

GCE AS

WJEC Eduqas GCE AS in FILM STUDIES

AS Course models



Course Models

A recommended course plan should include the following features:

- An Induction Period

This will include teaching the Key Elements of Film Form, either through extracts of films that will be studied on the course, clips from a range of films (on or outside of the specification), or the complete study of a film (on or outside the specification). Further induction tasks can be found on the Eduqas Website. It may be beneficial to study the American Independent film for the Induction period (in terms of the core study areas) as this will be close to the students' experience and would save time later. Learners could then revisit the film much later in the course in terms of the specialist area of spectatorship.

- Starting with the European Film (Component 2, Section B)

The study of the European film is a single film study of the core study areas only, which may make for a good introductory film (i.e. Starting with the European Film would allow learners the chance to build upon what they have learnt about the key elements of film form in the Induction period and develop this knowledge into a deeper understanding of the core areas of study. This would provide a smooth transition from the induction Period. It also allows learners to settle into the course with a film that is close to their own experience. There is also a rationale for studying this film right at the end of the course as a revision text as students will have a rounded knowledge of film by that point, so will be in a position to tackle a 'core elements' screening with relative ease.

- Component 1, Section A is taught at the end of the course.

It is recommended that centres start with the teaching of the Hollywood Comparative study at the end of the course due to the historical and contextual nature of this component. Learners will also be required to develop comparative skills as part of this study so it could be seen as the most difficult part of the specification, to be tackled when learners have prior knowledge of film studies.

- Themed Terms

Terms may be themed to allow learners to compartmentalise their knowledge. For instance, on the sample there is a term dedicated to the study of British film.

- Opportunities to redraft coursework

Where possible, students should be given the chance to revisit coursework, both the production and the written evaluation

- Exam Focus Weeks

The course model includes the regular feature of 'exam weeks' at which points learners can consolidate learning and update their revision notes/undertake mocks and create a comprehensive revision file that they can return to at the end of the course.

Model 1 – AS One Year Programme of Study

For centres wishing to teach a standalone AS Year

Term 1 – Introduction to Film Studies	
1	Induction Week - Introductory Film Screening Key Elements of Film Form – Technical: Cinematography, Editing & Sound
2	Induction Week - Sequence Analysis Key Elements of Film Form – Visual : Mise en Scene, Aesthetics, Performance
3	Film 1: European Film Film Screening & Contexts
4	European Film Key Sequence Analysis – CORE Aesthetics and Meaning & Response
5	European Film Key Sequence Analysis – CORE Representations and Meaning & Response
6	European Film: Conclusion
7	Pre-Production Week 1 – Ideas, Synopsis, Storyboard (if required)
8	Pre-Production Week 2 – Ideas, Synopsis, Storyboard (if required)
9	Production*
10	Production – Watch Shorts
11	Production
12	Production/Post Production(including re-shoot, redrafts)
13	Production/Post Production/Evaluation
14	Evaluation (Xmas Work)
Term 2 – British Film	
1	Evaluation Completion
2	Evaluation Completion
3	Film 2: British Film 1

	Introduction to British Cinema Film Screening
4	British Film 1 Key Sequence Analysis – Core Elements
5	British Film 1 Key Sequence Analysis – Narrative & Ideology
6	British Film Narratives (with clips) Critical Approaches to narrative – What do we mean?
7	Film 3: British Film 2 Film Screening and Narrative Analysis
8	British Film 2 Key Sequence Analysis – Core Elements
9	British Film 2 Key Sequence Analysis – Revisit Critical Approaches to Narrative
10	British Film Narratives – British film 1 & 2
11	British Film – Closing Sequences
12	Critical Approaches to Narrative RECAP
13	EXAM WEEK – Looking at Exam Questions: Component 2
14	Component 2 Revision & MOCK
Term 3 – American Film	
1	Hollywood Film The Contexts of Hollywood – Classical, New
2	Film 4: Classical Hollywood (1930-1960) Film Screening, Intro & Contexts
3	Classical Hollywood & Auteur Key Sequence Analysis – Core Study Areas & Auteur
4	Film 5: New Hollywood (1961 – 1990) Film Screening, Intro & Contexts
5	New Hollywood & Auteur Key Sequence Analysis – Core Study Areas & Auteur
6	Comparative Sequence Analysis – Contexts
7	Comparative Sequence Analysis – Core/Auteur
8	Hollywood Comparison Conclusion
9	Film 6: Contemporary Indie Film Film Screening and Core Analysis

10	Introduction to Spectatorship
11	Key Sequence Analysis – Representations & Ideology
12	Key Sequence Analysis – Core & Spectatorship
13	EXAM WEEK – Looking at Exam Questions: Component 1
14	Component 1 Revision & MOCK

Model 2 – AS to AL Programme of Study

For centres wishing to teach an AS and AL group concurrently, teaching AS content in Year One and AL content in Year Two.

