson 2	Comp 2: Sec D Film10: Experimental film The context of the film 1. Social 2. Cultural 3. Political	Explain the various contexts in which the film was made. Construct arguments surrounding the contexts of the film.	Learners complete a research project on the context in which the films were made. Group or paired work: 1. Social			

Scheme of work

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	<p>4. Historical</p> <p>5. Institutional</p>		<p>2. Cultural</p> <p>3. Political</p> <p>4. Historical</p> <p>5. Institutional</p> <p>6. Production</p> <p>Create a PowerPoint as a learning resource for the other learners. Collaborative learning.</p> <p>Research session – ready to present to class at the end of lesson.</p>			
Week 23 Lesson 3	<p>Comp 2: Sec D</p> <p>Film 10: Global film 2</p> <p>Key sequence analysis – Aesthetics and meaning & response.</p>	<p>Analyse and discuss key sequences of the film selected for experimental film.</p> <p>Demonstrate how film generates meaning and response.</p>	<p>Screening of key sequence of the experimental film.</p> <p>Learners to make notes on:</p> <ul style="list-style-type: none"> • Cinematography • Editing • Mise-en-scène/aesthetics • Performance 			
Week 24 Lesson 1	<p>Comp 2: Sec D</p> <p>Film 10: Experimental film.</p> <p>Key sequence analysis – Representation and meaning and response.</p> <p>Representation</p> <ul style="list-style-type: none"> • Gender • Race/ethnicity • Place • Age <p>Aesthetics – How is look and mood created?</p>	<p>Demonstrate how film generates meaning and response.</p>	<p>Group work task – create mind maps using coggle.it for each of the subheadings.</p> <p>Each group assigned a different social group.</p> <p>Tutor will be able to download PDF versions of the finished mind maps ready to share with the group.</p>	<p>Coggle.it (mind map making webpage – need a Gmail account to sign up to this. Suggest creating a centre account so tutor can monitor and access learners work)</p>		

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 24 Lesson 2	Comp 2: Sec D Experimental film and auteur	Identify the auteur techniques evident in the selected experimental film. Recognise the impact of these techniques on the experimental film.	Research the director of the film studied. Create a PowerPoint discussion - the director and an auteur.			
Week 24 Lesson 3	Comp 2: Sec D Experimental film and auteur	This lesson could be held as an interactive debate session. Set the classroom into two sides. One side for the usefulness of auteur theory and one against. Learners to debate the theory. Evidence for arguments should come from the films studied, the research project done in week 21 and other academic reading. Including the original theory by Cahiers Du Cinema and Andrew Sarris.	There are suggestions of how auteur is defined for each film within this section of the exam. These can be found in the guidance for teachers A level booklet.	Sarris, Andrew (Winter 1962–1963). "Notes on the Auteur Theory in 1962". <i>Film Culture</i> . 27 : 1–8. Grant, Barry Keith <i>Auteurs and Authorship: A Film Reader</i> Wiley-Blackwell, 2008.		
Week 25 Lesson 1	Comp 2: Section D Key sequence analysis. Narrative.	Define the different narrative theories and structures. Apply the narrative theories to films they have seen.	Introduction to study area 5 – narrative. Tutor led discussion. Group/pair work. Groups or pairs should consider how different narrative devices have been within the films studied so far for Comp 2: sec A.			

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
			<ul style="list-style-type: none"> • Voice overs (if applicable) • Flashbacks • The framing narrative • Open endings • Repetition • Dialogue • Images and sound • How narrative constructions provide psychological insight into characters. 			
Week 25 Lesson 2	Comp 2: Section D Key sequence analysis. Narrative.	<p>Define the different narrative theories and structures.</p> <p>Apply the narrative theories to films they have seen.</p>	<p>Study of films script for the experimental film could be carried out here. Key scenes and their relationship to the film.</p> <p>Split class into groups. Give them a scene from the film and analyse. How has the elements of film form been used to tell the story with relation to the script?</p>			
Week 25 Lesson 3	Comp 2: Section D Key sequence analysis. Narrative.	<p>Define the different narrative theories and structures.</p> <p>Apply the narrative theories to films they have seen.</p>	<p>Assessment of experimental Film requires an understanding of story, plot and binary oppositions (formally referred to as formalist and structuralism approaches to narrative) as well as the core study areas.</p>			

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 26 Lesson 1	Comp 2: Sec C Film movements revision	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 			
Week 26 Lesson 2	Comp 2: Sec C Film movements revision	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 			
Week 26 Lesson 3	Comp 2: Sec C Film movements mock exam	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Learners to complete a mock style exam with focus on Comp 2: Section C SAMS Material available from the Eduqas website.	A level SAMS material available from the Eduqas website.		

