

GCSE (9-1)

WJEC Eduqas GCSE (9-1) in FILM STUDIES

SCHEME OF WORK

Version 2.0



GCSE Film Studies Scheme of Work

	<u>Year 1</u>	<u>Year 2</u>
Autumn Term 1	<ul style="list-style-type: none"> • Introduction to Technical Codes • Component 2, Section C 	<ul style="list-style-type: none"> • Component 1, Section B • Component 1, Section A
Autumn Term 2	<ul style="list-style-type: none"> • Component 2, Section A 	<ul style="list-style-type: none"> • Component 1, Section A continued
Spring Term 1	<ul style="list-style-type: none"> • Component 3 	<ul style="list-style-type: none"> • Component 1, Section C
Spring Term 2	<ul style="list-style-type: none"> • Component 3 continued 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 1	<ul style="list-style-type: none"> • Component 2, Section B 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 2	<ul style="list-style-type: none"> • Completion of units • Improvement to Component 3 • Revision and Mock Exam 	<ul style="list-style-type: none"> • Study leave

Department	Film Studies	Unit	Introduction to technical codes
Year	1	Term	Autumn Term 1
Week	1	Lesson	1
Learning Objectives	To define and understand the technical codes of film.		
Success criteria – differentiated	ALL will be able to label a range of camera angles and movements. MOST will be able to explain the effect of these examples. SOME will be able to analyse and evaluate the effect of camera angles/movements.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Provide students with a summary of the GCSE course, introducing students to the chosen film texts and exam topics for each unit. Briefly explain each unit to allow students to refer back to this sheet throughout the course. 			Resources: GCSE course structure outline
AfL Progress Check:			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Play the opening sequence of <i>Quantum of Solace</i> (Forster, 2008), asking the students to consider how it builds tension and excitement. Define these terms in advance if necessary. Take feedback, creating a class spider diagram. 			Resources:
AfL Progress Check: Questioning and class discussion			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Introduce the concept of camera angles by projecting specific examples from the opening sequence to <i>Quantum of Solace</i> and annotating them – how do they create tension and build excitement? Provide students with a camera angle storyboard that gives a visual example of each camera angle as well as a definition. This should have some information missing – the students should complete the missing information during the lesson or as homework. This will produce a revision resource. 			Resources: Camera angle storyboard with some information missing.
AfL Progress Check: Class discussion and pose, pause, ounce, bounce.			
Main Task 3 – Learning Focus <ul style="list-style-type: none"> Introduce camera movement and discuss some examples from the opening of <i>Quantum of Solace</i>. Use a video resource (e.g. https://www.youtube.com/watch?v=h2c3JZ6X3f8) and information sheet to define key camera movements. 			Resources: Sheet defining camera movements. Video resource explaining camera movements.
AfL Progress Check: Class discussion.			
Plenary <ul style="list-style-type: none"> Return to the starter question about the opening of <i>Quantum of Solace</i>: how does this build tension and excitement? The students should write a response, using a range of the terminology they have learned. 			Resources:

Department	Film Studies	Unit	Introduction to technical codes
Year	1	Term	Autumn Term 1
Week	1	Lesson	2
Learning Objectives	To define and understand the technical codes of film.		
Success criteria – differentiated	ALL will be able to define key terms relating to editing. MOST will be able to explain the effect of some key editing techniques. SOME will be able to analyse and evaluate the effect of editing techniques.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Peer assessment of the writing task completed at the end of lesson 1. 			Resources:
AfL Progress Check: Peer assessment and live marking.			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Play the roof top chase sequence from <i>Quantum of Solace</i> (Forster, 2008), asking the students to write a list of emotions it makes them feel or draw a series of emojis to represent these feelings. Then ask students HOW it made them feel these emotions. Make note of any comments or words relating to editing. 			Resources:
AfL Progress Check: Class discussion			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Introduce the concept of editing by creating a definition for this term. Explain the following concepts: Pace – play the sequence again and ask the students to shout, “Cut!” each time they notice a transition. Allow this to continue for a minute or so and then discuss the pace of the editing as well as the effect this has on the emotional impact of the sequence. Transitions (including continuity editing) – Look at an example from the opening sequence and ask students to discuss in pairs why the straight cut has been used. How would it be different if it faded? What could a fade or dissolve represent? Creative editing – use a video clip such as https://www.youtube.com/watch?v=nqt9s4WumDY to explore other examples of editing and discuss the effects of each. 			Resources:
AfL Progress Check: Think, pair, share.			
Main Task 3 – Learning Focus <ul style="list-style-type: none"> Choose a simple one minute sequence from a Bond film (e.g. the Bahamas scene from <i>Casino Royale</i> (Campbell, 2006)). Chop the scene up into a series of still images and provide these to students in a jumbled up order. Ask the students, in pairs, to cut them out and arrange them in the order they think they occur. They should then annotate the sequence to label features such as transitions, pace and effect of editing choices. They are considering the organisation of narrative but also editing choices and how these make meaning. 			Resources: Sheet containing stills from a short sequence arranged in an incorrect order.
AfL Progress Check: Observation of pair work and live marking.			
Plenary <ul style="list-style-type: none"> Play the sequence to the students and ask them to write a short reflection of how accurate their choices were, evaluating similarities and differences between their own sequence and the ‘real’ sequence. 			Resources:

Department	Film Studies	Unit	Introduction to technical codes
Year	1	Term	Autumn Term 1
Week	1	Lesson	3
Learning Objectives	To define and understand the technical codes of film.		
Success criteria – differentiated	ALL will be able to define high and low key lighting. MOST will understand the effect of different lighting techniques. SOME will be able to analyse and evaluate the effect of different lighting techniques.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Project a series of film stills belonging to different genres. Ask the students to identify which genre each still belongs to, justifying their choices. 			Resources:
AfL Progress Check: Pose, pause, pounce, bounce.			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Define the key terms: <ul style="list-style-type: none"> Low key lighting (including chiaroscuro lighting) High key lighting (including natural lighting) Quick fire – shout out genres and ask students to reply with the associated typical lighting. Ask other students extension questions about why it is deemed appropriate. Project a series of stills that demonstrate lighting for other means (aside from genre). Choose stills where the lighting foregrounds specific features of a scene or where the lighting suggests a character's personality or emotional response. Encourage the students to discuss the effect of lighting in each example and share their ideas in table groups. 			Resources: Stills demonstrating different lighting techniques from a range of genres.
AfL Progress Check: Group and class discussion			
Main Task 2 - Learning Focus PRACTICAL ACTIVITY <ul style="list-style-type: none"> Using whatever lighting you have available, demonstrate the three point lighting system. Allow students an opportunity to set this up for themselves and experiment with what happens when one or more lights are dimmed or removed. Set students a creative task – in pairs, they should take images of each other (or an object if school policy doesn't allow this), testing out a range of different lighting techniques. Provide a range of lighting sources for them to try and allow students to play with different colours, brightness, contrast, shadows, natural lighting and filters. Images can be taken on student phones or with cameras but must demonstrate a range of experiments. NOTE – this is not about getting it right but having a go and trying things out. 			Resources: Lighting equipment. This can be professional but can also include objects that students are likely to have to hand when filming, such as: <ul style="list-style-type: none"> Household lamps Torches Coloured cellophane Objects to filter light (e.g. colander) Different wattage bulbs Objects to create shadows
AfL Progress Check: Observation and supervision of creative task.			
Plenary <ul style="list-style-type: none"> The students should write a short reflection of what they learned about lighting in today's lesson. HOMEWORK – the students should print their images and stick them into their books, evaluating each one. They could comment on what they were aiming for, how successful the lighting it, what genre it would work for, what it might imply about characters and how they could improve it. 			Resources:

Department	Film Studies	Unit	Introduction to technical codes
Year	1	Term	Autumn Term 1
Week	2	Lesson	1
Learning Objectives	To define and understand the technical codes of film.		
Success criteria – differentiated	ALL will be able to define key terms relating to sound. MOST will be able to identify examples of each sound technique. SOME will be able to explain the effect of different sound techniques.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Play a medley of movie soundtracks and ask students to identify the film. Set it as a fun film quiz activity. Ask students what the best movie soundtrack of all time is. They must be able to justify their response. 			Resources: Movie soundtrack medley
AfL Progress Check: Quiz			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Define the key terms: <ul style="list-style-type: none"> Diegetic and non-diegetic sound Parallel and contrapuntal sound (use the <i>Jaws</i> (Spielberg, 1975) theme tune for this) Incidental music Dialogue Students should write examples for each based on the lesson they are in. For example, diegetic sounds might include the teacher's voice, pens on paper etc. They should use their imagination for some! 			Resources:
AfL Progress Check: Questioning			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> WITHOUT SOUND, play students three short clips of very different films (e.g. the shoes and cake scene from <i>Marie Antoinette</i> (Coppola, 2006) and the freedom speech scene from <i>Braveheart</i> (Gibson, 1995) etc.). Ask the students to work in groups to describe the soundscape they would use for each scene. If they choose music they must select a specific song, if they use sound effects they must describe these or find them online and if they use dialogue they should write this. Then, choose groups to share ideas for each scene and discuss the similarities and differences. You could get students to peer assess or vote for the most convincing soundscape. 			Resources: <ul style="list-style-type: none"> Three scenes to be played without sound
AfL Progress Check: Observation of group work and class discussion			
Plenary <ul style="list-style-type: none"> Play each of the sequences with sound and discuss them. Who was closest? Does it matter? 			Resources:

Department	Film Studies	Unit	Introduction to technical codes
Year	1	Term	Autumn Term 1
Week	2	Lesson	2
Learning Objectives	To define and understand the technical codes of film.		
Success criteria – differentiated	ALL will be able to describe the term mise-en-scène. MOST will be able to make links between mise-en-scène and genre. SOME will be able to make inferences about narrative or character based on mise-en-scène.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Project stills from different films and ask the students to identify the genre of each. Any words/phrases they use that relate to mise-en-scène should be written on the board. 			Resources: Film stills.
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Define the term mise-en-scène and create a list of things it encompasses. Use a video like this one to explain the significance of mise-en-scène: https://www.youtube.com/watch?v=wFiP-E1zTRc 			Resources:
AfL Progress Check: Class discussion			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Place a series of objects on the students' desks. Then, project a genre for a film and give the students 10 seconds to select one of the props/items of costume that would be appropriate for that genre. The spokesperson for each group, whose job it is to present their argument to the class, should change with each genre. 			Resources: A series of objects to be placed on each table. If this is not possible, use printed images.
AfL Progress Check: Group discussion and pitch to the class			
Main Task 3 – Learning Focus <ul style="list-style-type: none"> Choose five genres of film and write a brief, stereotypical synopsis for each. Cut these up and 'randomly' assign one to each student. They should then use old magazines and newspapers to create a collage of the mise-en-scène they would design for use in their film. 			Resources: Brief synopsis of films. Newspapers and magazines to be cut up. Glue and scissors.
AfL Progress Check: Live marking.			
Plenary <ul style="list-style-type: none"> The students should move around the room, guessing what genre of film each student was working on and leaving feedback on their work. HOMEWORK – Read the article titled 'Public Service & Public Duty: National Identity and Bond 23.0' (<i>MediaMagazine</i>, April 2014). Having read this, the students should either: <ul style="list-style-type: none"> Reduce the article to the five most important sentences and rank these according to their importance. They should then write a justification of their chosen most important sentence. Write a list of the British symbolism described in the article and explain why they think it is used in <i>Skyfall</i> (Mendes, 2012). Explore the significance of M's speech in <i>Skyfall</i>. What does it tell us about the importance of British culture in this film? 			Resources: 'Public Service & Public Duty: National Identity and Bond 23.0' (<i>MediaMagazine</i> , April 2014).

Department	Film Studies	Unit	Introduction to film industry
Year	1	Term	Autumn Term 1
Week	2	Lesson	3
Learning Objectives	To identify and evaluate the differences between independent and blockbuster films.		
Success criteria – differentiated	<p>ALL will be able to define the terms 'Blockbuster' and 'indie film'.</p> <p>MOST will be able to annotate blockbuster/indie film conventions on a film still.</p> <p>SOME will be able to use appropriate film studies terminology to define and indicate the conventions of a blockbuster and indie film.</p>		
Immediate Challenge/Starter <ul style="list-style-type: none"> Play a montage/medley of British independent films. Ask the students what they notice about the films. How would they describe them? How do they compare to films that the students are familiar with? 			Resources: A medley of independent films.
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Define the term 'blockbuster'. Use <i>Casino Royale</i> to illustrate the key features of this type of film, including budgets, marketing, use of special effects, stars, studios, literary heritage etc. Compare this to a British independent film. Use <i>I, Daniel Blake</i> (Loach, 2016) as an example. Play the trailers of each film and ask them to compare the films stylistically. What do they notice? Encourage the students to use the terminology learned in the introductory unit. Explain that most of what they are discussing is related to <i>film aesthetics</i>. 			Resources:
AfL Progress Check: Questioning			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Provide the students with the opening sequence of <i>Casino Royale</i> and <i>I, Daniel Blake</i>. Ask them to annotate the stills, describing the aesthetic style of each. DIFFERENTIATION – some students might need a list of questions or annotated examples to get them started. EXTENSION – can they use their annotations to write a written summary of the similarities and differences between blockbuster and independent films? 			Resources: Film stills.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Ask the students to move around the room, writing questions on each other's work to develop the annotations (e.g. <i>how would you describe the lighting here and what might it tell us about the mood of the scene?</i>) The students should then return to their own work and improve it by answering the questions. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Introduction to film industry
<u>Year</u>	1	<u>Term</u>	Autumn Term 1
<u>Week</u>	3	<u>Lesson</u>	1
Learning Objectives	To define and explore British cinema.		
Success criteria – differentiated	<p>ALL will be able to identify some determining factors in working out if a film is British or American.</p> <p>MOST will be able to use these factors to establish a film's heritage.</p> <p>SOME will be able to explore how a film's heritage impacts its style.</p>		
Immediate Challenge/Starter <ul style="list-style-type: none"> What is Britishness? Ask the students to write a list of words or draw a series of images that represent Britishness. Go through a series of examples (bulldog, rain, tea, Big Ben, royal family, queuing, cricket and Bond). 			Resources:
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> What makes a film British? Introduce the list of 32 questions that determine whether or not a film can be defined as British. Project a poster for an American blockbuster film. Ask the students how they know that this is an American film. Go through some of the 32 questions. Try to identify some areas where the response makes things questionable (e.g. by having a British director or being shot in England). Then do a similar thing for a British blockbuster film. 			Resources:
AfL Progress Check: Class discussion and questioning			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Show the trailers for <i>Casino Royale</i> (Campbell, 2006) and <i>The Bourne Identity</i> (Liman, 2002). The students should then use the internet to research the two films and complete a Venn diagram, comparing them. This should include information on: <ul style="list-style-type: none"> Budgets Directors etc. Shoot locations Stars Marketing budget Themes Narrative Props Aesthetic style <p>Extension: Students should write a summary of their findings and explore how the country the film belongs to effects the creation and aesthetic of the film itself.</p>			Resources: Venn diagram sheets.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Each student should write one thing that they have learned today on a post-it note and stick it to the board as they leave. Use these to determine any gaps in their knowledge. 			Resources: Post-it notes.

Department	Film Studies	Unit	Component 2, Section C: Contemporary UK Film
Year	1	Term	Autumn Term 1
Week	3	Lessons	2-3
Learning Objectives	To watch our first case study film, identifying its genre and finding evidence.		
Success criteria – differentiated	<p>ALL will be able to explain the narrative of <i>Skyfall</i>. MOST will be able to identify examples of British symbolism, making links to the article read as pre-reading in week 2 lesson 2. SOME will be able to describe the aesthetics of the film.</p>		
Immediate Challenge/Starter <ul style="list-style-type: none"> What do students expect from Bond films? They should create a spider diagram in their books. Answers may include things like: heroes, exotic locations, guns, action, Bond girls, villains etc. 			Resources:
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Watch the set text, <i>Skyfall</i> (Mendes, 2012). As students watch, they should complete a viewing log. The viewing log should encourage them to record information about the narrative, what we learn about Bond and examples of British symbolism. EXTENSION – can they write a list of words to describe the aesthetics of the film? 			Resources: Viewing log sheet. Copy of set text, <i>Skyfall</i> .
Plenary <ul style="list-style-type: none"> Students should compare their viewing log with their neighbour's and add any details they have missed. HOMEWORK/EXTENSION – Read the article(s) 'James Bond – The Special World of an Extraordinary Icon' (<i>MediaMag</i>, September 2012) and/or 'What's the big idea, Mr Bond?' (<i>MediaMag</i>, April 2013). How has the Bond franchise changed over time? Students should be set a differentiated task: <ul style="list-style-type: none"> Make a list of five ways in which the franchise has changed over time. Explain three of the key changes and why they have occurred. Using the article(s) as a starting point, compare an early Bond film with <i>Skyfall</i>. 			Resources: 'James Bond – The Special World of an Extraordinary Icon' (<i>MediaMag</i> , September 2012). 'What's the big idea, Mr Bond?' (<i>MediaMag</i> , April 2013).

Department	Film Studies	Unit	Component 2, Section C: Contemporary UK Film
Year	1	Term	Autumn Term 1
Week	4	Lesson	1
Learning Objectives	To explore the Bond franchise .		
Success criteria – differentiated	ALL will be able to identify some ways in which the franchise has changed. MOST will be able to explain how the franchise has changed over time. SOME will be able to explore how and why the franchise has changed.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Project iconic stills from the title sequences of five Bond films. Can the students name any of them? 			Resources:
AfL Progress Check: Quiz			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> How has the portrayal of Bond changed over time? Play montages of three iconic Bonds (e.g. Sean Connery - https://www.youtube.com/watch?v=HHabdS-5nAc) Roger Moore - https://www.youtube.com/watch?v=YC53EvktCNM Piers Brosnan - https://www.youtube.com/watch?v=9UTRfKhYCnk). Ask the students to make notes on each as they watch and then allow them time to discuss the similarities and differences. <ul style="list-style-type: none"> What has remained constant with Bond? What is integral to him as a character? What are his relationships with women like? How does he represent masculinity? How has his relationship with M, Q and villains changed? Create a class spider diagram as you take feedback from the class. EXTENSION – can you explain WHY these changes have occurred? EXTENSION – How do these Bonds compare to Daniel Craig's presentation? 			Resources:
AfL Progress Check: Live marking or group discussion and whole class discussion			
Main Task 2 - Learning Focus NOTE – Students will need IT access for this activity. <ul style="list-style-type: none"> Set students the task of researching how the Bond franchise has changed in more detail. They should find information on how villains, weapons, women and the representation of Britain have changed. The following websites provide a good starting point: <ul style="list-style-type: none"> http://www.express.co.uk/entertainment/films/609850/James-Bond-Spectre-Daniel-Craig-Sam-Mendes-previous-actors-to-play-James-Bond http://www.metro.us/entertainment/5-ways-the-bond-movies-have-changed-over-53-years/zsJoke---ox4S1e3YrIOM DIFFERENTIATION – Provide some students with a cloze activity or more specific guided questions to structure their research. 			Resources: IT access.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Go through each topic (villains, weapons, women and Britain), sharing ideas and making notes as a class. HOMEWORK – Use this information to create a timeline of the Bond franchise, depicting how it has changed over time. 			Resources:

Department	Film Studies	Unit	Component 2, Section C: Contemporary UK Film
Year	1	Term	Autumn Term 1
Week	4	Lesson	2
Learning Objectives	To analyse the first key sequence, exploring aesthetics and technical elements.		
Success criteria – differentiated	ALL will be able to describe the aesthetic of the opening sequence of <i>Skyfall</i> . MOST will be able to explain how technical codes have created this aesthetic. SOME will be able to analyse how technical codes create the aesthetic.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Project the question: What's the purpose of a film's opening sequence? Ask students to write a response to this on mini whiteboards and hold them up. Take ideas from students and develop each one to create a class explanation. 			Resources: Mini whiteboards and pens.
AfL Progress Check: Whiteboards and pose, pause, pounce, bounce			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Re-watch the opening sequence of <i>Skyfall</i>. Explain that in the exam they will be asked about how technical codes create the film's aesthetic. As a class, come up with a series of words to describe the aesthetic of the opening sequence of <i>Skyfall</i> (e.g. foreboding, enigmatic, dark, and glamorous). 			Resources:
AfL Progress Check: Questioning			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Choose three stills from the opening sequence and project each one on the board. For the first one, model how you would annotate/analyse this by identifying the technical features (camera angles, movement, lighting, mise-en-scène, sound and editing) and then explaining how they contribute to the overall aesthetic of the scene. Model this on the board by annotating the still, talking through your thought process. Then project two more stills. Give the students five minutes to discuss ideas in pairs and then take feedback, annotating the stills as a class. Bounce ideas around to develop annotations if necessary. This is an opportunity to demonstrate and practice the process of identifying technical codes and analysing their effect. 			Resources:
AfL Progress Check: Live marking and questioning			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> Provide each student with an analysis sheet. This should include 10 stills that best represent the opening sequence with space to make notes on each one. The students should now work in pairs or small groups, discussing each still and completing the annotations. Remember that the focus should be on how the aesthetic has been created. 			Resources: Scene analysis sheet.
Plenary <ul style="list-style-type: none"> Quick fire quiz following the structure of exam questions 3a-c. Get students to complete the answers on whiteboards and discuss responses as you go. This is not about marking answers but introducing them to the structure of exam questions. <ul style="list-style-type: none"> a) Name one camera technique used in the opening sequence of <i>Skyfall</i>. b) Briefly outline what this camera technique is used for (in general). c) Explain how this technique is used in the opening sequence of <i>Skyfall</i>. 			Resources: Whiteboards and pens.