Term 1 (Year 1) – Intro to Film Studies	
1	Induction Week Introductory Film Screening Key Elements of Film Form – Technical: Cinematography, Editing & Sound
2	Induction Week Sequence Analysis Key Elements of Film Form – Visual : Mise en Scene, Aesthetics, Performance
3	Film 1: European Film Film Screening & Contexts
4	European Film Key Sequence Analysis – CORE: Aesthetics and Meaning & Response
5	European Film Key Sequence Analysis – CORE: Representations and Meaning & Response
6	European Film: Conclusion
7	Pre-Production Week 1 – Ideas, Synopsis, Storyboard (if required)
8	Pre-Production Week 2 – Ideas, Synopsis, Storyboard (if required)
9	Production*
10	Production – Watch Shorts
11	Production
12	Production/Post Production(including re-shoot, redrafts)
13	Production/Post Production/Evaluation
14	Evaluation (Xmas Work)

Term 2 (Year 1) – British Film	
1	Evaluation Completion
2	Evaluation Completion
3	Film 2: British Film 1 Introduction to British Cinema Film Screening
4	British Film 1 Key Sequence Analysis – Core Elements
5	British Film 1 Key Sequence Analysis – Ideology
6	British Film Narratives (with clips) Critical Approaches to narrative
7	Film 3: British Film 2 Film Screening and Narrative Analysis
8	British Film 2 Key Sequence Analysis – Core Elements
9	British Film 2 Key Sequence Analysis - Ideology
10	British Film Narratives – British film 1 & 2
11	British Film – Closing Sequences
12	Critical Approaches to Narrative RECAP
13	EXAM WEEK – Looking at Exam Questions: Component 2
14	Component 2 Revision & MOCK
Term 3 (Year 1) – American Film	
1	Hollywood Film The Contexts of Hollywood – Classical, New
2	Film 4: Classical Hollywood (1930-1960) Film Screening, Intro & Contexts
3	Classical Hollywood & Auteur Key Sequence Analysis – Core Study Areas & Auteur
4	Film 5: New Hollywood (1961 – 1990) Film Screening, Intro & Contexts
5	New Hollywood & Auteur Key Sequence Analysis – Core Study Areas & Auteur
6	Comparative Sequence Analysis – Contexts

7	Comparative Sequence Analysis – Core/Auteur
8	Hollywood Comparison Conclusion
9	Film 6: Contemporary Indie Film Film Screening and Core Analysis
10	Introduction to Spectatorship
11	Key Sequence Analysis – Representations & Ideology
12	Key Sequence Analysis – Core & Spectatorship
13	EXAM WEEK – Looking at Exam Questions: Component 1
14	Component 1 Revision & MOCK
Term 4 (AL Year) – Refresher Term	
1	Film 7: American Mainstream Film Film Screening and Core Analysis
2	Key Sequence Analysis – Representations & Ideology
3	Approaches to Spectatorship
4	Key Sequence Analysis – Core & Spectatorship
5	EXAM WEEK – Component 1 Revision & MOCK
6	Film 8: Global Film Film Screening & Contexts
7	Global Film Key Sequence Analysis – Representations and Meaning & Response
8	Global Film Key Sequence Analysis – Aesthetics and Meaning & Response
9	EXAM WEEK – Looking at Exam Questions: Component 2, Section A
10	Revisit Production*
11	Revisit Production – Watch Shorts
12	Revisit Production
13	Revisit Production
14	Evaluation (Xmas Work)

Term 5 (AL Year) – Film Movements	
1	Introduction to Film Movements - What is a Film Movement? Focus on Silent & Experimental Cinema
2	Introduction to Silent Cinema – Contexts and Clips
3	Film 9: Silent Cinema Film Screening Analysis: Core Elements
4	Introduction to Critical Debates in Silent Cinema
5	Applying Critical Debates - Silent Cinema Sequences
6	What is Experimental Cinema? (with clips)
7	Film 10: Experimental Film Screening Analysis: Core Elements
8	Experimental Film Narratives - Intro (with clips)
9	Film Sequence Analysis – Narrative
10	Experimental Film & Auteur
11	Key Sequence Analysis (Narrative & Auteur)
12	Film Movements Revision
13	EXAM WEEK – Looking at Exam Questions: Component 2, Sections C & D
14	Final Coursework Submission
Term 6 (Summer) Exam Preparation	
1	Component 1 Section A Revision
2	Component 1 Section A Revision
3	Component 1 Section B Revision
4	Component 1 Section B Revision
5	Component 1 Section C Revision
6	Component 1 Section C Revision
7	Component 2 Section A Revision
8	Component 2 Section A Revision
9	Component 2 Section B Revision
10	Component 2 Section B Revision

11	Component 2 Section C Revision
12	Component 2 Section D Revision
13	MOCKS
14	MOCKS