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 27 Lesson 1	Exam week – looking at exam questions: Component 2, Section D.	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		
Week 27 Lesson 2	Exam week – looking at exam questions: Component 2, Section C & D	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		
Week 27 Lesson 3	Comp 2: Sec D Film movements mock exam	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Learners to complete a mock style exam with focus on Comp 2: Section D. SAMS material available from the Eduqas website.	A level SAMS material available from the Eduqas website.		
Week 28 Lesson 1	Coursework session ready for final submission	Apply knowledge and understanding of elements of film to the production of a film or screenplay.	Independent study – learners to be either filming their film extracts or writing their screenplays for their film			

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
		Apply knowledge and understanding of elements of film to analyse and evaluate own work in relation to other professionally produced work	extracts and/or creating their digitally photographed storyboards or completing their evaluations This work should mostly be redrafts with focus on tutor feedback. Ready for final submission at the end of the week.			
Week 28 Lesson 2	Coursework session ready for final submission	Apply knowledge and understanding of elements of film to the production of a film or screenplay. Apply knowledge and understanding of elements of film to analyse and evaluate own work in relation to other professionally produced work.	Independent study – learners to be either :filming their film extracts or writing their screenplays for their film extracts and/or creating their digitally photographed storyboards or completing their evaluations. This work should mostly be redrafts with focus on tutor feedback. Ready for final submission at the end of the week.			
Week 28 Lesson 3	Coursework session ready for final submission	Apply knowledge and understanding of elements of film to the production of a film or screenplay. Apply knowledge and understanding of elements of film to analyse and evaluate own	Independent study – learners to be either filming their film extracts or writing their screenplays for their film extracts and/or creating their digitally photographed storyboards or completing their evaluations.			

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
		work in relation to other professionally produced work.	This work should mostly be redrafts with focus on tutor feedback. Ready for final submission at the end of the week.			
Week 29 Lesson 1	Comp 2: Sec B Film 11: Documentary film. What is documentary?	Recognise what makes a documentary. Define documentary. Summarise the techniques of documentary film making.	Complete the what is documentary worksheet (available from Eduqas resource page)	What is documentary work sheet available here		
Week 29 Lesson 2	Comp 2: Sec B Film 11: Documentary film screening <i>Analysis: Core elements</i>	<i>Demonstrate knowledge and understanding of elements of film form.</i> <i>Analyse the film with reference to the key elements of film form.</i> <i>Demonstrate how film generates meaning and response.</i>	<i>Screening of film.</i> <i>Tutor to pause at intervals to aid discussion and allow for note taking.</i>	Fact sheets for all the documentary films are available on the Eduqas webpage. Available here . Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	<i>Academic reading:</i> List of suggested reading for specific films for Component 2: Section B: Available in the guidance for teaching for award from 2018. Available here .	
Week 29 Lesson 3	Comp 2: Sec B Film 11: Documentary film screening <i>Analysis: Core elements</i>	<i>Demonstrate knowledge and understanding of elements of film form.</i> <i>Analyse the film with reference to the key elements of film form.</i>	<i>Screening of film.</i> <i>Tutor to pause at intervals to aid discussion and allow for note taking.</i>	Fact sheets for all the documentary films are available on the Eduqas webpage. Available here .	<i>Academic reading:</i> List of suggested reading for specific films for Component 2: Section B: Available in the guidance for teaching for award	

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 30		Demonstrate how film generates meaning and response.		Some viewing booklets are available on the Eduqas film Facebook page, depending on the films selected for study. Available to adapt to course needs.	from 2018. Available here.	
	Week 30 Lesson 1	Comp 2: Sec B Documentary sequence analysis – application of theories & debates. Apply film makers' theories to film. Analyse and compare films, including through the use of film makers theories. Evaluate the significance of film makers theories	Two filmmakers' theories must be studied for this section of the exam. <ul style="list-style-type: none">Peter WatkinsNick BroomfieldKim LonginottoMichael Moore	Debate 2: The significance of digital technology in film.		
	Week 30 Lesson 2	Comp 2: Sec B Documentary sequence analysis – critical debates. Apply film makers' theories to film. Analyse and compare films, including through the use of film makers theories. Evaluate the significance of film makers theories.	Learners to complete the worksheet critical debates: The significance of digital technology in film (available from the Eduqas resources page)	Debate 2: The significance of digital technology in film. Critical debates: the significance of digital technology in film worksheet is available here		
Week 30 Lesson 3	Comp 2: Sec B Documentary sequence analysis – application of theories & debates.	Apply film makers' theories to film. Analyse and compare films, including through the use of film makers theories. Evaluate the significance of film makers theories.	Learners to complete the worksheet filmmakers' theories (available from the Eduqas resources page)	Debate 2: The significance of digital technology in film. Filmmakers' theories worksheet available here		