Department	Film Studies	Unit	Component 2, Section C: Contemporary UK Film
Year	1	Term	Autumn Term 1
Week	4	Lesson	3
Learning Objectives	To analyse the first key sequence, exploring aesthetics and technical elements.		
Success criteria – differentiated	<p>ALL will be able to explain the structure of the exam questions in this section.</p> <p>MOST will be able to apply what they have learned to explain how technical codes create aesthetics.</p> <p>SOME will be able to synthesise their learning to analyse how aesthetics are created by a wide range of technical codes, using terminology appropriately.</p>		
Immediate Challenge/Starter <ul style="list-style-type: none"> Re-cap – what is meant by the term aesthetic? Students should think of a definition that does not use the words look, appearance or mood. Select a few and piece them together to make one strong definition. 			Resources:
AfL Progress Check: Think, pair, share			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Re-watch the opening sequence of <i>Skyfall</i>. Ask students which still is foregrounded for them and why. As a class, create a spider diagram of words and phrases that describe the aesthetic of this opening sequence. Go through the structure of the exam questions for this component and section. Page 302 of the Eduqas textbook provides helpful explanations of what skills students need to demonstrate for each question. 			Resources: Eduqas GCSE Film Studies textbook, page 302.
AfL Progress Check: Questioning			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> In this lesson we will focus on question d, the 15 mark question. At this point it may be useful to re-cap the analytical writing framework they are familiar with in English (PEA, PEE, PEAR or PETAL). Explain that this structure can also be applied when analysing film sequences. Go through an exemplar PEA paragraph that analyses the opening sequence of <i>Skyfall</i>. You may want to write this yourself as the example in the textbook will be used in a later lesson. Ask students to evaluate the paragraph – what is good about it and how could it be improved? How many paragraphs like this would you be able to write in 20 minutes? 			Resources: Example PEA paragraph.
AfL Progress Check: Questioning and discussion			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> The students will now write an answer to a sample question d on the opening sequence of <i>Skyfall</i>. DIFFERENTIATION – provide some students with a range of sentence starters and a vocabulary mat. Extend most able students by providing them with a list of suggested terminology (without definitions). 			Resources: Sentence starters and vocabulary mats if required.
AfL Progress Check: Mark this piece of work, using the mark scheme and setting NOW tasks			
Plenary <ul style="list-style-type: none"> The students should swap work and peer assess. Provide some suggested areas for feedback such as: <ul style="list-style-type: none"> The clarity of their point about aesthetics Their use of evidence. Is it specific? Is it detailed? How detailed their analysis is. Does it explain how the lighting and mise-en-scène create the look of the film? NOTE – this is not about the mark scheme at this point, but about reading other responses and learning from each other. 			Resources:

Department	Film Studies	Unit	Component 2, Section C: Contemporary UK Film
Year	1	Term	Autumn Term 1
Week	5	Lesson	1
Learning Objectives	To analyse the second key sequence, exploring aesthetics and technical elements.		
Success criteria – differentiated	<p>ALL will be able to explain the meaning of <i>The Fighting Temeraire</i>. MOST will be able to use this to understand the gallery scene. SOME will be able to evaluate the significance of the painting on the gallery scene.</p>		
Immediate Challenge/Starter <ul style="list-style-type: none"> Project an image of <i>The Fighting Temeraire</i> painting (Turner, 1839). Ask the students what they see. Why is it important? Why would we begin a lesson this way? What is the link between the painting and <i>Skyfall</i>? 			Resources:
AfL Progress Check: Pose, pause, pounce, bounce			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Re-watch the Gallery scene from <i>Skyfall</i>. Explore the significance of the painting Bond and Q discuss, <i>The Fighting Temeraire</i>. Why was this painting chosen? <ul style="list-style-type: none"> British icon The subject of a proud battleship on its final journey raises questions pertinent to the themes of <i>Skyfall</i>: is Bond up to the job? Has MI6 become redundant? Should M retire? The new Q has replaced gadgets with technology. The passing of time and the inevitable changes this brings. Ushering in a new era of Bond on its 50th anniversary. 			Resources:
AfL Progress Check: Think, pair, share			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Re-watch the scene for a second time. As students watch, they should write words and phrases to describe the aesthetic of the scene. Provide students with whiteboards and pens and ask them to complete a spider diagram of words/phrases to describe the aesthetic of the scene. Once this is complete, use questioning to bounce ideas around the room, developing, challenging and solidifying ideas. Ideas might include: <ul style="list-style-type: none"> Melancholy Nostalgic Masculine (think about the comparison between the two characters as well as the colour palette) Painterly and grand Stoic and British EXTENSION questioning – how does the aesthetic of this scene compare to that of the opening sequence? 			Resources: Whiteboards and pens.
AfL Progress Check: Questioning and discussion			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> Provide students with a scene analysis sheet that follows the layout used for the opening sequence analysis. Keeping the analysis model consistent will allow students to create revision-ready resources. Students should work together to analyse the stills in this scene, identifying technical codes and exploring how these contribute to the aesthetics. DIFFERENTIATION – some sheets could provide starting points or a modelled annotation. 			Resources: Scene analysis sheets.

<p>Plenary</p> <ul style="list-style-type: none"> • Provide each student with three post-it notes they must 'spend'. They should visit the work of at least three other students and use a post-it note to ask each one a question designed to develop their annotations. For example: <ul style="list-style-type: none"> - Could you describe the effect of the colours in this shot? What does it suggest about how Bond feels? - What might Q's costume tell us about him? How is he different from Bond's representation of masculinity? • They should then return to their own work and answer all of the questions. 	<p>Resources: Post-it notes.</p>
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Department	Film Studies	Unit	Component 2, Section C: Contemporary UK Film
Year	1	Term	Autumn Term 1
Week	5	Lesson	2
Learning Objectives	To explore exam technique and improve our responses.		
Success criteria – differentiated	ALL will be able to list skills required to earn marks in question 3d. MOST will be able to apply their knowledge to improve their response. SOME will be able to synthesise all of their learning to compile an improved response.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Students should respond to the feedback provided by the teacher after week 4, lesson 3. Complete any tasks set by the teacher and copy out their EBI (or equivalent) target at the top of today's page. 			Resources: Marked work.
AfL Progress Check: Live marking			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> 'Explode' a question d by projecting it on the board, picking out and explaining key words. For example, in the question <i>Explore how mise-en-scène and lighting help to create the film's 'look' in the opening sequence</i>, you might want to explain the meaning of the word 'explore', point out that two technical codes are stipulated, re-cap the focus on the films look/aesthetic and remind them that the question is worth 15 marks. 			Resources:
AfL Progress Check:			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Provide the students with two sample answers of different levels. The examples in the Eduqas textbook on pages 303-304 are helpful here. If using example answers written about different films, show the sequence to provide some context. However, the focus here should be on skills and the content of the writing. In pairs, ask students to read each example and rank them. They should then highlight where they think each student has earned marks – what is good about each answer? How could each be improved? How do they compare to the 3d they wrote in week 4, lesson 3? EXTENSION – using these examples, write themselves 3-5 top tips for answering question 3d. Share these findings with the group and collectively create success criteria. 			Resources: Example answers to question 3d (possibly from the Eduqas textbook, pages 303-304).
AfL Progress Check: Observation of pair work and class discussion			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> In pairs, the students should now re-write their answer to 3d, using the best parts of each of their answers as well as what they have learned from looking at examples. Writing directly on the tables means students can change/correct their work quickly. 			Resources: Whiteboards and pens.
Plenary <ul style="list-style-type: none"> The students should take a photograph of their improved answers. They could also photograph any work you think is particularly impressive to help with revision. HOMEWORK – print the images and stick them in. 			Resources: Cameras to take images (phones or iPads).

<u>Department</u>	Film Studies	<u>Unit</u>	Component 2, Section C: Contemporary UK Film
<u>Year</u>	1	<u>Term</u>	Autumn Term 1
<u>Week</u>	5	<u>Lesson</u>	3
Learning Objectives	To analyse the third key sequence, exploring aesthetics and technical elements.		
Success criteria – differentiated	ALL will be able to explain the mood/atmosphere of the scene. MOST will be able to explain the impact of pathetic fallacy and the polychromatic colour palette on the aesthetics of the scene. SOME will be able to analyse the technical codes to explore how the aesthetics have been created and how this impacts the mood/atmosphere.		
Immediate Challenge/Starter <ul style="list-style-type: none">Project an image of a stag and ask students what this animal might symbolise or represent.		Resources: Whiteboards and pens.	
AfL Progress Check: Live marking			
Main Task 1 - Learning Focus <ul style="list-style-type: none">Define the term 'nostalgia'.Ask the students to think of any references to nostalgia evident in <i>Skyfall</i>.Watch the scene where Bond and M drive to Scotland and return to Bond's family home. What nostalgic references can students spot?		Resources:	
AfL Progress Check: Questioning			
Main Task 2 - Learning Focus <ul style="list-style-type: none">In table groups, ask the students to create a spider diagram describing the mood and atmosphere of this scene. They could do this on A3 paper or directly onto the tables.For each word or phrase they should then explain which technical code creates this mood (e.g. the lighting might make the scene feel bleak).Take feedback and create a class spider diagram on the board. Find opportunities to explain and apply the terms pathetic fallacy (when the weather reflects the tone of a scene) and polychromatic colour palette (the use of limited colours from a restricted palette).		Resources: A3 paper or whiteboards and pens.	
AfL Progress Check: Live marking and questioning			
Main Task 3 - Learning Focus <ul style="list-style-type: none">Provide each pair of students with a still from this scene. Ask them to annotate it on the sheet, describing the aesthetic and explaining how the technical codes have created it in as much detail as possible.		Resources: Whiteboards and pens.	
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none">Use Blu Tack to stick the annotation sheets up around the room.The students should visit each sheet, adding any additional comments or thoughts.They should then photograph each sheet.HOMEWORK – use the images to complete their own scene analysis sheet in the style of the first two.		Resources: Blu Tac. Cameras to take images (phones or iPads). Scene analysis sheets.	

<u>Department</u>	Film Studies	<u>Unit</u>	Component 2, Section C: Contemporary UK Film
<u>Year</u>	1	<u>Term</u>	Autumn Term 1
<u>Week</u>	6	<u>Lesson</u>	1
Learning Objectives	To understand how to earn marks in the exam and revise key material.		
Success criteria – differentiated	ALL will be able to understand the exam structure. MOST will be able to complete the revision table, compiling their knowledge. SOME will be able to complete the revision tool, including extension material.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Revision/re-cap. Without looking in their books, students should complete a table on the board by listing words and phrases to describe the aesthetic of each of the chosen key scenes. 			Resources: Whiteboards and pens.
AfL Progress Check: Live marking of table			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> The idea of this task is to talk through a student's response to question 3 in its entirety. Use the resource provided by Eduqas called 'Part 4 Submarine Case Study: Aesthetics'. This can be found here: http://resource.download.wjec.co.uk.s3.amazonaws.com/vtc/2016-17/16-17_1-22/eng/Part%204%20Case%20study%20Submarine.pdf See Task 5. Provide students with a copy of this response and talk it through with them, drawing their attention to how many marks each question is worth and how much content this equates to. For each question, provide top tips. 			Resources: Example answer.
AfL Progress Check:			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Produce a revision sheet. This could take the form of a table where you have picked out the key technical codes that students need to revise and have suggested the key scene they should refer to. Students should then add notes by identifying specific examples, making comments about how these technical codes construct an aesthetic. Students should use their notes to complete this sheet. It is an opportunity to compile their knowledge into one succinct revision tool. EXTENSION – there should be opportunities for more able students to stretch their use of terminology. Perhaps refer to the glossary at the back of the Eduqas textbook, pages 305-312. DIFFERENTIATION – complete at least one row of the table for less able students as a model for the types of comments they should be making. Provide a vocabulary mat if helpful. 			Resources: Revision sheet. Glossary of extension terminology. Vocabulary mat.
AfL Progress Check: Live marking and questioning			
Plenary <ul style="list-style-type: none"> Create a Kahoot of key terminology and play it with the students. They should use their results to create a list of priorities for independent revision. 			Resources: Terminology Kahoot.

<u>Department</u>	Film Studies	<u>Unit</u>	Component 2, Section C: Contemporary UK Film
<u>Year</u>	1	<u>Term</u>	Autumn Term 1
<u>Week</u>	6	<u>Lesson</u>	2
Learning Objectives	To complete a practice exam.		
Success criteria – differentiated	ALL will be able to complete the exam questions.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Allow students an opportunity to compare their revision table with those of other students, discussing their ideas. 			Resources:
AfL Progress Check: Live marking of revision table			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Re-cap the top tips for each exam question, emphasising the time frame for completing each question and the depth of content required. In exam conditions, students should complete a practice exam. Use the questions in the SAMs material provided by the exam board. 			Resources: Exam question from SAMs.
AfL Progress Check: Marking of work after the lesson			
Plenary <ul style="list-style-type: none"> Keep, grow, change. Use post-it notes to complete some student voice. This is an opportunity to identify activities and practices that students enjoy and what they would like to improve. 			Resources: Post-it notes.

<u>Department</u>	Film Studies	<u>Unit</u>	Component 2, Section C: Contemporary UK Film
<u>Year</u>	1	<u>Term</u>	Autumn Term 1
<u>Week</u>	6	<u>Lesson</u>	3
Learning Objectives	To reflect on exam responses and improve our work.		
Success criteria – differentiated			
Immediate Challenge/Starter <ul style="list-style-type: none"> Give students their marked papers back and ask them to read through the feedback, responding to it accordingly. 			Resources: Marked exams.
AfL Progress Check: Live marking			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Group the students into mixed ability threes and assign the student who achieved the middle score as group leader. The less able student should be the scribe and the most able should be the reader. The students should compare their answers and the mark/feedback they received, discussing the areas of success and development. Together, the groups should use their responses to write their version of a 'perfect' exam answer to Question 3. 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> The students should move around the room, visiting the work of other groups. Each group leader should remain with their work to present it to the travelling students. 			Resources:

	<u>Year 1</u>	<u>Year 2</u>
Autumn Term 1	<ul style="list-style-type: none"> • Introduction to Technical Codes • Component 2, Section C 	<ul style="list-style-type: none"> • Component 1, Section B • Component 1, Section A
Autumn Term 2	<ul style="list-style-type: none"> • Component 2, Section A 	<ul style="list-style-type: none"> • Component 1, Section A continued
Spring Term 1	<ul style="list-style-type: none"> • Component 3 	<ul style="list-style-type: none"> • Component 1, Section C
Spring Term 2	<ul style="list-style-type: none"> • Component 3 continued 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 1	<ul style="list-style-type: none"> • Component 2, Section B 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 2	<ul style="list-style-type: none"> • Completion of units • Improvement to Component 3 • Revision and Mock Exam 	<ul style="list-style-type: none"> • Study leave

Department	Film Studies	Unit	Component 2, Section A: Global English Language Film
Year	1	Term	Autumn Term 2
Week	1	Lesson	1
Learning Objectives	To explore the concept of narrative within films.		
Success criteria – differentiated	ALL will be able to explain narrative techniques. MOST will be able to identify examples of narrative techniques in films. SOME will be able to evaluate why narrative techniques are used and how they engage audiences.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Dictionary dash – students should race to find a definition for the term ‘narrative’. 			Resources: Dictionaries.
AfL Progress Check: Race results and class definition			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Project a series of blockbuster film posters on the board. Ask the students (in pairs) to summarise the narrative of each film they know. What do they have in common? What similarities can they identify? What might this tell us about the narrative of blockbuster films? EXTENSION question – can they explain the <i>structure</i> of each narrative? 			Resources:
AfL Progress Check: Observation of pair work and questioning			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Talk them through Todorov’s narrative paradigm and select students to apply it to <i>Skyfall</i>. EXTENSION – why do blockbuster films follow this structure? Answers could include comments about it being a proven successful pattern, building tension and resolving enigmas. This may lead to terminology such as open/closed narratives, enigma codes etc. 			Resources:
AfL Progress Check: Questioning			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> How can opening sequences hook an audience? How many techniques can they identify? Play the opening sequence of <i>Cowboys and Aliens</i> (Favreau, 2011): https://www.youtube.com/watch?v=oFwPkkEX9TU How does it hook the audience? Introduce the concept of enigma codes and ask them to write a list of all the questions raised by this opening sequence. EXTENSION – How would these questions hook the audience? Play the opening sequence of <i>Up</i> (Docter and Peterson, 2009): https://www.youtube.com/watch?v=8mzsU2O8tuU How does it hook the audience? Introduce the concept of binary oppositions and ask students to list the oppositions at play in this opening sequence? Play the opening sequence to <i>The Time Traveller’s Wife</i> (Schwentke, 2009): https://www.youtube.com/watch?v=v-HDeHjz2Ps How does this hook the audience? Explain the difference between linear and non-linear narratives. The students should create a table and list as many examples of each as possible. How would a non-linear narrative hook the audience? Why is it a useful/engaging narrative technique? 			Resources: Pages 54-64 of the Eduqas GCSE Film Studies textbook explain key narrative theories with examples.
AfL Progress Check: Questioning and discussion			
Plenary <ul style="list-style-type: none"> Create a revision tool that summarises each of the narrative techniques covered in today’s lesson. This should be a quick reference guide. 			Resources:

Department	Film Studies	Unit	Component 2, Section A: Global English Language Film
Year	1	Term	Autumn Term 2
Weeks	1-2	Lessons	
Learning Objectives	To watch our case study text and identify features of narrative.		
Success criteria – differentiated	ALL will be able to explain the plot of <i>Slumdog Millionaire</i> . MOST will be able to explain some of the director's choices. SOME will be able to analyse the technical codes the director has chosen.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Provide each table group with one of the following words: Millionaire, Dog and Slum. Ask them to create a spider diagram of the connotations of this word. Feedback to the board and ask students to predict what a film with the title <i>Slumdog Millionaire</i> might be about. 			Resources:
AfL Progress Check: Questioning and feedback			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Project a series of posters for the film <i>Slumdog Millionaire</i> (Boyle, 2008). Question students – what can they infer about the film from these posters? 			Resources: Film posters for <i>Slumdog Millionaire</i> .
AfL Progress Check: Questioning			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Watch the case study film, <i>Slumdog Millionaire</i>. As the students watch, they should complete a viewing log recording: <ul style="list-style-type: none"> Examples of binary oppositions Examples of enigma codes An explanation of the narrative structure (including flashbacks and flash-forwards) Information they learn about the protagonist, Jamal Information they learn about India. 			Resources: Viewing logs.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> After watching, provide a list of comprehension questions to start the students exploring the film in more detail. Choose two key scenes or moments for students to focus on (for example the shot of Latika at the train station and the game show scenes). These questions could include: <ol style="list-style-type: none"> This is the emblematic shot of Latika, it stands out in so many ways. Why is it shown so many times in the film? Describe the shot, angle and lighting. How long is it on the screen for? What do you notice about the movement of the camera? What is the effect of this? Danny Boyle used a relatively cheap stills camera (Canon EOS) for this shot to make it grainy and colourful. Why do you think he did this? Describe the lighting in the game show. What effect do you think this has on the character of the host and on Jamal? How has Danny Boyle created tension in the game show scenes? <i>Who wants to be a millionaire</i> is an iconic game show. Why has Danny Boyle broken up Jamal's story with scenes from the game show, rather than using a chronological narrative? 			Resources: Comprehension questions.

Department	Film Studies	Unit	Component 2, Section A: Global English Language Film
Year	1	Term	Autumn Term 2
Week	2	Lesson	2
Learning Objectives	To analyse the narrative techniques in the first key scene.		
Success criteria – differentiated	ALL will be able to identify and accurately label technical codes in the opening scene. MOST will be able to explain how the technical codes construct narrative. SOME will be able to analyse the technical codes in detail using terminology, making insightful comments about how they construct narrative.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Divide the group in half (by gender or sides of the room). Ask one group what they remember about how the torture scenes are filmed. Ask the other group what they remember about how the game show scenes are filmed. They should consider the different technical codes and aim to make comments on each of them. 			Resources:
AfL Progress Check: Pose, pause, pounce, bounce.			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Re-watch the opening sequence. EXTENSION – ask students to decide which narrative techniques are evident in this scene. They should be prepared to justify their responses. 			Resources:
AfL Progress Check: Questioning			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Project one still from the opening sequence (e.g. the extreme close up on Jamal's eyes). Discuss it as a group to work out what this still implies about the narrative of the film. Then annotate the still, identifying how we learnt this information. Really try to extend their answers and build confidence as they will need to do this independently in the next activity. 			Resources:
AfL Progress Check: Questioning			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> Group the students into mixed ability groups. Assign each group one still from the opening sequence. As a group they should stick this to a large sheet of paper and annotate it to create a poster. They should be identifying features of the technical codes (you may want to provide them with a list or vocabulary mat to assist with this) and then make links between these and what they imply about the narrative of this scene. The idea is to create a detailed, analytical but clear poster that they can present to the rest of the class. The still they have been given is their responsibility so they will need to analyse it in as much detail as possible. EXTENSION – for the most able students in each group, provide key terminology without definitions (or vice versa) and task them with finding a way to apply it to their still. 			Resources: Film stills. Large sheets of paper. Coloured pens.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Each group should present their work to the class. NOTE - The teacher may want to record the presentations or photograph the work, saving this in a digital folder that the students can access so that they can refer back to the presentations to assist with the homework. HOMEWORK – using what they have learnt about each still, the students should complete the scene analysis sheet for the opening sequence. 			Resources: Scene analysis sheets.

Department	Film Studies	Unit	Component 2, Section A: Global English Language Film
Year	1	Term	Autumn Term 2
Week	2	Lesson	3
Learning Objectives	To research and understand the context of <i>Slumdog Millionaire</i> .		
Success criteria – differentiated	ALL will be able to recall three facts about India. MOST will be able to make links between the research and <i>Slumdog Millionaire</i> . SOME will be able to apply the context to develop their understanding of the film.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Ask students what they know about India. Question the students to create a list of facts. What do they <i>not</i> know? 			Resources:
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Define the term 'context'. Project a still from the scene where Jamal is being interrogated. What does this scene imply about India's police and government? Use this as an example to illustrate how context helps audiences to understand films. 			Resources:
AfL Progress Check: Questioning			
Main Task 2 - Learning Focus NOTE – This activity will require use of the school library or the internet. <ul style="list-style-type: none"> Set the students a research activity to explore some of the key contextual issues underpinning <i>Slumdog Millionaire</i>. Some topics that might be of use include: <ul style="list-style-type: none"> Research the city of Mumbai: <ol style="list-style-type: none"> Where in India is it? How big is it? What is its population? How can you describe Mumbai? How do people live? What is life like for the richest and poorest? Explain what life is like for men and women in India. <ul style="list-style-type: none"> How are the roles different? Is it fair/equal? What can you find out about corruption, crime and punishment in the Indian legal process? <ul style="list-style-type: none"> What are the punishments for common crimes? How corrupt are the police and courts reported to be? Research religion in India. <ul style="list-style-type: none"> What are the two main religions? How have these religious communities got along in the past? Finally, research Bollywood. <ul style="list-style-type: none"> What is it? How are Bollywood stars treated by the rest of the population? 			Resources: School library or internet. NOTE – if using the internet, perhaps specify a list of websites students should use.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Ask each student to select the three most interesting facts that they learned today. They should rank them and be prepared to share their ideas. HOMEWORK – provide a link to the toilet scene from <i>Slumdog Millionaire</i>. Ask the students to use their context research to help them answer the question; How does this scene reflect the divide between the wealthy and poor in India? 			Resources: Whiteboards and pens.

Department	Film Studies	Unit	Component 2, Section A: Global English Language Film
Year	1	Term	Autumn Term 2
Week	3	Lesson	1
Learning Objectives	To re-visit a key scene, exploring how the context is represented.		
Success criteria – differentiated	ALL will be able to make links between context and the opening sequence. MOST will be able to explain how the technical codes communicate this context. SOME will be able to analyse how technical codes construct a narrative that communicates a complex context.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Project five facts about India. These could include: <ul style="list-style-type: none"> 50% of the population don't have proper shelter. 35% of households don't have a nearby water source. 40% of villages don't have proper roads connecting them. 85% of villages don't have a secondary school. 70% don't have access to decent toilets. Ask the students to select the fact they find the most shocking. Ask them to justify this selection. EXTENSION – How does this fact link to <i>Slumdog Millionaire</i>? 			Resources:
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Re-watch the opening sequence of <i>Slumdog Millionaire</i>. DIFFERENTIATION – less able students identify examples of binary oppositions in this scene. Middle ability students should find evidence of corruption. Most able students should find evidence that demonstrates India's caste system. 			Resources: Whiteboards and pens.
AfL Progress Check: Differentiated questioning			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> In pairs, the students should use their research from the previous lesson to develop their annotations about the opening sequence on their scene analysis sheets. They should try to identify links between the technical codes and context. NOTE – depending on the ability of the group, this might require modelling. 			Resources:
AfL Progress Check: Live marking			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> This activity asks students to begin writing analytical paragraphs referring to context. Project the question: How does the opening scene of <i>Slumdog Millionaire</i> reflect the social context of the film? Remind the students of the PEA structure that they are familiar with. Either write a paragraph with your students, describing the process as you go OR project a paragraph you have written in advance. The purpose of this is to model the content and structure of an analytical paragraph and how to make links between context and technical codes in writing. The students should now write their own version. DIFFERENTIATION – provide a list of sentence starters for less able students. EXTENSION – remind the more able students to explore more than one way that the opening scene reflects the context, using terminology and specific examples. 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Peer assessment. The students should read each other's work and provide a WWW and EBI (or similar). <ul style="list-style-type: none"> How successfully have they explained how the scene reflects the context? Have they used specific evidence to support their answer? How could they make their work better? 			Resources:

Department	Film Studies	Unit	Component 2, Section A: Global English Language Film
Year	1	Term	Autumn Term 2
Week	3	Lesson	2
Learning Objectives	To analyse a key scene, exploring how the context is represented.		
Success criteria – differentiated	ALL will be able to make links between the key scene and the religious context. MOST will be able to explain how the technical codes communicate context. SOME will be able to analyse how technical codes have been used to emphasise features of context and position the audience.		
Immediate Challenge/Starter <ul style="list-style-type: none"> What do the students remember about religion in India from their research? Watch this video as a re-cap and summarise the key issues in no more than 20 words: https://www.youtube.com/watch?v=wwKCtPyBjuo 			Resources:
AfL Progress Check: Hear some summaries			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Re-watch the scene where Jamal and Salim's mother is killed. Pose the questions: <ul style="list-style-type: none"> How does it make the audience feel? Who do we sympathise with? Why? Then re-watch the scene again without sound. Ask the students what images are foregrounded for them. They should record this on whiteboards. Then discuss their ideas. Encourage them to explain and justify their choices. Then re-watch it for a final time. This time, sound only – no images. Ask the students to record the sounds that stand out to them. What effect do they have? Give the students three minutes to discuss what the scene tells the audience about religious tension in India. Think, pair, share. EXTENSION – Why would the director want to establish this as a theme early in the film? 			Resources: Whiteboards and pens.
AfL Progress Check: Whiteboards, questioning and think, pair, share.			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Provide students with the scene analysis sheet. They have three minutes to work with a partner, analysing a still and annotating it in as much detail as possible. Remind them what they are annotating – labelling the technical codes and making notes on what this tell us about narrative, characters and context. After three minutes, play a timer and one of the pair moves on. They then have another three minutes to work with their new partner, sharing ideas and annotating the next still. EXTENSION – provide a list of terminology or points for high ability students to link into their annotations. DIFFERENTIATION – some students might need some starting points in some of the stills. 			Resources:
AfL Progress Check: Live marking			
Plenary DIFFERENTIATION – Give students a choice between the following activities (or specify a colour for each student): <ul style="list-style-type: none"> BRONZE - Write 5 bullet points to summarise what elements of India's social, political and religious context are shown in the film. Refer to key scenes. SILVER - Explain what one of the key scenes tells us about India's social/political/religious context. GOLD - Explain what we can learn about India's social/political/religious context from the key scenes we have studied so far. 			Resources:

Department	Film Studies	Unit	Component 2, Section A: Global English Language Film
Year	1	Term	Autumn Term 2
Week	3	Lesson	3
Learning Objectives	To evaluate the ending of the film.		
Success criteria – differentiated	ALL will be able to define a Hollywood ending and make links to <i>Slumdog Millionaire</i> . MOST will be able to express their opinion about the ending of the film. SOME will be able to select evidence from the screenplay to support their opinion.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Project images of Bollywood films and ask students what they notice. How do they compare with western films? 			Resources:
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Ask the students what they think the moral of <i>Slumdog Millionaire</i> might be. Define the term 'moral' if necessary. There is no 'right' answer but suggestions might include comments such as: Money is important, but not the most important thing. Love, kindness, faith, loyalty and friendship are more important. Ask the students what they think a Hollywood ending is (A conventional ending in a film, typically regarded as sentimental or simplistic and often featuring an improbably positive outcome). Show them the ending to <i>Grease</i> (Kleiser, 1978) and ask them to compare it to the ending of <i>Slumdog Millionaire</i>. 			Resources:
AfL Progress Check: Questioning			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Re-watch the final scene of <i>Slumdog Millionaire</i> as well as the dance scene that follows. Project the question: Why do some people think it's the perfect ending to the film? Ask the students to write as many responses as possible on post-it notes and stick them to one side of the board. Read a few out and discuss. Then project the question: Why do some people think it's an inappropriate ending? Students should write responses on post-it notes and stick to the other side of the board. Discuss. Centre of the universe – have the following two statements printed on A3 paper and stuck to the wall/windows on either side of the room. Read them aloud to the class and ask each student to choose somewhere in the room to stand that reflects their opinion. i.e. if they stand close to one of the statements they strongly agree with it and disagree with the other. Standing in the middle implies they agree with both equally. 			Resources: Post-it notes. Statements printed on A3 paper.
AfL Progress Check: Post-it notes, questioning and centre of the universe			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> Give the students a copy of the screenplay for <i>Slumdog Millionaire</i>, the final scenes. Ask them to read it through and highlight any features or sections they spot that demonstrate the film's Hollywood ending. 			Resources: <i>Slumdog Millionaire</i> screenplay (from scene 191).
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Select students to explain a feature that they have identified. Use questioning to develop their explanation of how it demonstrates a Hollywood ending. 			Resources:

Department	Film Studies	Unit	Component 2, Section A: Global English Language Film
Year	1	Term	Autumn Term 2
Week	4	Lesson	1
Learning Objectives	To analyse a key scene, exploring how the narrative concludes.		
Success criteria – differentiated	<p>ALL will be able to make simple comments about why flashbacks have been used.</p> <p>MOST will be able to explore how the narrative has been constructed and is concluded in the final scene.</p> <p>SOME will be able to evaluate the ending, exploring how the narrative structure has an effect on the audience's response.</p>		
Immediate Challenge/Starter <ul style="list-style-type: none"> Project images from the final scene that reflect the narrative moments repeated (e.g. Jamal's mum screaming, Latika at the train station, the toilet scene and the blind boy). Ask the students when they occur in the film. Do they recognise that these images are repeated in the final sequence? Why? 			Resources:
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Re-watch the final scene. Ask the students to discuss in pairs how the flashbacks help to organise the narrative and make sense of it. Why were those moments chosen? What terminology would they use to describe the narrative structure? Question the students, drawing out terms such as non-linear, multi-stranded, circular, complex and closed. 			Resources:
AfL Progress Check: Questioning			
Main Task 2 – Learning Focus <ul style="list-style-type: none"> Select a series of stills from across the film that represent each of the key moments in Jamal's life, as well as the gameshow and final scenes. Make a note under each still of when in the film they occur (timings). The students should cut these out and arrange them chronologically to make sense of Jamal's life. This timeline should clarify the narrative but also visually demonstrate (using the timings) how Danny Boyle organised and constructed the narrative. Can students mark on their timeline where the scenes are intercut with Jamal's present (the gameshow and reuniting with Latika)? EXTENSION – high ability students should explain why Boyle has edited Jamal's life using the structure of the gameshow questions. What effect does this have? 			Resources: Stills from the film. Scissors. Glue.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> The students should write a paragraph explaining how the final scenes conclude the narrative. <ul style="list-style-type: none"> What flashbacks are used and why? Is it an effective ending to the story? How does the ending affect the audience's emotional response? EXTENSION: the higher ability students should aim to use a range of terminology associated with narrative structure in their answer. Can they also link comments to specific technical codes? HOMEWORK – complete the scene analysis sheet for the final sequence. Many of these stills will repeat images from previous scene analyses. However, students should consider how these narrative moments have been re-purposed for the denouement. 			Resources: Scene analysis sheets.

Department	Film Studies	Unit	Component 2, Section A: Global English Language Film
Year	1	Term	Autumn Term 2
Week	4	Lesson	2
Learning Objectives	To apply what we have learnt to analytical writing.		
Success criteria – differentiated	ALL will be able to make simple links between narrative and context. MOST will be able to explain how specific narrative moments reflect context. SOME will be able to analyse key scenes to explore how the context is communicated to audiences.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Re-cap. Provide each student with four stills from the film (the torture scene, the image of the boy dressed as Lord Rama, the gameshow and the attack on Jamal's mother). They should stick them into their books and turn each one into a spider diagram where they make as many links as possible between that narrative moment and context. If possible, project a few students' work and as a class, give feedback by asking them to explain certain points and adding anything they have missed. 			Resources: Stills. Scissors. Glue.
AfL Progress Check: Peer assessment			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Explain the structure of the stepped exam questions. Pages 298-299 of the Eduqas GCSE Film Studies textbook explain the questions and provide example answers. Emphasise the focus on defining terms such as 'social context', narrative techniques and being able to make links between the narrative and the context. Explain the importance of the bullet points in question c and ensuring that students respond to all of them. 			Resources: Pages 298-299 of the Eduqas GCSE Film Studies textbook.
AfL Progress Check:			
Main Task 2 – Learning Focus <ul style="list-style-type: none"> Provide students with a revision table. This should indicate key areas of narrative/context for them to explore (e.g. characters, settings, religious tension, non-linear narrative, circular narrative etc.) and offer space for them to select a key scene to use as evidence, describe the technical codes and summarise what it suggests about the context of the film. 			Resources: Revision table.
AfL Progress Check: Live marking			
Main Task 3 – Learning Focus <ul style="list-style-type: none"> Write an exemplar paragraph answering question 1c that analyses a feature of the narrative, explaining how it reflects the context of the film. As a class, read the paragraph and explore what is good about it and how it could be improved. NOTE – you could also use the example paragraph from the Eduqas textbook. Ask students to write one paragraph of their own, using a row of their revision table to support them. DIFFERENTIATION – provide a list of sentence starters to scaffold the activity. 			Resources: Example paragraph.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Peer assess someone else's paragraph, ticking the sentences that are good and improving those that require it. HOMEWORK – use the completed revision sheets to prepare to answer an exam question (1a-c). 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 2, Section A: Global English Language Film
<u>Year</u>	1	<u>Term</u>	Autumn Term 2
<u>Week</u>	4	<u>Lesson</u>	3
Learning Objectives	To apply what we have learned to answer an exam question.		
Success criteria – differentiated	ALL will be able to use what they have learned to complete a practice exam.		
Immediate Challenge/Starter <ul style="list-style-type: none"> The students should spend ten minutes reading their revision tables through. 			Resources:
AfL Progress Check:			
Main Task 1 - Learning Focus WALKING-TALKING MOCK <ul style="list-style-type: none"> This activity will take 30-40 minutes. The students will complete a mock exam (Component 2, Section A, Questions 1a-1c) under your guidance. Read through each question. Remind them how many marks it is worth and remind them of the key skills they should demonstrate. Do not cover anything regarding content as this is what we are testing. However, the purpose of this activity is to focus on exam technique and how to achieve marks. DIFFERENTIATION and EXTENSION – for each question, project top tips for middle ability and high ability students. Once you have explained each question, give them the appropriate amount of time in silence to write a response. By the end of the lesson, each student should have a completed exam for you to mark. 			Resources:
AfL Progress Check: Mark the practice exams, setting 'next time tasks'			
Plenary <ul style="list-style-type: none"> Ask the students to summarise what they have learned by writing their own set of top tips or guidance for completing each exam question. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 2, Section A: Global English Language Film
<u>Year</u>	1	<u>Term</u>	Autumn Term 2
<u>Week</u>	5	<u>Lesson</u>	1
Learning Objectives	To revise what we have learned in preparation for a practice exam.		
Success criteria – differentiated	ALL will be able to re-cap some of the key features of their learning. MOST will be able to revise key content, making links to exam questions. SOME will be able to revise content and exam skills.		
Immediate Challenge/Starter <ul style="list-style-type: none"> The students should complete their responses to the marking and feedback from the walking-talking mock. They should use this to set themselves areas to improve. 			Resources:
AfL Progress Check: Live marking			
Main Task 1 - Learning Focus REVISION <ul style="list-style-type: none"> Provide a series of activities to enable students to revise both the content and skills required by the exam. These tasks could include: <ul style="list-style-type: none"> BRONZE: Create a poster, including the key terminology, key definitions and summaries of the key scenes. Try to make links between these things. SILVER: Create a series of flashcards with the key terms on one side and definitions on the back. Include some with key scenes on the front. Test each other to make links. GOLD: Write practice answers for each of the potential exam questions. Then, swap with someone else who attempts this task and discuss your answers. The students should progress through these activities or be set a specific colour. 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Create a revision Kahoot of key terminology. Use this to allow students to self-assess areas for revision. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 2, Section A: Global English Language Film
<u>Year</u>	1	<u>Term</u>	Autumn Term 2
<u>Week</u>	5	<u>Lesson</u>	2
Learning Objectives	To complete a practice exam on <i>Slumdog Millionaire</i> .		
Success criteria – differentiated	ALL will be able to use what they have learned to complete an exam.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Give students 10 minutes to revise the content of the exam. 			Resources:
AfL Progress Check: Live marking			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Provide students with an exam (use the questions in the SAMs created by Eduqas). They should complete this in exam conditions. 			Resources:
AfL Progress Check: Mark answers			
Plenary <ul style="list-style-type: none"> Keep, grow, change. On post-it notes, students should write one thing they liked and want to keep, one thing they would like to do more of and one thing they would like to change altogether. Use this to plan the following unit of work. 			Resources: Post-it notes.