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 31 Lesson 1	Comp 2: Sec B Documentary sequence analysis - conclusion	<p>Demonstrate knowledge and understanding of elements of film form.</p> <p>Analyse the film with reference to the key elements of film form.</p> <p>Demonstrate how film generates meaning and response.</p>	Key sequence analysis. Focus on elements of film form.			
Week 31 Lesson 2	Component 1: Section A: Revision	<p>Demonstrate knowledge and understanding of elements of film.</p> <p>Apply knowledge and understanding of elements of film.</p> <p>Compare and contrast the films for this section.</p>	<p>Tutor led discussions:</p> <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		
Week 31 Lesson 3	Component 1: Section A: Revision	<p>Demonstrate knowledge and understanding of elements of film.</p> <p>Apply knowledge and understanding of elements of film.</p> <p>Compare and contrast the films for this section.</p>	<p>Tutor led discussions:</p> <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 32 Lesson 1	Component 1: Section A: Revision	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film. Compare and contrast the films for this section.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		
Week 32 Lesson 2	Component 1: Section B: Revision	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		
Week 32 Lesson 3	Component 1: Section B: Revision	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		

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Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 33 Lesson 1	Component 1: Section B: Revision	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		
Week 33 Lesson 2	Component 1: Section C: Revision	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film to evaluate the significance of critical approaches.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		
Week 33 Lesson 3	Component 1: Section C: Revision	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film to evaluate the significance of critical approaches.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 34 Lesson 1	Component 1: Section C: Revision	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film to evaluate the significance of critical approaches.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		
Week 34 Lesson 2	Component 2: Section A: Revision	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		
Week 34 Lesson 3	Component 2: Section A: Revision	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 35 Lesson 1	Component 2: Section B: Revision	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		
Week 35 Lesson 2	Component 2: Section B: Revision	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		
Week 35 Lesson 3	Component 2: Section C: Revision	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		

Scheme of work

Week No./ Date	Topics	Learning objectives (By the end of the session the student will be able to..... or key questions)	Suggested learning activities (to include active learning)	Resources available	Extended/wider learning activities (to include use of VLE and homework) and resources If applicable.	Reflection/Comments
Week 36 Lesson 1	Component 2: Section C: Revision	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		
Week 36 Lesson 2	Component 2: Section D: Revision	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		
Week 36 Lesson 3	Component 2: Section D: Revision	Demonstrate knowledge and understanding of elements of film. Apply knowledge and understanding of elements of film.	Tutor led discussions: <ul style="list-style-type: none"> • Group work • Note taking • Revision of course notes so far • Mind maps • Flash cards • Study of key scenes of the films for this component. 	A level SAMS material available from the Eduqas website.		

Course complete

Quick prompts for preparing your scheme of work

A key objective of the college's teaching and learning strategy is to *“ensure that planning focuses on learning with specific learning outcomes for individuals, helping students to raise their aspirations and maximise their potential”*.

It is all too easy to plan to ‘cover’ a topic rather than to plan for student learning. Consequently, when planning your sessions, it is helpful to consider the following three questions and then select the most appropriate teaching, learning and assessment activities to provide the answers:

- 1. What do I want my students to learn?**
- 2. How will they learn it?**
- 3. How will I (and they) know they have all learned it?**

Stretch and challenge

- Have you planned to use differentiated learning outcomes and activities to ensure that all learners are challenged and supported to reach their potential?
- Do you set more demanding homework for higher attaining students?
- Do your sessions encourage extra research and reading?
- Have you considered how the VLE and other resources will be used to extend learning and/or provide opportunities to prepare for subsequent sessions?

Equality and diversity

- Do your sessions promote equality and support diversity?
- Do your sessions make reference to and use examples from a variety of cultures, religions, and traditions; exploring stereotyping and other topics around equality?
- Are your materials and topics planned in a way that is sensitive to equality and diversity?
- Are teaching and learning resources accessible for all students?
- Do you vary your assessment methods to ensure that all students have equality of opportunity to evidence their learning?

English and maths

- Do your sessions offer opportunities for students to develop reading, writing or speaking and listening skills?
- Do your sessions offer opportunities for developing maths skills?
- Have you spoken to the maths and English tutors working in your area for advice on how to effectively embed these opportunities?