<u>Department</u>	Film Studies	<u>Unit</u>	Component 2, Section A: Global English Language Film
<u>Year</u>	1	<u>Term</u>	Autumn Term 2
<u>Weeks</u>	5-6	<u>Lesson</u>	
Learning Objectives	To re-cap and revise what we have studied so far this term.		
Success criteria – differentiated	ALL will be able to produce revision tools covering the key content MOST will be able to produce revision tools covering content and exam skills. SOME will be able to produce detailed revision tools covering content, extension material and exam skills.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Project an image of the Skyfall poster. Ask students what they remember about this film and the exam questions from this section. 			Resources:
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus NOTE - IT access required. REVISION <ul style="list-style-type: none"> Revising case studies at the end of a two year course provides challenges. Therefore, students are now going to produce a revision PowerPoint for each of the key films they have studied thus far. These should include: <ol style="list-style-type: none"> Component 2, Section C <ul style="list-style-type: none"> Definitions of technical terms (e.g. lighting and camera techniques) Definition of 'aesthetic' References to key scenes and how technical codes create the aesthetic Example written answers. Component 2, Section A <ul style="list-style-type: none"> Definitions of narrative techniques Explanation of the effects of narrative techniques in the film Definition of 'context' Summary of context research for the film Explanation of how the narrative techniques convey the context Example written answers. 			Resources: IT access.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> HOMEWORK – complete the revision PowerPoints 			Resources:

	<u>Year 1</u>	<u>Year 2</u>
Autumn Term 1	<ul style="list-style-type: none"> • Introduction to Technical Codes • Component 2, Section C 	<ul style="list-style-type: none"> • Component 1, Section B • Component 1, Section A
Autumn Term 2	<ul style="list-style-type: none"> • Component 2, Section A 	<ul style="list-style-type: none"> • Component 1, Section A continued
Spring Term 1	<ul style="list-style-type: none"> • Component 3 (Crime – opening sequence) 	<ul style="list-style-type: none"> • Component 1, Section C
Spring Term 2	<ul style="list-style-type: none"> • Component 3 continued 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 1	<ul style="list-style-type: none"> • Component 2, Section B 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 2	<ul style="list-style-type: none"> • Completion of units • Improvement to Component 3 • Revision and Mock Exam 	<ul style="list-style-type: none"> • Study leave

<u>Department</u>	Film Studies	<u>Unit</u>	Component 3, Screenplay/Sequence (Crime Openings)
<u>Year</u>	1	<u>Term</u>	Spring Term 1
<u>Week</u>	1	<u>Lesson</u>	1
Learning Objectives	To explore the genre of crime and its audiences .		
Success criteria – differentiated	ALL will be able to describe key features of the audience for crime films. MOST will be able to explain who watches crime films, making specific comments about gender and age. SOME will be able to understand the audience for crime films and represent them in an audience profile.		
Immediate Challenge/Starter <ul style="list-style-type: none">Project a series of posters for crime films and ask the students what they have in common. Take responses around genre, narrative, themes, characters, settings etc.		Resources:	
AfL Progress Check: Think, pair, share			
Main Task 1 - Learning Focus <ul style="list-style-type: none">What is a crime film? Ask the class to come up with a definition in pairs on whiteboards. Take feedback and agree on a class definition. Something along the lines of: A film with a central theme of crime and criminality.EXTENSION – Ask students to come up with a list of key words before writing definitions that incorporate these.EXTENSION – Can students name common hybrid genres?Then, ask the students to create spider diagrams to reflect their expectations of crime films. These could include comments on narrative, setting, characters, mise-en-scène, themes etc. Ask students to complete a spider diagram on the smart board as a class, questioning students' responses.		Resources: Whiteboards and pens.	
AfL Progress Check: Whiteboards and questioning			
Main Task 2 – Learning Focus <ul style="list-style-type: none">Provide students with extracts from the BFI's Statistical Yearbook 2016 to explore the popularity of the crime genre.<ul style="list-style-type: none">Perhaps use the table <i>Films released in the UK and Republic of Ireland by genre</i> to explore how popular the genre is and the box office takings.Use Box office results for the top 20 films released in the UK and Republic of Ireland to explore which films in the top 20 have themes relating to crime. Why? What does this tell us?Now provide other extracts to explore who watches crime films:<ul style="list-style-type: none">Use the <i>Audience gender split, 2016 top 20 films and UK top films</i> to identify which gender are watching more crime films (or films with a theme of crime). Why? What is it about crime films that appeal to men? How could this be challenged? Can they think of any crime films that have a female target audience?Then use the table called <i>Films with a significant above-average audience in the 15-24 age group</i> to explore which films have themes of crime. Why are young adults watching so many crime films?Ask the students to summarise what they have learned about the audiences for crime films in no more than 30 words.		Resources: Extracts from the <i>BFI Statistical Yearbook 2016</i> .	

AfL Progress Check: Questioning	
<p>Main Task 3 – Learning Focus</p> <ul style="list-style-type: none"> • They should now use what they have learned to imagine a typical member of the audience of a crime film (based on the evidence) and complete a profile about that person. This should cover things like: <ul style="list-style-type: none"> - Age - Gender - Marital status - Social group (The 4 Cs) - Career path and current position - Hobbies and interests - TV shows and music they like - Personality - How often they go to the cinema - What was the last film they saw and how did they feel about it? • The point of this task is to encourage them to use the evidence to picture a real person as the target audience for crime film. This should help them to create a conventional film sequence that would appeal to ‘real’ people. 	<p>Resources:</p> <p>Audience profile sheet.</p>
AfL Progress Check: Live marking	
<p>Plenary</p> <ul style="list-style-type: none"> • Share some of the ideas. Ask students if they agree or disagree and why. 	<p>Resources:</p>

Department	Film Studies	Unit	Component 3, Screenplay/Sequence (Crime Openings)
Year	1	Term	Spring Term 1
Week	1	Lesson	2
Learning Objectives	To identify generic conventions of crime films.		
Success criteria – differentiated	ALL will be able to identify conventions of crime films. MOST will be able to provide a number of examples of conventions in crime films. SOME will be able to apply their understanding of conventions to create an idea for a crime film.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Dictionary dash – students must race to find and write down the definitions for ‘genre’ and ‘convention’. EXTENSION – using this knowledge, what is meant by a generic convention? 			Resources: Dictionaries or devices.
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Watch the trailer for 3 crime films. Try to choose films with male and female leads, and different production contexts. From these, the students should attempt to identify a list of generic conventions, paying particular attention to narrative and themes. Explain Todorov’s narrative paradigm and ask the students to apply it to a crime film they have all watched (e.g. <i>Skyfall</i>). 			Resources:
AfL Progress Check: Live marking and questioning			
Main Task 2 – Learning Focus <ul style="list-style-type: none"> Number pairs of students 1-4 and give them three minutes to complete one of the following tasks: <ul style="list-style-type: none"> Write a list of as many stock narrative sequences as possible. Write a list of as many stock settings as possible. Write a list of as many archetypal characters as possible. Write a list of as many conventional props as possible. NOTE: You may have to define some of these terms before they begin. Take feedback, counting the ideas of each group and crowning one as the winner. 			Resources:
AfL Progress Check: Questioning			
Main Task 3 – Learning Focus <ul style="list-style-type: none"> On white paper, write, print and cut up a list of 10 different stock narrative sequences from crime films. On a different coloured paper, do the same thing for stock characters. Ask students in pairs to select one of each at random. They should then get creative to come up with the narrative for a crime film from start to finish that encompasses each of these features. Encourage them to consider other features that fit their film such as settings, props and other characters. EXTENSION – evaluate whether your idea follows Todorov’s paradigm and if not, improve it. 			Resources: A list of stock narrative sequences. A list of stock characters.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Hear the ideas of the pairs. As the rest of the class listen, they should note some feedback about how conventional, exciting and appealing the idea seems on whiteboards. Use these to give class feedback. 			Resources: Whiteboards and pens.

Department	Film Studies	Unit	Component 3, Screenplay/Sequence (Crime Openings)
Year	1	Term	Spring Term 1
Week	1	Lesson	3
Learning Objectives	To apply the generic conventions of crime films to an idea of our own.		
Success criteria – differentiated	ALL will be able to identify ideas for conventional crime films. MOST will be able to explain which idea is most appropriate and why. SOME will be able to use this to plan a highly appropriate, exciting and conventional crime film.		
Immediate Challenge/Starter <ul style="list-style-type: none"> What do you think are the key ingredients for an exciting crime film narrative? EXTENSION – can you turn these ingredients into a ‘recipe’ for a crime film? Provide sentence starters in the typical language of recipes. 			Resources:
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Provide table groups with a selection of five real news articles about different crimes. Choose articles that demonstrate a real variety in crime and criminals, from criminal damage to murder. In their groups, the students must read the articles and rank them in order of most to least appropriate narrative for a crime film. They should consider things such as: <ul style="list-style-type: none"> Appropriateness for the target audience (identified in earlier lesson) Excitement Conventionality – will the crime allow for stock narrative sequences? The students must agree within their groups and have justifications for their choices. 			Resources: 5x news articles about crimes.
AfL Progress Check: Compare rank orders and question students on their decisions			
Main Task 2 – Learning Focus <ul style="list-style-type: none"> Each group member should then select a different article to work on. They should stick the article into their books and highlight the key information about the crime as well as any clues we are given about the person who committed the crime. Now they should use this information and what they have learned about crime films to inspire the plan for an idea for a new film. They could record this on a sheet you provide or in a written summary. EXTENSION - Can you explain why your idea would be successful? DIFFERENTIATION – Think about how they should record the information and provide scaffolded resources to support this. 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Peer assess. Play song (e.g. <i>Smooth Criminal</i> by Michael Jackson). The students should move around the room, reading the work of others and leaving feedback to at least two students. They must be back in their seats by the time the music ends. They should improve their idea based on the feedback. 			Resources:

Department	Film Studies	Unit	Component 3, Screenplay/Sequence (Crime Openings)
Year	1	Term	Spring Term 1
Week	1	Lesson	3
Learning Objectives	To explore characters in crime films.		
Success criteria – differentiated	<p>ALL will be able to define stereotypes and identify stereotypes for characters in crime films.</p> <p>MOST will be able to explain why stereotypes are used in crime films.</p> <p>SOME will be able to analyse stereotypes in real films, exploring how they appeal to the target audience.</p>		
Immediate Challenge/Starter <ul style="list-style-type: none"> What do James Bond, Jason Bourne and Evelyn Salt have in common? Ask students to consider this question and draw out ideas about conventional crime characters. 			Resources: Dictionaries or devices.
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Crime films often have three different types of characters: <ul style="list-style-type: none"> The ones who solve the crimes (detectives, police officers, MI5, FBI, forensic officers) The ones who commit the crimes (murderers, burglars, thieves, kidnappers etc.) The victims of the crimes (the people who are murdered, attacked, taken hostage etc. and their families) Place a sign up on three sides of the room saying SOLVERS, COMMITTERS and VICTIMS. Project a series of images, one at a time, of characters from crime films. Ask the students to move to the side of the room that reflects the term used best to describe the characters on the board. Select a few students to explain why they think that. What evidence can they identify from the image? NOTE: It doesn't really matter if they get it right or wrong, it's more about identifying clues to support their judgements and pointing out stereotypes etc. 			Resources: Images of characters from crime films. 3x signs.
AfL Progress Check: Class debate and questioning			
Main Task 2 – Learning Focus <ul style="list-style-type: none"> Ask the students to define the term stereotype and agree on a class definition. The students should then identify a series of stereotypes for solvers, committers and victims. 			Resources:
AfL Progress Check: Think, pair, share			
Main Task 3 – Learning Focus <ul style="list-style-type: none"> Watch the 'Building the team' sequence from <i>Ocean's Eleven</i> (Soderbergh, 2001): https://www.youtube.com/watch?v=U6e93lBr7ys and ask the students to label each character with a job title or role in the criminal gang. What is their function? They should identify evidence to support their opinion. NOTE: they may need to watch the sequence 2 or 3 times. 			Resources: <i>Ocean's Eleven</i> character sheet.
AfL Progress Check: Questioning			
Plenary <ul style="list-style-type: none"> Students should choose a task to complete: <ul style="list-style-type: none"> GOLD: Identify the similarities and differences between Bourne, Bond and Salt and use these to analyse why they are effective in appealing to audiences. SILVER: Using what you have learned, explain <i>why</i> you think stereotypes are used in crime films. How do they appeal to audiences? BRONZE: Summarise what you have learned about characters in crime films in less than 20 words. Choose the most important word and explain your choice. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 3, Screenplay/Sequence (Crime Openings)
<u>Year</u>	1	<u>Term</u>	Spring Term 1
<u>Week</u>	2	<u>Lesson</u>	1
Learning Objectives		To apply what we have learned about characters to create our own.	
Success criteria – differentiated		ALL will be able to explain key features of their lead character(s). MOST will be able to describe the personality, background and appearance of their lead characters. SOME will be able to demonstrate an in-depth understanding of their lead character(s).	
Immediate Challenge/Starter <ul style="list-style-type: none">Students should remind themselves of the narrative for a crime film that they came up with two lessons ago and explain the plot to their neighbour.Does your neighbour’s idea sound conventional? Does it sound exciting?			Resources:
AfL Progress Check:			
Main Task 1 - Learning Focus <ul style="list-style-type: none">Ask the students what they need to know about characters to make them seem real. Create a list that include:<ul style="list-style-type: none">NameGenderAgeFamily backgroundRelationshipsHobbiesPersonalityAppearanceWhere they live etc.			Resources:
AfL Progress Check: Questioning			
Main Task 2 – Learning Focus <ul style="list-style-type: none">The students should think about what types of characters are required in their idea for a crime film. Who are the committer, solver and victim? They should then choose a task to complete:<ul style="list-style-type: none">GOLD: Write a character profile for each of the key characters, identifying stereotypes. Use the audience profile sheet from a previous lesson to help you.SILVER: Create a Venn diagram for each of the key characters, thinking about how they are similar and different.BRONZE: Create a spider diagram for each of the key characters (those who commit the crime, those who solve it and the victims).Play a song such as <i>I fought the law</i> (The Clash). The students should then move around the room leaving students feedback on how conventional and interesting their characters are. They should be back in their seats by the time the music ends.			Resources:

AfL Progress Check: Live marking	
<p>Plenary</p> <ul style="list-style-type: none"> One by one, project a series of simple scenarios. The students should imagine that their lead character is in this situation and write down what they would do/how they would respond on their whiteboard. Scenarios could include: <ul style="list-style-type: none"> Your protagonist spots your antagonist across a very formal and crowded party. Their eyes meet but they cannot get to each other without drawing attention. Your lead protagonist is rushing to a 'meeting' when they see an elderly person fall whilst crossing the road. The traffic is busy and they don't seem able to get up. Your lead protagonist is walking down the road and finds a wallet. It contains a wad of cash and the owner's ID. HOMEWORK: Create a wanted poster for your crime committer, providing key details of their crime as well as physical appearance and an appropriate reward. 	<p>Resources:</p> <p>Whiteboards and pens.</p>

Department	Film Studies	Unit	Component 3, Screenplay/Sequence (Crime Openings)
Year	1	Term	Spring Term 1
Week	2	Lesson	2
Learning Objectives	To identify codes and conventions for each sub-genre .		
Success criteria – differentiated	ALL will be able to make choices about the appropriate mise-en-scène for their film. MOST will be able to create an appropriate aesthetic for their film. SOME will be able to create a mood board that reflects conventions and creativity.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Project a series of stills from films of different genres (including crime). Ask the students to identify which belong to the crime genre and explain how they know. EXTENSION: Can they identify all of the genres? 			Resources:
AfL Progress Check: Pose, pause, pounce, bounce			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Ask the students to create a spider diagram of crime sub-genres. These could include: <ul style="list-style-type: none"> Gangster Heist Detective Film noir Prison Mystery Serial killer Thriller Courtroom EXTENSION – can they provide examples of films belonging to each sub-genre? 			Resources:
AfL Progress Check: Questioning			
Main Task 2 – Learning Focus <ul style="list-style-type: none"> Choose the three sub-genres you think they are most likely to work in (e.g. detective/serial killer, heist and thriller). Show two trailers for each sub-genre and ask the students to create a list of conventions. They should consider: <ul style="list-style-type: none"> Characters Narrative Settings Props Cinematography Mise-en-scène Play a song (such as <i>The Pink Panther</i> Theme Tune) and ask students to reflect upon their idea for a crime film. Which sub-genre does it belong to? With their neighbour, they should take it in turns to tell each other their idea, explaining the sub-genre, characters and narrative they have planned. Both partners must have finished by the time the song ends. 			Resources:
AfL Progress Check: Live marking			
Main Task 3 – Learning Focus <ul style="list-style-type: none"> Each student should create a mood board/collage that reflects the mise-en-scène, aesthetic, cinematography and mood/atmosphere appropriate to their idea. EXTENSION – can they convey the personality of their characters? 			Resources: Magazines and newspapers to cut up. Scissors. Glue.

AfL Progress Check: Live marking	
<p>Plenary</p> <ul style="list-style-type: none"> • Visit the work of another student and, on a post-it note, write down predictions about their film. <ul style="list-style-type: none"> - What sub-genre are they working on? - What look/style are they aiming for? - What can you infer about the narrative/characters? • Students should return to their own work and reflect on how clear it is by using the feedback they have been given. 	<p>Resources: Whiteboards and pens.</p>

Department	Film Studies	Unit	Component 3, Screenplay/Sequence (Crime Openings)
Year	1	Term	Spring Term 1
Week	2	Lesson	3
Learning Objectives	To use our understanding of conventions to create a convincing storyline.		
Success criteria – differentiated	<p>ALL will be able to create a conventional idea for a crime film.</p> <p>MOST will be able to plan details of their conventional, interesting crime film.</p> <p>SOME will be able to explore the details of their conventional but creative crime film, making links to the target audience and real films that inspire them.</p>		
Immediate Challenge/Starter <ul style="list-style-type: none"> Students should sit in groups according to the sub-genre they are working on. In their groups they should create a spider diagram of the conventions of that sub-genre directly on the table. 			Resources: Whiteboards and pens.
AfL Progress Check: Observation of the group work			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Each table group will be provided with two different storycubes. One should have six ideas for stock characters and the other should have six ideas for stock settings. The groups should role their dice and come up with a synopsis for a narrative using both features. Write this down on the table and roll the dice again. Keep this up for five minutes and come up with lots of different combinations of ideas. NOTE: This is designed to get creative juices flowing and to get them used to imaging ideas for crime films. They should demonstrate their understanding of conventions. The students should then choose one of the combinations to use in their coursework as inspiration. 			Resources: 2x storycubes for each sub-genre.
AfL Progress Check: Live marking			
Main Task 2 – Learning Focus <ul style="list-style-type: none"> Provide each student with a story mat to complete to map out their idea. The mat should include space for students to think about and plan: <ul style="list-style-type: none"> Narrative Description of character(s) Settings Description of props Description of cinematography for 3 key scenes. NOTE: This is a planning tool that will be used to help students visualise their idea and complete a storyboard. It should also make their idea clear to others. 			Resources: Story mat sheets.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Choose students from each sub-genre to explain their idea to the class. The other students will give feedback on whether the idea seems conventional. 			Resources:

Department	Film Studies	Unit	Component 3, Screenplay/Sequence (Crime Openings)
Year	1	Term	Spring Term 1
Week	3	Lesson	1
Learning Objectives	To explore the techniques used in the opening sequences of films.		
Success criteria – differentiated	ALL will be able to summarise an idea for a conventional opening sequence. MOST will be able to explain an idea for a conventional opening sequence. SOME will be able to present an idea for a convincing opening sequence.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Provide students with a description of five common story openings: <ul style="list-style-type: none"> The teaser The autobiographer The talker The announcer The scene setter. The students should rank them in order of best to worst, ensuring they can justify their decisions. 			Resources: Story openings sheet.
AfL Progress Check: Class debate			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Ask the students to consider the purpose of opening sequences. Give them one minute of thinking time. Then take feedback. The list could include: <ul style="list-style-type: none"> To introduce characters and themes To explore settings To determine an aesthetic To set the mood To establish genre To hook the audience. 			Resources:
AfL Progress Check: Live marking			
Main Task 2 – Learning Focus <ul style="list-style-type: none"> Watch the openings to 3 films that achieve different things in the first sequence. For example, <i>Children of Men</i> (Cuaron, 2006), <i>I am Legend</i> (Lawrence, 2007) and <i>The Dark Knight</i> (Nolan, 2008). After watching each opening, add to a class spider diagram on how openings hook audiences. 			Resources:
AfL Progress Check: Class discussion			
Main Task 3 – Learning Focus <ul style="list-style-type: none"> The students should remind themselves of their plan for the equilibrium at the start of their film (recorded on their story mat). In pairs, the students should share their ideas for how the film should begin and bounce ideas around for the opening sequence itself. This is a discussion task for students to come up with, discuss and improve ideas for their coursework. 			
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Students should visualise their opening sequence by drawing five frames that represent the sequence. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 3, Screenplay/Sequence (Crime Openings)
<u>Year</u>	1	<u>Term</u>	Spring Term 1
<u>Week</u>	3	<u>Lesson</u>	2
Learning Objectives	To produce a simple storyboard plan for the opening sequence.		
Success criteria – differentiated	ALL will be able to create a storyboard and represent their ideas. MOST will be able to create a storyboard that provides some details about their idea. SOME will be able to create a detailed storyboard that demonstrates a thoughtful consideration of the technical details.		
Immediate Challenge/Starter <ul style="list-style-type: none"> The students should draw five frames to storyboard their entrance into the classroom. They should consider camera angles and timings etc. Discuss what they took into account when producing the storyboard. What decisions did they have to make? What did they include? What did they omit? Why? 			Resources: Simple storyboard template.
AfL Progress Check: Discussion			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Look at the example of a storyboard provided by Eduqas. Discuss the following: <ul style="list-style-type: none"> What it includes Level of detail Timings Camera angles Transitions Sound Dialogue Camera Action. As a class, create a set of success criteria for an effective storyboard. 			Resources: Storyboard example (provided by Eduqas).
AfL Progress Check: Class success criteria			
Main Task 2 – Learning Focus <ul style="list-style-type: none"> Each student should now complete a storyboard for their opening sequence, drawing the images by hand and completing the details. TIP: Complete it in pencil in the first instance. 			Resources: Blank storyboard sheet.
AfL Progress Check: Live marking and collect them in to give feedback			
Plenary <ul style="list-style-type: none"> On the storyboard, students should write down one thing they think is most successful and one thing they would improve. 			Resources:

Department	Film Studies	Unit	Component 3, Screenplay/Sequence (Crime Openings)
Year	1	Term	Spring Term 1
Week	3	Lesson	3
Learning Objectives	To act out the opening sequence, evaluating its successes and areas for development.		
Success criteria – differentiated	ALL will be able to act out their opening sequences to visualise them. MOST will be able to evaluate their opening sequence designs. SOME will be able to use their evaluations to make effective improvements to their storyboards.		
Immediate Challenge/Starter <ul style="list-style-type: none"> As students enter the room, play a LEGO short film without commenting on it or drawing their attention to it. For example, https://www.youtube.com/watch?v=ETiM-b3U7Sk Turn it off and ask the students comprehension questions about it to establish if they were paying attention. NOTE: This starter is to demonstrate how creative and visually convincing LEGO can be. It sets up the lesson where students will act out their opening sequences using LEGO as a planning tool. 			Resources:
AfL Progress Check: Comprehension questions			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> The students should work in pairs. Each student takes it in turn to direct the creation of their opening sequence in LEGO. The other students should help them. Using their storyboard, they should create each still in LEGO and take an image following the camera angle identified. They should then do the same thing for the next shot and so on. If necessary, the students can draw backdrops or floors to reflect where the sequence might be filmed. Once the first student has completed their sequence, the students should swap and complete the same activity for the second student's opening sequence. 			Resources: LEGO. Paper. Pens. Cameras or devices.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> The students should print their images and stick them into their books in sequence. They should then evaluate the images, making comments on whether the sequence works. <ul style="list-style-type: none"> Which shots are particularly effective? Why? Are there any shots that don't work? Why? Does the sequence make sense? Does it achieve what you wanted (e.g. introduce characters/settings etc.)? How will you improve the sequence? What did you learn from using the LEGO to act out your sequence? HOMEWORK: The students should use what they have learned to improve their storyboards. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 3, Screenplay/Sequence (Crime Openings)
<u>Year</u>	1	<u>Term</u>	Spring Term 1
<u>Week</u>	4	<u>Lesson</u>	1
Learning Objectives	To create a film opening (in narrative writing style).		
Success criteria – differentiated	ALL will be able to write a simple story opening to communicate their idea. MOST will be able to write a convincing story opening. SOME will be able to write an engaging, conventional and interesting story opening.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Using their improved storyboards as a guide, each student should verbally tell their opening sequence to their neighbour in the format of a story opening. 			Resources:
AfL Progress Check: Listening to examples			
Main Task 1 - Learning Focus NOTE: Before moving on to screenplay writing or filming, students need to have extended their idea and thought about all of the aspects of it. To do this, draw on the skills students have already developed through their study of English Literature and Language. Students should word process this piece of work as it will be edited in later lessons. <ul style="list-style-type: none"> Each student should get their idea down on paper. They should not worry about formatting at this point, and it will probably resemble the opening to a book rather than a screenplay at this point. Remind students that they should be writing in paragraphs (this will make editing easier) and be using specific vocabulary to tell their story as clearly as possible. They should not include any dialogue. This will be added later to ensure it is purposeful and is character specific. EXTENSION: students should go through their work and improve it by adding description, particularly of settings and characters. 			Resources: Computers. Word processing software.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Ask students to swap computers and read someone else's work. At the bottom, they should leave feedback on how successfully the opening hooks the reader's attention AND giving advice on how it could be improved. They should leave this feedback in a different colour. They should then return to their work to improve it, based on the feedback they have received. 			Resources:

Department	Film Studies	Unit	Component 3, Screenplay/Sequence (Crime Openings)
Year	1	Term	Spring Term 1
Week	4	Lesson	2
Learning Objectives	To understand and apply the conventions of screenplay writing.		
Success criteria – differentiated	ALL will be able to explain the purpose of sluglines. MOST will be able to write appropriate sluglines and character descriptions. SOME will be able to write convincing sluglines and character descriptions.		
Immediate Challenge/Starter			Resources:
AfL Progress Check: Comprehension questions			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Provide students with a copy of a screenplay extract from a film they will study at some point on this course. Focus on the opening sequence, but ensure the extract demonstrates all (or most) of the features of screenplay writing. Also provide them with the definitions for the six key features of screenplay writing: <ul style="list-style-type: none"> Slugline Action Character name Dialogue Parenthetical Extensions. In pairs, ask the students to label the features of the screenplay using these definitions. Watch the scene, pointing out each feature of the screenplay so that the students can visualise the impact of each. 			Resources: Screenplay extract. Definitions of screenplay features.
AfL Progress Check: Live marking and class feedback			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Explain the purpose and format of sluglines. Page 258 of the Eduqas GCSE Film Studies textbook provides a useful explanation. The students should then edit the opening sequence they drafted in the previous lesson by adding sluglines to break the work up into scenes. These should briefly describe the setting and time of day. 			Resources: Page 258 of the Eduqas GCSE Film Studies textbook.
AfL Progress Check: Live marking			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> How to introduce characters in a screenplay. Page 261 of the Eduqas Film Studies textbook has a useful explanation of this (as well as examples). Look at the screenplay extract used earlier in the lesson. What information was provided about the character(s)? This description helps the reader to imagine the character but also helps with casting. The students should add character descriptions, following the appropriate format, to their opening sequence. 			Resources: Page 261 of the Eduqas GCSE Film Studies textbook.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Students should improve the vocabulary in character descriptions. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 3, Screenplay/Sequence (Crime Openings)
<u>Year</u>	1	<u>Term</u>	Spring Term 1
<u>Week</u>	4	<u>Lesson</u>	3
Learning Objectives	To understand and apply the conventions of screenplay writing.		
Success criteria – differentiated	ALL will be able to use paragraphing conventionally. MOST will be able to use paragraphing and conventional description of action. SOME will be able to write convincing action and structure the work conventionally.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Students should read their openings through and answer the question: could a director use your piece as it is to film your sequence? What needs to be added to ensure they film something that accurately reflects their vision? 			Resources:
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Use pages 258-260 of the Eduqas Film Studies textbook to explain how to write action in screenplays. Use their example from <i>Rear Window</i> (Hitchcock, 1954) to compare the sequence with the description of action in the screenplay. Look at the use of short paragraphs in the screenplay extract. Compare this with how action is described and paragraphed in the example used in the previous lesson. 			Resources: Pages 258-260 of the Eduqas GCSE Film Studies textbook. Screenplay extract used in the previous lesson.
AfL Progress Check: Class discussion			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Students should go back through their opening sequence and edit their work, focusing on: <ul style="list-style-type: none"> Writing in short paragraphs Including action that describes the scene and removing anything unnecessary. 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Provide each student with a post-it note that they should stick to their desk. Students should then read through the work of another student in the class. If you notice any mistakes or areas for improvement, record them on that student's post-it note. After three minutes, play an alarm and move on to another student. Continue until they have read several examples. 			Resources: Post-it notes.

Department	Film Studies	Unit	Component 3, Screenplay/Sequence (Crime Openings)
Year	1	Term	Spring Term 1
Week	5	Lesson	1
Learning Objectives	To understand and apply the conventions of screenplay writing.		
Success criteria – differentiated	<p>ALL will be able to imply camera angles. MOST will be able to imply camera angles and show, not tell. SOME will be able to use camera angles and showing not telling to create a convincing screenplay that represents their storyboard.</p>		
Immediate Challenge/Starter <ul style="list-style-type: none"> Provide a series of statements written in different tenses. The students should categorise them into past, present and future. Question the students about how they did this task. How can you tell what tense a statement is written in? Identify that verbs are the key! 			Resources:
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Use pages 261-263 of the Eduqas text book to explain how the writing style of screenplays. The students should read through their opening sequences and edit them to ensure they are written in the present tense throughout. DIFFERENTIATION: provide a vocabulary list of common verbs written in the past with the present tense version. 			Resources: Pages 261-263 of the Eduqas GCSE Film Studies textbook.
AfL Progress Check: Live marking			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Explain that screenplays do not include technical details such as camera angles (this is saved for the shooting script). However, camera angles can be implied in the description of action. Use the example from the textbook to model this. Ask the students to refer to their storyboard and select frames where the camera angle is pivotal to the narrative moment or impact of the sequence. They should then edit that part of their opening sequence to reflect this. Select a few students to read out their improved description and ask the class to guess what camera angle they were trying to convey. 			Resources:
AfL Progress Check: Live marking and class feedback			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> Showing, not telling! Go through the examples from the text book. Project the example from the top of page 262 and ask the students what we learn about Dave from this extract. Then ask them <i>how</i> we learnt that information. Annotate the extract to unpick how to show not tell. Then provide the students with the other three examples provided on page 263. Ask them <i>how</i> the telling has been converted to showing. They should annotate their examples and then share this with a neighbouring pair and the class. 			Resources:
AfL Progress Check: Think, pair, share.			
Plenary <ul style="list-style-type: none"> Each student should read through someone else's opening sequence and highlight anywhere they have told rather than shown. HOMEWORK: Students should re-write the highlighted sections ensuring that they show (through specific, concise descriptive details) rather than tell. 			Resources:

Department	Film Studies	Unit	Component 3, Screenplay/Sequence (Crime Openings)
Year	1	Term	Spring Term 1
Week	5	Lesson	2
Learning Objectives	To understand and apply the conventions of screenplay writing.		
Success criteria – differentiated	ALL will be able to consider some aspects of cinematography in their openings. MOST will be able to consider all aspects of cinematography in their openings. SOME will be able to shape cinematography to create specific effects.		
Immediate Challenge/Starter <ul style="list-style-type: none"> In table groups, the students should re-cap the conventional elements of film form (cinematography, mise-en-scène, editing and sound) for their sub-genre. They should record this on spider diagrams in their books or in a sheet you have provided. 			Resources:
AfL Progress Check: Live marking			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Referring to their storyboards, each student should circle or highlight the elements of film form (cinematography, mise-en-scène, editing and sound) they planned to use in their opening sequence. Firstly, using what they learned in the last lesson, they should ensure they have inferred an example of each camera angle they have highlighted. Tick them off on the spider diagram once they have been incorporated. They should then read someone else's opening sequence and highlight any references to props, settings or lighting. When they return to their own work they should compare what has been highlighted with their original plan. Can anything be improved, developed or changed to make the work more conventional or to develop the desired atmosphere within the sequence? 			Resources:
AfL Progress Check: Live marking and peer assessment			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Use pages 266-267 of the Eduqas GCSE Film Studies textbook to demonstrate how the pace of editing can be implied through sentence structure, punctuation and paragraphing. The students should then apply this technique to their opening sequence, thinking carefully about what moods/atmospheres they are trying to create at each point. 			Resources: Pages 266-267 of the Eduqas GCSE Film Studies textbook.
AfL Progress Check: Live marking			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> Finally, use the example on pages 268-269 to demonstrate how important sound and silence are in creating atmosphere. Students should amend their work to reflect this, being selective about where and how to shape the soundscape. 			Resources: Pages 268-269 of the Eduqas GCSE Film Studies textbook.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Self-assessment. In their books, students should write a summary of how their screenplay has improved over the last few lessons, making references to specific extracts. 			Resources:

Department	Film Studies	Unit	Component 3, Screenplay/Sequence (Crime Openings)
Year	1	Term	Spring Term 1
Week	5	Lesson	3
Learning Objectives	To understand the conventions of dialogue in screenplays.		
Success criteria – differentiated	ALL will be able to identify some techniques in dialogue. MOST will be able to explain why some dialogue techniques are used. SOME will be able to understand the effect of dialogue techniques.		
Immediate Challenge/Starter <ul style="list-style-type: none"> What is the purpose of dialogue in films? Ask students to come up with as many ideas as possible. 			Resources:
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus NOTE: Use the Eduqas resource called 'Identify the techniques of dialogue' <ul style="list-style-type: none"> Assign each pair of students one of the 10 key points of excellent dialogue and an explanation: It must <ul style="list-style-type: none"> Characterise the personality of the speaker Maintain the personality of the speaker but maintain the style of the screenplay Reflect the speaker's mood and provide a window into their life Reveal the motivation of the speaker or attempt to hide their emotion Reflect the relationship of the speaker with others Lead into action or link to previous action Advance action Carry information in a natural way Have a purpose (e.g. to foreshadow) Be clear and comprehensible to the audience. They should sit together and read through the three screenplay extracts provided, identifying examples where the technique has been used. These should be highlighted. They should discuss the examples and explain, in their opinion, why it has been used and what effect it has. On a strip of paper, each pair should summarise the effect of their technique on screenplay. 			Resources: Eduqas resource called 'Identify the techniques of dialogue'. Screenplay extracts. Strips of paper for summaries.
AfL Progress Check: Observation of group work			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Quiz, quiz, trade. Now, each pair should take their summary with them and explain it to another pair. The other pair should then reciprocate by explaining their technique. They should then swap techniques and move off to explain their new one to another pair. Continue explaining and swapping for 10 minutes. 			Resources:
AfL Progress Check: Observation of quiz, quiz, trade			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> Provide each student with a table listing each technique. The students should try to recall what they learned from quiz, quiz, trade to complete each row with an example and summary of the technique. 			Resources: Techniques table.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Give the students 3 minutes to help each other complete any gaps in their tables. 			Resources:

Department	Film Studies	Unit	Component 3, Screenplay/Sequence (Crime Openings)
Year	1	Term	Spring Term 1
Week	6	Lesson	1
Learning Objectives	To understand how dialogue represents characters. To improve dialogue in screenplays to represent characters accurately.		
Success criteria – differentiated	ALL will be able to identify some techniques in dialogue. MOST will be able to explain how dialogue represents characters. SOME will be able to apply what they have learned to improve their screenplay.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Describe your lead protagonist and antagonist in no more than 20 words for each. Try to summarise what social groups they represent. Choose students to read out their descriptions and ask students to identify how they create binary oppositions. 			Resources:
AfL Progress Check: Feedback and class discussion			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Provide the students with an extract for the screen play from <i>Mr and Mrs Smith</i> (Liman, 2005). In pairs, they should highlight quotations that tell us something about these characters. NOTE: Keep this instruction quite vague so that they look for a range of different information. Now, take feedback from the class and highlight/annotate the extract on the board, using their suggestions. Question the students to draw out what they have learnt and, more importantly, <i>how</i> and <i>where</i> they learnt it. Project the question: How are the characters represented in the screenplay? Ask the students to write a written response and choose some to read theirs out. 			Resources: Extract from a crime screenplay. Mr and Mrs Smith is available here: http://www.awesomefilm.com/script/mr_and_mrs_smith.pdf
AfL Progress Check: Live marking, class feedback and reading out of responses			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Get the students to swap screenplay drafts with someone who hasn't read it before. Read each other's and then write a list of things they can infer about the lead character(s). The students should then return to their own work. They should tick any of the bullet points that they were aiming to communicate, cross out anything that is incorrect and add, in a different colour, anything that has been missed. The things that are crossed out need to be evaluated and edited. Anything they had to add to the list needs to be communicated through edits/improvements to the screenplay. 			Resources:
AfL Progress Check: Live marking and peer assessment			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> Repeat activity two. The same students swap again and re-read the work. What has changed? 			Resources: Techniques table.
AfL Progress Check: Live marking and peer assessment			
Plenary <ul style="list-style-type: none"> Provide each student with a copy of a screenplay checklist. Perhaps use the one on page 271 of the Eduqas GCSE Film Studies textbook. Each student should complete this to ensure they have included the key features. NOTE: Take the screenplay drafts in to mark and give feedback. 			Resources: Checklist.

<u>Department</u>	Film Studies	<u>Unit</u>	Component 3, Screenplay/Sequence (Crime Openings)
<u>Year</u>	1	<u>Term</u>	Spring Term 1
<u>Week</u>	6	<u>Lessons</u>	2-3
Learning Objectives	Either: To improve screenplays using teacher feedback and the mark scheme. Or: To plan a film shoot for an opening sequence (if filming for coursework).		
Success criteria – differentiated			
Immediate Challenge/Starter <ul style="list-style-type: none"> Read through the feedback on the screenplays provided by the teacher and respond to the learning questions. 			Resources:
AfL Progress Check:			
Main Task 1 - Learning Focus EITHER (For those who are submitting screenplay and shooting script): <ul style="list-style-type: none"> Continue to edit and improve the screenplay, using the teacher's guidance and examples of real screenplays provided in earlier lessons. NOTE: Allowing the students access to the Eduqas GCSE Film Studies textbook (Part 5) might be helpful. OR (For those who are submitting a film): <ul style="list-style-type: none"> Work with this group of students to plan their film shoot. They should complete the following documents to plan their shoots: <ul style="list-style-type: none"> Shot list Mise-en-scène planning, identifying the props, costumes and actions (they will need to source) Location planning Shooting schedule (to complete filming over half term) Risk assessment Equipment list. NOTE: These are not part of the submission but are designed to prove to you that the filming is something the students are practically and logistically ready for. 			Resources: Shot list. Mise-en-scène planning, Location planning. Shooting schedule. Risk assessment. Equipment list.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Each student should create a plan of tasks that they will complete over half term. These should be agreed with the teacher. NOTE: Students wishing to submit a film MUST gather the footage over half term. They may not film during school/lesson time. 			Resources:

	<u>Year 1</u>	<u>Year 2</u>
Autumn Term 1	<ul style="list-style-type: none"> • Introduction to Technical Codes • Component 2, Section C 	<ul style="list-style-type: none"> • Component 1, Section B • Component 1, Section A
Autumn Term 2	<ul style="list-style-type: none"> • Component 2, Section A 	<ul style="list-style-type: none"> • Component 1, Section A continued
Spring Term 1	<ul style="list-style-type: none"> • Component 3 (Crime – opening sequence) 	<ul style="list-style-type: none"> • Component 1, Section C
Spring Term 2	<ul style="list-style-type: none"> • Component 3 continued 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 1	<ul style="list-style-type: none"> • Component 2, Section B 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 2	<ul style="list-style-type: none"> • Completion of units • Improvement to Component 3 • Revision and Mock Exam 	<ul style="list-style-type: none"> • Study leave

Department	Film Studies	Unit	Component 3, Screenplay/Sequence (Crime Openings)
Year	1	Term	Spring Term 2
Week	1	Lessons	1-3
Learning Objectives	Either: To understand the difference between a screenplay and shooting script. Or: To begin editing the opening sequence of the film (if filming for coursework).		
Success criteria – differentiated			
Immediate Challenge/Starter EITHER (For those who are submitting screenplay and shooting script): <ul style="list-style-type: none"> These students should read through their completed screenplay and choose the scene that stands out. Which is most exciting? Which scene can you picture most clearly in your mind? OR (For those who are submitting a film): <ul style="list-style-type: none"> These students should upload their raw footage to their workspace and save the files into a folder. 			Resources: Computers.
AfL Progress Check:			
Main Task 1 - Learning Focus EITHER (For those who are submitting screenplay and shooting script): <ul style="list-style-type: none"> Provide the students with a short extract from a screenplay for a crime film (this could be one that they have looked at previously). Also provide them with an extract from the shooting script for the same scene. The students should complete a spot the difference activity. OR (For those who are submitting a film): <ul style="list-style-type: none"> Provide these students with a student guide to the editing software they will be using. They should use this to begin a new project by uploading their footage and organising their clips into the correct order. 			Resources: Extract from screenplay and shooting script. Student guide to editing software.
AfL Progress Check: Live marking			
Main Task 2 - Learning Focus EITHER (For those who are submitting screenplay and shooting script): <ul style="list-style-type: none"> Explain the differences between a screenplay and shooting script. Pages 272-273 of the Eduqas GCSE Film Studies textbooks are useful here. Encourage the student to copy and paste their chosen scene into a new document and save it as 'Shooting Script'. They should follow the instructions and example they have been given to edit the scene to make it a more useful shooting tool. Encourage the students to peer assess periodically. OR (For those who are submitting a film): <ul style="list-style-type: none"> These students should use the student guide to edit their footage and apply appropriate sounds/music. 			Resources: Pages 272-273 of the Eduqas GCSE Film Studies textbooks.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Each student should self-assess their work, identifying strengths and areas for development. 			Resources:

Department	Film Studies	Unit	Component 3, Screenplay/Sequence (Crime Openings)
Year	1	Term	Spring Term 2
Week	2	Lessons	1-2
Learning Objectives	To give feedback to the students who have created films.		
Success criteria – differentiated			
Immediate Challenge/Starter NOTE: Arrange the room by organising the chairs around the board and provide each student with a whiteboard and pen. <ul style="list-style-type: none"> Provide each student with a copy of the mark scheme for practical films and ask them to read it, highlighting the key words. DIFFERENTIATION: It might be helpful to provide student-friendly versions of this mark scheme and simplify this for less able students. 			Resources: Whiteboards and pens. Mark schemes.
AfL Progress Check: Class discussion			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Read the mark scheme through, pointing out the key words and clarifying the different assessment objectives. Ask the students to summarise the main points to create a class set of success criteria. 			Resources:
AfL Progress Check:			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Each student who has made an opening sequence should present their work to the class, regardless of whether it is completely finished. They should not explain the work or make any evaluative comments prior to playing the sequence. After watching, each student should write a WWW and EBI on their whiteboards, using the class success criteria to guide them. The teacher should question individual students (the more confident) to verbalise their feedback and start a discussion of the work. The students should then hold up their boards and the teacher will take an image to provide to the student whose work has been peer assessed as a record of the feedback. NOTE: This activity is designed to praise and critique work to allow students to edit it appropriately, making improvements. 			Resources:
AfL Progress Check: Class discussions			
Plenary <ul style="list-style-type: none"> As a class, summarise the collective strengths of the work and areas for development to create a set of class feedback. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 3, Screenplay/Sequence (Crime Openings)
<u>Year</u>	1	<u>Term</u>	Spring Term 2
<u>Week</u>	2	<u>Lesson</u>	3
Learning Objectives	To give feedback to the students who have written shooting scripts.		
Success criteria – differentiated			
Immediate Challenge/Starter <ul style="list-style-type: none"> Provide each student with a copy of the mark scheme for screenplay and shooting script and ask them to read it, highlighting the key words. DIFFERENTIATION: It might be helpful to provide student-friendly versions of this mark scheme and simplify this for less able students. 			Resources: Mark schemes.
AfL Progress Check: Class discussion			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Read the mark scheme through, pointing out the key words and clarifying the different assessment objectives. Ask the students to summarise the main points to create a class set of success criteria. 			Resources:
AfL Progress Check: Class discussion			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Pass the shooting scripts out between all students so that each script is being looked at by two students (if possible, one who wrote a script and one who made a film). Provide a pro forma for each student to complete, leaving feedback on the work. This should include questions linking to the mark scheme. Use a range of closed (Y/N) questions and open questions that allow them to elaborate and specify examples etc. NOTE: Repeat this activity two or three times as time allows. This will ensure each student gets thorough feedback on their work but also that each student has read lots of examples. 			Resources: Peer assessment pro forma.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> As a class, summarise the collective strengths of the work and areas for development to create a set of class feedback. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 3, Screenplay/Sequence (Crime Openings)
<u>Year</u>	1	<u>Term</u>	Spring Term 2
<u>Week</u>	3	<u>Lesson</u>	1
Learning Objectives	To understand the requirements of the evaluative analysis.		
Success criteria – differentiated	ALL will be able to explain the three features of the evaluative analysis. MOST will be able to understand how to succeed in an evaluative analysis. SOME will be able to understand how to access the higher end of the mark scheme.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Ask the students to write a definition for the phrase 'evaluative analysis'. EXTENSION: Can they predict what will be included in an evaluative analysis for the coursework element they have produced? 			Resources:
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Provide each student with a summary of the task. The explanation on page 283 of the Eduqas GCSE Film Studies textbook is helpful. Read it through and ask the students to highlight the key words. Repeat the task for the mark scheme. 			Resources: Task summary. Mark scheme.
AfL Progress Check: Class discussion			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Provide students with two extracts from evaluative analyses. In pairs or table groups, the students should read both examples and highlight parts that hit the mark scheme. They should then rank them in order and discuss why one is better than the other. They should be prepared to justify their opinions. EXTENSION: Can they use the mark scheme to level the work or provide a mark? NOTE: You may need to write these yourself if examples have not yet been provided by the exam board. Take feedback from each group, comparing their opinions. Use their feedback to create a list of class success criteria. 			Resources: Extracts from evaluative analyses. Highlighters.
AfL Progress Check: Live marking and class discussion			
Plenary <ul style="list-style-type: none"> Using what they have learned, the students should write a plan for their own evaluative analysis. <ul style="list-style-type: none"> What did they aim for? What were the films that influenced their work? Go back through their notes to identify these. Which three sections will they use to explain how their work relates to real examples? What will they say about each? 			Resources:

Department	Film Studies	Unit	Component 3, Screenplay/Sequence (Crime Openings)
Year	1	Term	Spring Term 2
Week	3	Lessons	2-3
Learning Objectives	To draft an evaluative analysis.		
Success criteria – differentiated	ALL will be able to write an evaluative analysis addressing some of the key features. MOST will be able to address all of the key features. SOME will be able to address all of the key features, hitting the top end of the mark scheme.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Project an example introduction to an evaluative analysis. Perhaps use the example on page 284 of the Eduqas GCSE Film Studies textbook. Ask the students to follow that model, writing an introduction to their own evaluative analysis. 			Resources: Example introduction from page 284 of the Eduqas GCSE Film Studies textbook.
AfL Progress Check: Hear a few and peer assess			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Use pages 284-286 of the textbook to explain and model the three features of the evaluative analysis as below and ask the students to draft their own. <ul style="list-style-type: none"> The influences of the work An analysis of how at least three important parts of the production compare with similar genre films. DIFFERENTIATION: For less able students, consider providing a bank of sentence starters and key vocabulary to support them with this assisted writing. Break the lessons down into chunks where you introduce, explain and model each section. This will make the writing more achievable for mixed ability classes. EXTENSION: Draw their attention to the highest levels of the mark scheme and consider providing them with a vocabulary and prompt bank to extend the content of their writing. 			Resources: Pages 284-286 of the textbook. Sentence starters and vocabulary banks for different ability students.
AfL Progress Check: Class discussion and live marking			
Plenary <ul style="list-style-type: none"> Peer assess – read the work of a different student and provide feedback using the mark scheme and success criteria created last lesson to guide this. DIFFERENTIATION: Consider pairing the students in mixed ability groups to ensure low ability students read work that might exemplify how to improve/extend their own work. The students should then return to their own work and improve it according to the feedback. NOTE: Take the work in and provide personalised feedback. The teacher should annotate the work in detail as the students will use these comments to mark the work (using the mark scheme) in the next lesson. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 3, Screenplay/Sequence (Crime Openings)
<u>Year</u>	1	<u>Term</u>	Spring Term 2
<u>Week</u>	4	<u>Lessons</u>	1-3
Learning Objectives	To improve and complete the evaluative analysis.		
Success criteria – differentiated	ALL will be able to write an evaluative analysis addressing some of the key features. MOST will be able to address all of the key features. SOME will be able to address all of the key features, hitting the top end of the mark scheme.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Students should read through their feedback on their evaluative analyses and answer the learning questions. 			Resources:
AfL Progress Check: Live marking			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Using the feedback they have been given and the teacher's annotations of the work, students should highlight which skills they think they are achieving on the mark scheme to identify what level they are working at. NOTE: The teacher should assist less able students with this task. They should then bullet point what they need to do to improve their work in order to hit the next level on the mark scheme. 			
AfL Progress Check: Live marking and observation			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> The students should spend these lessons completing and improving their evaluative analyses, using the teacher feedback, self-assessment and peer assessment to guide them. 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Conduct keep, grow, change to evaluate what tasks helped the students and which they enjoyed, what they would like to do more of and what they would like to change. Use this in your planning of any coursework improvements next term. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 2 (Sections A and C) Revision
<u>Year</u>	1	<u>Term</u>	Spring Term 2
<u>Week</u>	5	<u>Lessons</u>	1-2
Learning Objectives	To revise the content and exam skills for Component 2, Sections A and C.		
Success criteria – differentiated			
<p>Create a range of guided revision activities to cover the following exam components:</p> <ul style="list-style-type: none">• Component 2 – Section A: Slumdog Millionaire• Component 2 – Section C: Skyfall <p>These revision activities should cover the following areas:</p> <ul style="list-style-type: none">• Specialist areas for each questions• Exam question structure• Key words and definitions• Timings• Key scenes• What they are assessed on. <p>These revision sessions are building up to a lesson where they sit a practice exam of these two questions.</p>			

<u>Department</u>	Film Studies	<u>Unit</u>	Component 2 (Sections A and C) Revision
<u>Year</u>	1	<u>Term</u>	Spring Term 2
<u>Week</u>	5	<u>Lesson</u>	3
Learning Objectives	To complete a practice exam.		
Success criteria – differentiated			
<p>The students should sit a practice exam for Component 2, Sections A and C. There are practice questions available in the file sharing area of the Facebook Group called: WJEC/Eduqas Film Studies Teachers' Community (GCSE, AS and A Level).</p> <p>Allow students one hour to complete the exam and mark their responses using the mark scheme.</p>			

	<u>Year 1</u>	<u>Year 2</u>
Autumn Term 1	<ul style="list-style-type: none"> • Introduction to Technical Codes • Component 2, Section C 	<ul style="list-style-type: none"> • Component 1, Section B • Component 1, Section A
Autumn Term 2	<ul style="list-style-type: none"> • Component 2, Section A 	<ul style="list-style-type: none"> • Component 1, Section A continued
Spring Term 1	<ul style="list-style-type: none"> • Component 3 (Crime – opening sequence) 	<ul style="list-style-type: none"> • Component 1, Section C
Spring Term 2	<ul style="list-style-type: none"> • Component 3 continued 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 1	<ul style="list-style-type: none"> • Component 2, Section B 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 2	<ul style="list-style-type: none"> • Completion of units • Improvement to Component 3 • Revision and Mock Exam 	<ul style="list-style-type: none"> • Study leave

Department	Film Studies	Unit	Component 2, Section B: Global non-English film
Year	1	Term	Spring Term 1
Week	1	Lesson	1
Learning Objectives	To explore the representation of girls and teenagers in film.		
Success criteria – differentiated	ALL will be able to identify some stereotypes of girls and children in films. MOST will be able to explain how girls and children are represented in films. SOME will be able to analyse the representation of girls and children in films.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Ask the students to create a spider diagram of the gender stereotypes for boys and girls. You may need to define the term stereotype. EXTENSION: Where do these stereotypes come from? Expect ideas such as: <ul style="list-style-type: none"> Fairy tales Children's clothing and toys Music and television. 			Resources:
AfL Progress Check: Create class spider diagrams and questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Provide each table group with a still from a different film with a young female protagonist. For example <i>Matilda</i> (DeVito, 1996), <i>Pan's Labyrinth</i> (Del Toro, 2006), <i>Juno</i> (Reitman, 2006), <i>Fly Away Home</i> (Ballard, 1996), <i>Let the Right One In</i> (Alfredson, 2008), <i>Mean Girls</i> (Waters, 2004) and <i>The Hunger Games</i> (Ross, 2012). Ask the students to annotate the still, thinking about what they can infer about the lead character. Take feedback and discuss each still on the board. 			Resources: Film stills.
AfL Progress Check: Questioning			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> What are the stereotypes of children? Ask the students to imagine a child towards the end of their primary school career. Set the students a challenge: they must communicate that child's personality (the good <i>and</i> the bad) through either: <ul style="list-style-type: none"> Mime Images drawn on a whiteboard. In both situations, the students may not use words. Question the students and use their mimes/images to spark conversation about what we expect from children of this age. 			Resources:
AfL Progress Check: Observation and class discussion			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> Play clips from a few films with protagonists that are children. For examples: <i>Despicable Me</i> (Coffin and Renaud, 2010), <i>Harry Potter and the Philosopher's Stone</i> (Columbus, 2001), <i>Holes</i> (Davis, 2003), <i>Life of Pi</i> (Lee, 2012) and <i>Slumdog Millionaire</i> (Boyle, 2008). Give each student a table and ask them to record a list of words to describe the protagonist in each film. 			Resources: Table to compare characters.
AfL Progress Check: Live marking and questioning			
Plenary <ul style="list-style-type: none"> Each student should summarise what they have learned about the representation of girls and children in a paragraph of less than 40 words. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 2, Section B: Global non-English film
<u>Year</u>	1	<u>Term</u>	Spring Term 1
<u>Week</u>	1	<u>Lesson</u>	2
Learning Objectives	To understand typical representations of Paris.		
Success criteria – differentiated	<p>ALL will be able to recall some typical imagery and concepts relating to Paris.</p> <p>MOST will be able to understand the stereotypical ideas projected by these representations.</p> <p>SOME will be able to critically engage with the limitations of these representations.</p>		
Immediate Challenge/Starter <ul style="list-style-type: none"> Ask the students to say what they associate with Paris: <ul style="list-style-type: none"> Romance, locations, art, fashion. EXTENSION: Why might it be important to understand these things when analysing a film? 			Resources: Dictionaries.
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Divide the students into groups and ask them to research visual representations of Paris/typical Parisian features. What are the dominant 'ideas' or 'concepts' of Paris that are projected through the typical representations? For example: <ul style="list-style-type: none"> Locations Art/culture Fashion Cinema Male/Female representation They should research their topic and create an annotated presentation of relevant imagery to deliver to the class, either through the form of a poster or PowerPoint. 			Resources: Computers or poster materials.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Each group should present their work to the class either through group presentations or by displaying their work for their peers to see. The other students should make notes on each group's findings to add to their own. The teacher could also scan/save the work to a digital file the students can access. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 2, Section B: Global non-English film
<u>Year</u>	1	<u>Term</u>	Spring Term 1
<u>Week</u>	1	<u>Lesson</u>	3
Learning Objectives	To understand the typical cinematic representation of French femininity and Paris and identify examples.		
Success criteria – differentiated	To understand the typical representation of French femininity in cinema. ALL will be able to name three conventional facets of the classical French woman. MOST will be able to show a more developed understanding. SOME will be able to situate this 'ideal' French woman in the broader context of popular representation of Paris.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Play a video relating to a new-wave era actress: Anna Karina: https://www.youtube.com/watch?v=TzYIq-cWAdA https://www.youtube.com/watch?v=T9bZDKBk81g Brigitte Bardot: https://www.youtube.com/watch?v=_9AbHFtN_g4&list=PLCYF3OnFVKfZ8KzqUUvkBVMxhXOp_xnH0 Ask the students to write down key words that they feel describe/define the look and character actress. 			Resources: Linked actress montages. Relevant film trailers. Computers.
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Divide the students into mixed ability groups. Assign each group a canonical French actress. Each group will research the actress and create a PowerPoint presentation focusing on the appearance, character and locations. Teacher to guide the research. Each group will present their work to the rest of the class. Group discussion should focus on establishing an idea of the typical representation of French femininity. 			Resources: Computers/internet. Shared links.
Main Task 2 – Learning Focus <ul style="list-style-type: none"> Distribute the linked article to the class: https://www.theguardian.com/lifeandstyle/2015/may/04/girlhood-film-busts-myth-of-french-femininity Ask the students to read the article highlighting key points relating to how <i>Girlhood</i> busts the myth of French femininity. Set a short list of questions to guide them to the salient points. How does this article create expectations for their upcoming screening of <i>Girlhood</i>? 			Resources: Linked Guardian article
AfL Progress Check: Ask each student to state a different point of interest from the text.			
Plenary <ul style="list-style-type: none"> Using what they have learned from the Guardian article, write a list of five expectations/predictions for <i>Girlhood</i>. 			Resources: Linked Guardian article

<u>Department</u>	Film Studies	<u>Unit</u>	Component 2, Section B: Global non-English film
<u>Year</u>	1	<u>Term</u>	Spring Term 1
<u>Week</u>	2	<u>Lessons</u>	1-3
Learning Objectives	To watch the set text and understand the narrative and lead characters.		
Success criteria – differentiated			
Immediate Challenge/Starter <ul style="list-style-type: none"> Ask the students to consider why they think the film might be called <i>Girlhood</i>. What does it imply about the film? (Could mention <i>Kidulthood</i> & <i>Boyhood</i>) 			Resources:
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Play the set text for this section: <i>Girlhood</i>. As the students watch, they could complete a narrative summary or character profile to record the key information. 			Resources:
AfL Progress Check: Live marking and checking of answers			
Plenary <ul style="list-style-type: none"> Provide the students with a list of questions to answer to start them thinking about the key scenes in the film. For example, question them about their impressions of Marieme and how/why these change throughout the film; the changes in Marieme's appearance and behaviour, how she is treated by male characters throughout the film. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 2, Section B: Global non-English film
<u>Year</u>	1	<u>Term</u>	Spring Term 1
<u>Week</u>	3	<u>Lesson</u>	1
Learning Objectives	To analyse how Marieme is represented in <i>Girlhood</i> .		
Success criteria – differentiated	<p>ALL will be able to make simple comments about how Marieme represents teenage girls.</p> <p>MOST will be able to explain how Marieme represents teenage girls.</p> <p>SOME will be able to explore how Marieme is a complex representation of teenage girls.</p>		
Immediate Challenge/Starter <ul style="list-style-type: none"> Provide each student with two stills of Marieme from the opening sequence. Ask them, in pairs, to annotate the stills exploring how she is represented. EXTENSION: Can the students find links between these stills and the issues raised in the Guardian article? 			Resources: Film stills.
AfL Progress Check: Questioning and group annotations			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Print a series of still images of Marieme and ask the students to organise them into chronological order according to when they appear in the film. They should label each scene to identify the narrative moment. Once an order has been agreed, the students should then annotate Marieme's timeline to explain how she changes as a character (e.g. her stifling situation at the start of the film; the freedom offered by the gang). 			Resources: Stills of Marieme.
AfL Progress Check: Live marking			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Re-watch the opening sequence of <i>Girlhood</i>, focusing on how Marieme is represented. Question the students to discuss to what extent her representation at the start of the film is stereotypical. <p>Topics for discussion:</p> <ul style="list-style-type: none"> - Comparing how Marieme appears during the American football game to how she behaves on the walk home. Focus on <i>mis-en-scène</i>, body language and cinematography. - Once she is inside her home, comment on the interactions with her family. What is her position in the family? How is she treated? 			Resources:
AfL Progress Check: Questioning and discussion			
Plenary <ul style="list-style-type: none"> BRONZE: Create a spider diagram of words and phrases to describe Marieme. SILVER: Write a summary of how the opening sequence represents teenage girls. GOLD: Write an analysis of the opening sequence, it represents different aspects of Marieme's character. 			Resources:

Department	Film Studies	Unit	Component 2, Section B: Global non-English film
Year	1	Term	Spring Term 1
Week	3	Lesson	2
Learning Objectives	To analyse the opening sequence.		
Success criteria – differentiated	<p>ALL will be able to label the technical codes in the opening sequence.</p> <p>MOST will be able to explain how these technical codes represent characters and culture.</p> <p>SOME will be able to analyse the effect of technical codes on the representation of characters and context.</p>		
Immediate Challenge/Starter <ul style="list-style-type: none"> Re-watch the opening sequence and ask the students to make a note of any references to the <i>banlieue</i> life in French society. EXTENSION: Can they identify any examples of symbolism? 			Resources: Whiteboards and pens.
AfL Progress Check: Whiteboards and questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Assign each table group a different technical element to focus on. For example: <ul style="list-style-type: none"> Sound and music Colours Mise-en-scène Editing. Re-watch the opening sequence and ask each table group to create a spider diagram of ideas about that technical code on their tables. Can they find links between the examples of evidence and the representation of Marieme and her place in society? 			Resources: Whiteboards and pens.
AfL Progress Check: Live marking			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Provide each student with a scene analysis sheet. They should move around the room using the different spider diagrams to complete their notes. NOTE: You may need to re-watch the opening sequence after 5-10 minutes to remind them of the order of events. 			Resources: Scene analysis sheets.
AfL Progress Check: Questioning and discussion			
Plenary <ul style="list-style-type: none"> Present the question: How are young people represented in the opening sequence of <i>Girlhood</i>? Go through a plan to answer this paragraph making a point of identifying the assessment objectives for this type of exam question. HOMEWORK: Students should write up their response to the question, making specific references to elements from the opening sequence. DIFFERENTIATION: Consider providing some sentence starters for the less able or less confident students. 			Resources: Sentence starters.

Department	Film Studies	Unit	Component 2, Section B: Global non-English film
Year	1	Term	Spring Term 1
Week	3	Lesson	3
Learning Objectives	To understand the development of Marieme's character throughout <i>Girlhood</i> .		
Success criteria – differentiated	ALL will be able to describe some of changes Marieme experiences. MOST will be able to explain why Marieme undertakes these changes. SOME will be able to situate the changes in the broader context of Marieme's position in society.		
Immediate Challenge/Starter <ul style="list-style-type: none"> What do the students remember about the different stages of Marieme's character development? As a class, identify the four main narrative segments of the film and identify what Marieme is trying to gain through undertaking each role. 			Resources:
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Print out or share this article: https://www.sensesofcinema.com/2022/cteq/girlhood-celine-sciamma-2014/ Set the class some questions relating to the article focusing on the insights it provides into narrative structure, media language and representation. Class discussion to clarify the points raised. 			Resources: Sources of Cinema article
AfL Progress Check: Live marking			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Select a key scene from each of the film's main <i>episodes</i>. Divide the class into mixed ability groups and have them analyse the scene in detail. Students must comment on media language, <i>mis-en-scène</i> and representation while identifying the significance of the scene to the development of Marieme's character and the overall narrative. Students could either present their analyses to the class or create a shareable document for their peers to add to their own work. Groups could be asked to watch each other's scenes and add any further thoughts to each initial analysis. 			Resources:
AfL Progress Check: Live Marking			
Plenary <ul style="list-style-type: none"> Share the following article: https://ruthlessculture.com/2015/09/17/girlhood-2014-the-economics-of-identity/Students Students are to read the article and highlight sections that are relevant to their further understanding of <i>Girlhood</i>. Questions could be set to aid this work. Students to complete this task for homework. 			Resources: Ruthless Culture article

<u>Department</u>	Film Studies	<u>Unit</u>	Component 2, Section B: Global non-English film
<u>Year</u>	1	<u>Term</u>	Spring Term 1
<u>Week</u>	4	<u>Lesson</u>	1
Learning Objectives	To write a practice question for exam questions 2 C and D.		
Success criteria – differentiated	ALL will be able to recall elements of the mark scheme. MOST will be able to explain how to earn marks in these questions. SOME will be able to understand the difference between a mid and high level response.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Each student will present a point from the Ruthless Culture article and explain why it is relevant. 			Resources:
AfL Progress Check: Take feedback			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Explain the structure of the stepped question for this component of the exam. Provide each student with a student-friendly copy of the mark scheme for these questions and discuss what they need to do to achieve high marks. Ask the students to highlight the key words that represent the mark they would like to achieve. For questions C and D, distil the mark scheme into a set of class success criteria. 			Resources: Student friendly mark schemes.
AfL Progress Check: Class success criteria			
Main Task 2 - Learning Focus NOTE: Use the exam questions provided in the SAMs or similar versions. <ul style="list-style-type: none"> Re-play the opening sequence, asking the student to make a note of how their first impressions of Marieme are created (identifying technical codes). Question C. As a class, choose one of the first impressions and model how to explain this using evidence that would hit the mark scheme. Write an example paragraph. DIFFERENTIATION: Consider writing a paragraph that would earn a 4 and a paragraph that would achieve a higher grade to cater for mixed ability students. Give the students 5-10 minutes to write their own version, referring to alternative first impressions. 			Resources:
AfL Progress Check: Peer assess and live marking			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> Repeat the activity above for Question D. Give the students 15-20 minutes to write this response. DIFFERENTIATION: Consider giving students sentence starters or vocabulary mats to support them in this activity. 			Resources:
AfL Progress Check: Peer assess and live marking			
Plenary <ul style="list-style-type: none"> The students should improve both of their answers using the peer feedback they have been given. MARK THEIR DRAFT ANSWERS. 			Resources:

Department	Film Studies	Unit	Component 2, Section B: Global non-English film
Year	1	Term	Spring Term 1
Week	4	Lesson	2
Learning Objectives	To analyse the hotel room scene.		
Success criteria – differentiated	<p>ALL will be able to explain how the hotel scene shows the changes in Marieme. MOST will be able to understand how the hotel scene uses media language to create representations. SOME will be able to analyse how hotel scene can be seen to create an alternative representation of French femininity.</p>		
<p>Immediate Challenge/Starter</p> <ul style="list-style-type: none"> Project the quotations: <i>“When you look at cinema and the luxury market in France, you only see white faces – as if that’s all there is. It’s hard for everyone else, and it’s totally inaccurate.”</i> – Karidja Toure <i>“French young women today are this girl.”</i> – Celine Sciamma <i>“I wanted to give a fuller picture of what it means to be a woman in modern-day France, and of the multitude of identities that exist.”</i> – Celine Sciamma <p>How does <i>Girlhood</i> address the issues raised in these quotes?</p>			Resources:
AfL Progress Check: Class discussion			
<p>Main Task 1 - Learning Focus</p> <ul style="list-style-type: none"> Re-watch the hotel scene. Carousel discussion activity: Set a two-minute timer and pair the students up. They must discuss the topic on the board for two minutes before switching partners and discussing the next topic. Topics could include: <ul style="list-style-type: none"> In what ways has Marieme changed? What role does Lady play in this scene? - What is the significance of the choice of music – Diamonds by Rihanna? Discuss the cinematography and editing of the ‘musical’ section. Why is it filmed this way? How are the women represented in this scene? 			Resources:
AfL Progress Check: Observation of pair work			
<p>Main Task 2 - Learning Focus</p> <ul style="list-style-type: none"> Stick up a series of 8 stills from the hotel scene around the room and ask the students to visit each, making notes on the technical codes and how the shot represents girls, teenagers and an alternative face of French femininity. They must visit all eight stills and add at least one thing to each. They MUST complete this in silence (this encourages them to think independently and take in what they read/see). 			Resources: Stills.
AfL Progress Check: Live marking			
<p>Main Task 3 - Learning Focus</p> <ul style="list-style-type: none"> Assign a still to each pair in the room. They are responsible for feeding back the annotations on that still and the teacher should recreate the annotations on the board as they do. The other students should copy the notes down onto their A3 scene analysis sheet. 			Resources: Scene analysis sheet.
AfL Progress Check: Questioning and taking feedback			

Plenary

- The students should read through their scene analyses and add further details.

Resources:

Department	Film Studies	Unit	Component 2, Section B: Global non-English film
Year	1	Term	Spring Term 1
Week	4	Lesson	2
Learning Objectives	To use marking and feedback to improve our extended writing techniques.		
Success criteria – differentiated			
Immediate Challenge/Starter <ul style="list-style-type: none"> Students should read through and respond to the feedback provided to the practice essay questions. As a class, create a list of WWW and EBI. Use this to shape the course of this lesson. 			Resources:
AfL Progress Check: Class discussion			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Project the question: <i>Explore how age is represented in your chosen film. Refer to at least one specific scene.</i> As a class and using the scene analysis sheets they have completed, plan an answer together. Remind them of the mark scheme and how to achieve specific marks. 			Resources:
AfL Progress Check:			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Give the students 30 minutes to write an answer. This is longer than they will have in the exam but will encourage them to think carefully about exam technique. Encourage them to work in silence. DIFFERENTIATION: Consider providing a range of sentence starters and vocabulary mats to support students. These could be differentiated to challenge students at a range of abilities. 			Resources:
AfL Progress Check: Live marking			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> Peer assess. Swap work with a neighbour and use the mark scheme to provide detailed feedback. Encourage the students to write learning questions for each other, rather than a WWW and EBI. 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> The students should spend 10 minutes responding to their feedback and improving the work. They should then write a short reflection, commenting on how their work has developed from the last writing practice to now. 			Resources:

Department	Film Studies	Unit	Component 2, Section B: Global non-English film
Year	1	Term	Spring Term 1
Week	4	Lesson	3
Learning Objectives	To explore how the key themes and motifs are presented in <i>Girlhood</i> .		
Success criteria – differentiated	ALL will be able to identify the key themes and motifs in <i>Girlhood</i> . MOST will be able to provide examples of how key themes and motifs are presented. SOME will be able to explain how the themes and motifs are linked to the wider context of the film.		
Immediate Challenge/Starter <ul style="list-style-type: none"> What's the difference between a symbol, motif and theme? EXTENSION: Having defined these terms, can the students identify any in <i>Girlhood</i>? 			Resources:
AfL Progress Check: Class discussion			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Divide the class into 9 groups. Assign each group/pair one of the following themes/motifs/symbols: <ul style="list-style-type: none"> Theme: The importance of finding your own identity Theme: The controlling influence of men Theme: The worlds of childhood and adulthood Theme: Racial discrimination Motif: Clothing – displaying change Motif: Housing projects – escape and return Symbol: Knives Symbol: Hair Symbol: Stolen clothes. Ask each student to identify the key scenes in the film where their theme/motif/symbol is particularly relevant and explain why their topic is relevant to the film. What does it tell us about the context of the film or the director's messages? They should present what they find in the form of a poster. 			Resources: Poster materials.
AfL Progress Check: Live marking			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Quiz, quiz, trade: Each pair should take their poster and present it to another pair, explaining the key points. The other pair should reciprocate. Once they have both explained their topic, they should swap posters and move on to present this new topic to another pair. 			Resources:
AfL Progress Check: Observation			
Plenary <ul style="list-style-type: none"> Stick the posters up around the room. The students should now return to their seats and write a detailed response to the question: What are the key themes, motifs and symbols in <i>Girlhood</i> and how are they presented? The students should use the posters to prompt their responses if necessary. 			Resources: Blu tac.

<u>Department</u>	Film Studies	<u>Unit</u>	Component 2, Section B: Global non-English film
<u>Year</u>	1	<u>Term</u>	Spring Term 1
<u>Week</u>	5	<u>Lesson</u>	1
Learning Objectives	To understand in what ways Marieme can be described as a heroine.		
Success criteria – differentiated	ALL will be able to explain how <i>Girlhood</i> represents adults and teenagers. MOST will be able to make references to at least one key scene. SOME will be able to analyse how adults and teenagers are represented, referring to at least two key scenes.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Ask the students to recall key scenes where Marieme interacts with an adult character in <i>Girlhood</i>. What do these interactions tell us about the relationships and Marieme's character? 			Resources:
AfL Progress Check: Class discussion			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Explore the clashes that occur between adults and teenagers in the film. Re-watch the scenes where Marieme interacts or clashes with adults (e.g. her interactions with her older brother at the start and end, her conflict with Abou near the end, her altercation with her mother's boss). Assign one scene to each group and ask them to explain the scene implies about teenage/adult relationships? What does the encounter say about Marieme's character at that point in the narrative? What does it suggest about the different worlds that adults and children live in? 			Resources:
AfL Progress Check: Live marking			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Each group should present their work to the rest of the class. The audience should have an opportunity to ask the group questions or add ideas to develop the work. 			Resources:
AfL Progress Check: Observation			
Plenary <ul style="list-style-type: none"> The students should write a response to the question: In what ways does <i>Girlhood</i> represent the differences between adult and childhood? <ul style="list-style-type: none"> BRONZE: List five ideas with references to key scenes. SILVER: Explain how one of the scenes presents this theme, making references to technical codes. GOLD: Answer this question in full, making references to at least two key scenes. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 2, Section B: Global non-English film
<u>Year</u>	1	<u>Term</u>	Spring Term 1
<u>Week</u>	5	<u>Lesson</u>	2
Learning Objectives	To complete a practice exam.		
Success criteria – differentiated			
<p>The students should sit a practice exam for Component 2, Section B. There are practice questions available in the file sharing area of the Facebook Group called: WJEC/Eduqas Film Studies Teachers' Community (GCSE, AS and A Level).</p> <p>Allow students one hour to complete the exam and mark their responses using the mark scheme.</p>			

<u>Department</u>	Film Studies	<u>Unit</u>	Component 2, Section B: Global non-English film
<u>Year</u>	1	<u>Term</u>	Spring Term 1
<u>Week</u>	5	<u>Lesson</u>	3
Learning Objectives		To re-cap and revise what we have studied this term.	
Success criteria – differentiated		ALL will be able to produce revision tools covering the key content. MOST will be able to produce revision tools covering content and exam skills. SOME will be able to produce detailed revision tools covering content, extension material and exam skills.	
Immediate Challenge/Starter <ul style="list-style-type: none">Ask students to look back at the revision materials they created for <i>Skyfall</i> and <i>Slumdog Millionaire</i>. They will follow a similar structure today to create a revision resource for <i>Girlhood</i>.			Resources:
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus NOTE - IT access required. REVISION <ul style="list-style-type: none">Revising case studies at the end of a two year course provides challenges. Therefore, students are now going to produce a revision PowerPoint for <i>Girlhood</i>. This should include:<ul style="list-style-type: none">Summary of the film and key charactersDefinitions of 'context' and 'representation'References to key scenes and how technical codes represent the gender and age of the key charactersHow the film represents an alternative side of French female femininityExample written answers.			Resources: IT access.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none">HOMEWORK – complete the revision PowerPoint.			Resources:

	<u>Year 1</u>	<u>Year 2</u>
Autumn Term 1	<ul style="list-style-type: none"> • Introduction to Technical Codes • Component 2, Section C 	<ul style="list-style-type: none"> • Component 1, Section B • Component 1, Section A
Autumn Term 2	<ul style="list-style-type: none"> • Component 2, Section A 	<ul style="list-style-type: none"> • Component 1, Section A continued
Spring Term 1	<ul style="list-style-type: none"> • Component 3 (Crime – opening sequence) 	<ul style="list-style-type: none"> • Component 1, Section C
Spring Term 2	<ul style="list-style-type: none"> • Component 3 continued 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 1	<ul style="list-style-type: none"> • Component 2, Section B 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 2	<ul style="list-style-type: none"> • Completion of units • Improvement to Component 3 • Revision and Mock Exam 	<ul style="list-style-type: none"> • Study leave

<u>Department</u>	Film Studies	<u>Unit</u>	
<u>Year</u>	1	<u>Term</u>	Spring Term 2
<u>Week</u>		<u>Lesson</u>	
Learning Objectives			
Success criteria – differentiated			
NOTE: Use this half term to complete any of the following tasks: <ul style="list-style-type: none">• Carry out improvements to Component 3, based on marked work and class data• Complete any units that ran over• Revise each of the units completed so far• Sit a formal PPE exam.			

	<u>Year 1</u>	<u>Year 2</u>
Autumn Term 1	<ul style="list-style-type: none"> • Introduction to Technical Codes • Component 2, Section C 	<ul style="list-style-type: none"> • Component 1, Section B • Component 1, Section A
Autumn Term 2	<ul style="list-style-type: none"> • Component 2, Section A 	<ul style="list-style-type: none"> • Component 1, Section A continued
Spring Term 1	<ul style="list-style-type: none"> • Component 3 (Crime – opening sequence) 	<ul style="list-style-type: none"> • Component 1, Section C
Spring Term 2	<ul style="list-style-type: none"> • Component 3 continued 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 1	<ul style="list-style-type: none"> • Component 2, Section B 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 2	<ul style="list-style-type: none"> • Completion of units • Improvement to Component 3 • Revision and Mock Exam 	<ul style="list-style-type: none"> • Study leave

NOTE: The Eduqas Film Studies GCSE textbook has been used to structure this unit.

Department	Film Studies	Unit	Component 1, Sections A and B: Comparative US Films and Film Technology
Year	2	Term	Autumn Term 1
Week	1	Lesson	1
Learning Objectives	To consider what makes film successful or unsuccessful in Hollywood.		
Success criteria – differentiated	ALL will be able to list some of the reasons that films are considered successful. MOST will be able to explain why some films are unsuccessful. SOME will be able to apply terminology in a comparison of successful and unsuccessful Hollywood films.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Project the following quotation about the key tensions in the Hollywood film industry: <i>So it can be seen that the trouble with the motion-picture art was (and is) that it is too much an industry; and the trouble with the motion-picture industry is that it is too much an art. It is out of this basic contradiction that most of the ills of the form arise.</i> Ask the students to think about what this might mean about the Hollywood film industry. Discuss the two sides of this statement and question the student. 			Resources: Eduqas GCSE Film Studies page 108.
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Project five film posters and ask the students, in groups, to rank them according to the most to least successful. Leave the instructions vague and see if they ask what is meant by 'successful'. Are we talking about box office taking, awards, critical reviews etc? Agree a definition or allow conversation to develop naturally. NOTE: Include a range of films that were considered huge blockbuster successes, franchises, low budget films that made huge profits and financial flops. In feedback, define the terms: box office, auteur, blockbuster, integrated studio system, globalised conglomerate and pre-sold property. The students could start their own glossaries for this unit. 			Resources: Film posters.
AfL Progress Check: Observation and class discussion			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> The students should use the internet to create a project about a Hollywood film that was considered to be a financial failure. They could include: <ul style="list-style-type: none"> The financial facts and figures The reasons for its failure Why people didn't go to see it. EXTENSION: Can they compare this to a successful film made by the same studio? Use the terminology you have learned. 			Resources: IT access.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Partner up with someone who has researched a different film to you and present your project to your partner. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Sections A and B: Comparative US Films and Film Technology
<u>Year</u>	2	<u>Term</u>	Autumn Term 1
<u>Week</u>	1	<u>Lesson</u>	2
Learning Objectives	To identify key dates in the film timeline (part 1).		
Success criteria – differentiated	ALL will be able to recall some key events from the timeline. MOST will be able to place key events from the timeline in order. SOME will be able to recall a large number of events from the timeline in the correct order.		
Immediate Challenge/Starter <ul style="list-style-type: none"> How many world events can the students name, that occurred between 1880s and 1960? Give the students a time limit of 1 minute to list as many as possible. Award a prize to the group with the most correct answers and create a class timeline on the board. 			Resources:
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Provide students with the Film Timeline – Part 1 from the GCSE textbook (Page 110-112) in a jumbled up order. The students should cut the events out and arrange them in the correct order, sticking them into their books. They should add the world events discussed earlier as they go. EXTENSION: Rather than stick in the explanation of what happened, able students should rephrase it into their own words to support revision. 			Resources: Timelines part 1 (page 110-112 of the GCSE textbook). Scissors. Glue.
AfL Progress Check: Observation			
Plenary <ul style="list-style-type: none"> Provide each student with a blank bingo card. They should choose dates from the timeline to complete each square. Then, every 20 seconds, read out one of the descriptions of a key event and if the student can find that information in their books, identify the year and have the date on their bingo card they can cross it off. Adjust the timings according to the reading speed of your class. It should be challenging but fun! Award students for a line or full house and play again. DIFFERENTIATION: adjust the number of squares on the bingo cards to reflect the ability of the student. This will reduce or increase the amount of reading they need to do in a short space of time. 			Resources: Blank bingo cards. Prizes.

Department	Film Studies	Unit	Component 1, Sections A and B: Comparative US Films and Film Technology
Year	2	Term	Autumn Term 1
Week	1	Lesson	3
Learning Objectives	To understand the key aspects of 1950s culture and the cold war.		
Success criteria – differentiated	ALL will be able to explain the trends in 1950s fashion. MOST will be able to explore how the cold war culture is reflected in culture. SOME will be able to analyse how media texts reflected the cold war era.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Project an image from <i>Rebel Without a Cause</i> (Ray, 1955) and <i>The Wild One</i> (Benedek, 1953) and ask the students to identify similarities and differences between the two protagonists. Play the trailer for each and ask the same question. EXTENSION: Both films are from the 1950s. What does this tell us about the audiences for films in this decade? Refer to pages 113-114 of the textbook. Refer to other elements of 1950s pop culture (music, literature, art) to create a picture of the media landscape in this era. 			Resources: Film stills and trailers.
AfL Progress Check: Discussion			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Now introduce students to the cold war. It might be helpful to watch a short video that summarises the key points and asking the students to distil these into a series of bullet points. In pairs, assign each student a different aspect of the Cold War Culture to research. These could include: <ul style="list-style-type: none"> 1950s spy novels Television shows (including <i>The A Team</i>, <i>Ivan the Terrible</i> and <i>The Rocky and Bullwinkle Show</i>) Bob Dylan's music (<i>Masters of War</i> and <i>A Hard Rain's a-Gonna Fall</i>) Anti-nuclear protest culture of the 1950s. Each pair should create a poster. 			Resources: IT access.
AfL Progress Check: Live marking			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Stick the posters up around the classroom. The students should visit each poster in a silent gallery activity, reading the information, returning to the books to record it and then visiting the next poster. 			Resources: Blu tac.
AfL Progress Check: Observation			
Plenary <ul style="list-style-type: none"> Each student should choose a film from the following list and research how it reflects the attitudes of the cold war period: <ul style="list-style-type: none"> <i>The Day the Earth Stood Still</i> (Wise, 1951) <i>The War of the Worlds</i> (Haskin, 1953) <i>The Thing (From Another World)</i> (Hawks and Nyby, 1951) <i>Forbidden Planet</i> (Wilcox, 1956) 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Sections A and B: Comparative US Films and Film Technology
<u>Year</u>	2	<u>Term</u>	Autumn Term 1
<u>Week</u>	2	<u>Lesson</u>	1
Learning Objectives	To identify key dates in the film timeline (parts 1 and 2).		
Success criteria – differentiated	ALL will be able to recall some key events from the timeline. MOST will be able to place key events from the timeline in order. SOME will be able to recall a large number of events from the timeline in the correct order.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Using their timelines of films – Part 1, each student should write a question on the front of a post-it note and the answer on the back. They should then stick this to the whiteboard. Ask the students to guess how long it will take for them to choose 10 post-it notes at random and provide the correct answers as a class. Put a timer on for this length of time. Choose a student to come up to the board one at a time, take a post-it, read out the question and ask the other students to give them the answer. When they get it right they can return to their seat and the student who guessed correctly comes up and chooses the next question. 			Resources: Post-it notes. Timer.
AfL Progress Check: Student led Q+A			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Provide students with the Film Timeline – Part 2 from the GCSE textbook (Page 114-116) in a jumbled up order. The students should cut the events out and arrange them in the correct order, sticking them into their books. As they come across unfamiliar terminology, they should look up definitions and add this to their glossaries. EXTENSION: Rather than stick in the explanation of what happened, able students should rephrase it into their own words to support revision. 			Resources: Film timeline Part 2. Scissors. Glue.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Provide the students a list of comprehension questions based on the two timeline parts they have received so far. Set a timer (in the style of the Countdown theme tune) to make this a challenge and ask the students to complete the question in pairs. Go through the correct answers and award points. Give a prize to the winning pair. HOMEWORK; Start a set of revision flashcards based on the key dates in the timelines. The students are free to choose what these should be. 			Resources: Comprehension questions.

Department	Film Studies	Unit	Component 1, Sections A and B: Comparative US Films and Film Technology
Year	2	Term	Autumn Term 1
Week	2	Lesson	2
Learning Objectives	To explore 1980s cinema.		
Success criteria – differentiated	ALL will be able to identify some of the key features of 1980s cinema. MOST will be able to explain one or more of the prominent genres in the 1980s. SOME will be able to evaluate 1980s cinema, comparing trends and offering their own opinions.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Provide students with a list of the top 10 films of the 1980s (see page 117 of the GCSE textbook). Ask students to identify any trends in these films by grouping them. EXTENSION: Can able students distil this into a series of statements to describe 1980s cinema? NOTE: Define the terms 'blockbuster' and 'high concept films'. 			Resources: List of top 10 films from the 1980s.
AfL Progress Check: Observation of discussion and Q+A			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Divide the class into seven groups and assign each one a different notable genre from the 1980s: <ul style="list-style-type: none"> High concept franchises (Star Wars and Indiana Jones) Traditional franchises (James Bond) Teen movies (<i>Ferris Bueller's Day Off</i> (Hughes, 1986), <i>The Breakfast Club</i> (Hughes, 1985) and <i>Pretty in Pink</i> (Deutch, 1986)). Science Fiction (<i>Blade Runner</i> (Scott, 1982) and <i>Back to the Future</i> (Zemeckis, 1985)). Musicals (<i>Flashdance</i> (Lynne, 1983), <i>Footloose</i> (Ross, 1984) and <i>Dirty Dancing</i> (Ardolino, 1987)). Traditional dramas (<i>An Officer and a Gentleman</i> (Hackford, 1982), <i>Rain Man</i> (Levinson, 1988) and <i>Witness</i> (Weir, 1985)). Independent films (<i>Blue Velvet</i> (Lynch, 1986), <i>Raising Arizona</i> (Coen, 1987) and <i>Paris, Texas</i> (Wenders', 1984)). Each group should research their films and genre, creating a collage to represent the key themes, aesthetic, style and directors. 			Resources: IT access. Collage materials.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Each group should present their collage to the class, explaining their genre. As a class they should then rank order the genres to reflect the genre they would be most interested in to least. Each student should be prepared to give reasons for their response. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Sections A and B: Comparative US Films and Film Technology
<u>Year</u>	2	<u>Term</u>	Autumn Term 1
<u>Week</u>	2	<u>Lesson</u>	3
Learning Objectives	To identify key dates in the film timeline (parts 1, 2 and 3).		
Success criteria – differentiated	<p>ALL will be able to recall some key events from the timeline.</p> <p>MOST will be able to place key events from the timeline in order.</p> <p>SOME will be able to recall a large number of events from the timeline in the correct order.</p>		
Immediate Challenge/Starter <ul style="list-style-type: none"> Using the flashcards created as homework in a previous lesson, the students should work in pairs or small groups to test each other on the key facts from the film timelines (parts 1 and 2). 			Resources:
AfL Progress Check: Observation			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Provide students with the Film Timeline – Part 3 from the GCSE textbook (Page 120-123) in a jumbled up order. The students should cut the events out and arrange them in the correct order, sticking them into their books. As they come across unfamiliar terminology, they should look up definitions and add this to their glossaries. EXTENSION: Rather than stick in the explanation of what happened, able students should rephrase it into their own words to support revision. 			Resources: Timeline part 3. Scissors. Glue.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> From the new section of timeline, students should select between 5-10 key dates and facts that summarise developments in this time period. They should create a flashcard for each and add them to their pack to revise. HOMEWORK – revise using the flashcards. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Sections A and B: Comparative US Films and Film Technology
<u>Year</u>	2	<u>Term</u>	Autumn Term 1
<u>Week</u>	3	<u>Lesson</u>	1
Learning Objectives	To distil the learning, comparing films from different decades.		
Success criteria – differentiated	ALL will be able to make simple comments comparing film decades. MOST will be able to support these comments with specific examples. SOME will be able to analyse the similarities and differences between film decades, making links to the developments in film technology and the relevant contexts.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Provide the students with a list of the top ten films from the 2010s so far. In what ways is this list similar and different to that of the 1950s and 1980s? DIFFERENTIATION: Consider breaking this question down for less able students. E.g. you could ask something along the lines of: Disney animations were popular in the 1980s. How is that reflected in this top ten? After discussion, provide students with a summary of the 1950s and 1980s found on page 130 of the GCSE textbook. Does this help them to make links between these decades and the 2010s? 			Resources: Comparison table on page 130 of the textbook.
AfL Progress Check: Discussion			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Provide the students with a film poster for each of the top ten films of the 2010s. Ask the students to turn each one into a spider diagram, identifying similarities and differences between these films and the trends of the 1950s and 80s. <ul style="list-style-type: none"> Students should record comments about the 50s and 80s in different coloured pens They should select key events from the film timelines they have created so far to support their comments. DIFFERENTIATION: Consider mixed ability pairs for this activity as it could potentially be quite challenging. Once they have completed the spider diagrams, they should look at the patterns/trends they have identified. Do the films of the 2010s have more in common with films of the 50s or 80s? What are they key similarities / differences between the film decades? 			Resources: Different coloured pens.
AfL Progress Check: Live marking			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> The students should now transform their notes and conversations into a written piece responding to the question: How and why are the films of the 2010s similar or different to the films of the 1950s and 1980s? Before beginning, create a set of class success criteria for this writing. DIFFERENTIATION: Consider providing sentence starters and vocabulary mats to support the less able and stretch the most. 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Ask students to peer assess each other's work, using the class success criteria. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Sections A and B: Comparative US Films and Film Technology
<u>Year</u>	2	<u>Term</u>	Autumn Term 1
<u>Week</u>	3	<u>Lessons</u>	2-3
Learning Objectives		To watch the case study film: <i>Invasion of the Body Snatchers</i> (Siegel, 1956).	
Success criteria – differentiated			
Immediate Challenge/Starter <ul style="list-style-type: none"> Project a poster for the 1956 version of <i>Invasion of the Body Snatchers</i>. From this poster and the film's title, what predictions can they make about the film? 			Resources: Film poster.
AfL Progress Check: Discussion			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Watch the case study film: <i>Invasion of the Body Snatchers</i>. 			Resources:
Plenary <ul style="list-style-type: none"> Ask students to summarise their first impressions of the film by writing a review. This should include: <ul style="list-style-type: none"> A summary of the narrative Their overall opinion and a star rating References to key scenes they liked/disliked A summary of key characters Comments on the themes and narrative. DIFFERENTIATION: Consider providing a structure for this. One can be found on the BBC Bitesize website. Take the reviews in and mark them. 			Resources: Guide to writing film reviews.

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Sections A and B: Comparative US Films and Film Technology
<u>Year</u>	2	<u>Term</u>	Autumn Term 1
<u>Week</u>	4	<u>Lessons</u>	1-2
Learning Objectives	To watch the case study film: <i>E.T. the Extra-Terrestrial</i> (Spielberg, 1982).		
Success criteria – differentiated			
Immediate Challenge/Starter <ul style="list-style-type: none"> Ask the students who has seen this film before and how they feel about it? What do they remember? What was foregrounded for them? 			Resources:
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Watch the case study film: <i>E.T. the Extra-Terrestrial</i>. 			Resources:
Plenary <ul style="list-style-type: none"> After watching this film, ask the students to create a Venn diagram, comparing the narratives, themes and characters in both case study films. 			

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Sections A and B: Comparative US Films and Film Technology
<u>Year</u>	2	<u>Term</u>	Autumn Term 1
<u>Week</u>	4	<u>Lesson</u>	3
Learning Objectives	To identify and prove the genre of the chosen case studies.		
Success criteria – differentiated	ALL will be able to identify the genre of the case study films. MOST will be able to support this view with evidence from each film. SOME will be able to explore why genre is an important concept, referring to the case study films as rationale.		
Immediate Challenge/Starter <ul style="list-style-type: none"> What is meant by the word term 'genre'? Students may not use the word 'type' in their explanation. EXTENSION: Why are genre films important to film producers and audiences? Discuss why genre films are important for producers and audiences using page 150 of the GCSE textbook. 			Resources: Page 150 of the GCSE textbook.
AfL Progress Check: Discussion			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Ask students to consider: what genre are the two case study films for this unit? How can they be sure? Take feedback on this. Be clear that it is not enough to label the films as science fiction because of the scope and variation of this genre. We therefore need to be more specific. Use pages 146-147 to explore the definition of science fiction and agree upon a definition for science fiction. The students should highlight key phrases in these pages and annotate as they read. 			Resources: Pages 146-147 of the GCSE textbook.
AfL Progress Check: Live marking			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Provide each student with a table, asking them to identify key features of each film (narrative, characters, cinematography, sound, editing and mise-en-scène) that proves they are films 'that use speculative or fictional science or technology as the basis for a story of how people might deal with its discovery.' The evidence they collect can be from any scene but should be as specific as possible. 			Resources: Table to record evidence.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> BRONZE: Write a definition for science fiction films and explain how this applies to each of our chosen films. SILVER: Explain how each film is an example of a science fiction film, referring to key elements from each. GOLD: Explore why genre is an important concept to producers and audiences, referring to evidence from each film to support your ideas. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Sections A and B: Comparative US Films and Film Technology
<u>Year</u>	2	<u>Term</u>	Autumn Term 1
<u>Week</u>	5	<u>Lesson</u>	1
Learning Objectives	To begin analysing the opening sequence of <i>Invasion of the Body Snatchers</i> .		
Success criteria – differentiated	ALL will be able to identify cinematographic techniques in the opening sequence. MOST will be able to explain the effect of these techniques. SOME will be able to analyse the cinematography in the opening sequence.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Test the students with a random selection of multiple choice questions on the film technology timelines. Students should answer using whiteboards. 			Resources: Whiteboards and pens.
AfL Progress Check: Whiteboards			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Recap: What's the purpose of an opening sequence? Re-watch the opening sequence of <i>Invasion of the Body Snatchers</i>. In what ways does the sequence: <ul style="list-style-type: none"> Establish genre? Set the scene? Introduce characters? Hook the audience? 			Resources:
AfL Progress Check: Discussion			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Provide students with an A3 scene analysis sheet, including key stills. In pairs, provide students with a copy of pages 133-134 of the GCSE textbook. Together they should read this through and use the notes to annotate the scene, leaving space for further notes on other technical codes. As they read new terminology, they should add these words/phrases to their glossaries. 			Resources: A3 scene analysis sheets. Pages 133-134 of the textbook.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> In pairs, ask the students to write a written response to the question: What effect does the cinematography have in the opening sequence of this film? Allow students at least 20 minutes to write a response in mixed ability pairs. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Sections A and B: Comparative US Films and Film Technology
<u>Year</u>	2	<u>Term</u>	Autumn Term 1
<u>Week</u>	5	<u>Lesson</u>	2
Learning Objectives	To begin analysing the opening sequence of <i>E.T.</i>		
Success criteria – differentiated	ALL will be able to identify cinematographic techniques in the opening sequences. MOST will be able to compare the effect of these techniques in the two films. SOME will be able to analyse the cinematography in the opening sequences.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Ask the students to write at least three questions on the film timelines on post-it notes (with multiple choice answers). Stick the post-it notes to the board. NOTE: Later, use these questions and answers to create a Kahoot! to play with the class. 			Resources: Post-it notes
AfL Progress Check: Post-its			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Recap: What's the purpose of an opening sequence? Re-watch the opening sequence of <i>E.T.</i> In what ways does the sequence: <ul style="list-style-type: none"> Establish genre? Set the scene? Introduce characters? Hook the audience? 			Resources:
AfL Progress Check: Discussion			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Provide students with an A3 scene analysis sheet, including key stills. In pairs, provide students with a copy of pages 135-136 of the GCSE textbook. Together they should read this through and use the notes to annotate the scene, leaving space for further notes on other technical codes. As they read new terminology, they should add these words/phrases to their glossaries. 			Resources: A3 scene analysis sheets. Pages 135-136 of the textbook.
AfL Progress Check: Live marking			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> As a class, create a table of words used to compare (both to identify similarities and differences). In pairs, the students should return to the piece of writing they began last lesson, analysing the opening of <i>Invasion of the Body Snatchers</i>. They should now improve and develop this work, comparing this opening with the beginning of <i>E.T.</i> 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Each pair should swap work and peer assess someone else's. What could they do to improve their comparison? 			Resources:

Department	Film Studies	Unit	Component 1, Sections A and B: Comparative US Films and Film Technology
Year	2	Term	Autumn Term 1
Week	5	Lesson	3
Learning Objectives	To explore the mise-en-scène and effect of the opening sequences.		
Success criteria – differentiated	<p>ALL will be able to make simple comments about the mise-en-scène in each opening sequence.</p> <p>MOST will be able to explain how the mise-en-scène creates specific aesthetics in each opening sequence.</p> <p>SOME will be able to analyse the mise-en-scène and aesthetics of the opening sequences, linking comments to the social contexts of the films.</p>		
Immediate Challenge/Starter <ul style="list-style-type: none"> The students should create a spider diagram for each film, remembering what they can about the opening sequence of each film. EXTENSION: Go beyond narrative and characters; what do you remember about the mise-en-scène and aesthetics of the opening sequences? 			Resources:
AfL Progress Check: Post-its			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Divide the students into groups of three and assign them one of the two case studies: <i>E.T.</i> or <i>Invasion</i>. They have 20 minutes to explore research, brainstorm and gather evidence to answer the relevant question below: <ol style="list-style-type: none"> <i>E.T.</i>: How and why does the opening sequence create a feeling of wonder and magic to start the film? <i>Invasion</i>: How and why does the opening sequence create high levels of verisimilitude? The groups should use whatever materials they have available to them to explore this question and try to create a detailed response. This research should be recorded in their books. NOTE: This is a collaborative task that could include them analysing the sequences through primary research, and/or secondary research where students use the internet to assist them. NOTE: Use pages 137-138 of the GCSE textbook to guide the students. DIFFERENTIATION: Consider assigning the students roles within the group (e.g. scribe, leader etc.) and providing prompt questions that can be provided to groups who struggle. 			Resources: Internet access. Access to the opening sequences.
AfL Progress Check: Live marking			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> The groups who studied <i>E.T.</i> should now get together and share their research. The other groups should do the same. This activity allows students to share what they have found and distil it into a set of ideas and evidence. Each group should prepare a poster, presentation or speech about what they have found and prepare to deliver this to the rest of the class. 			Resources: Poster materials.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Each group should present their findings to the other half of the class. As they listen, they should complete a Venn diagram identifying similarities and differences between the two sequences. HOMEWORK: Add comments on mise-en-scène to each A3 scene analysis sheet. 			Resources:

Department	Film Studies	Unit	Component 1, Sections A and B: Comparative US Films and Film Technology
Year	2	Term	Autumn Term 1
Week	6	Lesson	1
Learning Objectives	To compare the two opening sequences.		
Success criteria – differentiated	ALL will be able to make straightforward comparisons between the sequences. MOST will be able to make convincing comparisons between the sequences. SOME will be able to make interesting and perceptive comments about the sequences, linking ideas to the social contexts of the films.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Play the Kahoot! made using the questions from two lessons ago. After playing, ask the students to set themselves targets: what do they need to revise from the timelines? 			Resources: Mobile devices.
AfL Progress Check: Kahoot! results			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Introduce the students to how to write to compare. Ask them to sort the following words into two groups, one for words that compare similarities and one for words that contrast: <ul style="list-style-type: none"> However On the other hand Conversely Similarly Furthermore Moreover etc. Use one or more of these words to model a paragraph comparing the aesthetics and mise-en-scène of the opening sequences to <i>E.T.</i> and <i>Invasion</i>. NOTE: Draw their attention to how to compare, use evidence and link ideas together. 			Resources: Card sort.
AfL Progress Check: Discussion			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> The students should use the Venn diagrams to plan paragraphs comparing the two opening sequences. Consider providing a table or worksheet to support this activity. 			Resources:
AfL Progress Check: Live marking			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> The students should spend 30 minutes writing an essay comparing the two opening sequences, making links between their research, the aesthetics and contexts of each film. DIFFERENTIATION: Provide students with differentiated terminology mats. 			Resources: Terminology mats.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> The students should peer assess each other's work. NOTE: Take the essays in for marking and feedback. 			Resources:

Department	Film Studies	Unit	Component 1, Sections A and B: Comparative US Films and Film Technology
Year	2	Term	Autumn Term 1
Week	6	Lesson	2
Learning Objectives	To identify features of the opening sequence that conform to the classic Hollywood style.		
Success criteria – differentiated	<p>ALL will be able to explain key features of the classic Hollywood style.</p> <p>MOST will be able to explain examples from the sequence that conform to the classic Hollywood style.</p> <p>SOME will be able to analyse how the sequence is representative of the classic Hollywood style.</p>		
Immediate Challenge/Starter <ul style="list-style-type: none"> The students should respond to the feedback provided by the teacher to their essay comparing the two opening sequences. 			Resources:
AfL Progress Check: Live marking			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Provide the students with a fact sheet on the classic Hollywood style. <ul style="list-style-type: none"> BRONZE: The students should read it and distil it into 5 sentences. SILVER: The students should highlight key facts and write a paragraph summarising the classic Hollywood style. GOLD: These students should highlight key facts and write a paragraph comparing this style of cinema with modern Blockbuster films. 			Resources: Classic Hollywood Style factsheet. Highlighters.
AfL Progress Check: Live marking and discussion			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Re-watch the opening sequence of <i>Invasion of the Body Snatchers</i>. Ask the students to discuss what features of the Hollywood style they can identify in their table groups. They may identify features such as: <ul style="list-style-type: none"> High levels of verisimilitude Continuity/seamless editing Straight cuts Long takes Unobtrusive film making style Emphasis on establishing a narrative and believable characters. Discuss this as a class and create a list of features. 			Resources:
AfL Progress Check: Live marking			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> Provide students with a copy of page 139 from the GCSE textbook. They should use the information on this sheet and from the class to develop their A3 scene analysis sheets. 			Resources: Page 139 of the GCSE textbook.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Use what they have learned today to write a definition of the classic Hollywood style. 			Resources:

Department	Film Studies	Unit	Component 1, Sections A and B: Comparative US Films and Film Technology
Year	2	Term	Autumn Term 1
Week	6	Lesson	3
Learning Objectives	To explore the effect of editing in the opening sequence of <i>E.T.</i>		
Success criteria – differentiated	ALL will be able to label editing techniques. MOST will be able to explain the effect of editing techniques. SOME will be able to explore the effect of editing techniques and how they contribute to the wider aesthetic of the sequence.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Produce a quiz on editing techniques that is designed to remind students of the key vocabulary and definitions for transitions, pace and style of edits. 			Resources: Quiz.
AfL Progress Check: Quiz results and questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Provide students with cut out stills of the opening sequence to <i>E.T.</i> In pairs, the students should organise these into the order they appear in the sequence. Re-watch the opening sequence of <i>E.T.</i> without sound. The students should then amend the sequence of their stills to reflect the correct order and leave a gap between each one, big enough to write in. 			Resources: Stills from the opening sequence of <i>E.T.</i>
AfL Progress Check: Live marking and discussion			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Re-watch the opening sequence without sound again. Between the stills, the students should write what editing transition has been used (directly onto the tables). Re-watch the sequence again and this time the students should annotate their sequence, labelling the timings of shots and commenting on the pace. 			Resources: Whiteboards and pens.
AfL Progress Check: Live marking			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> The students should now use a different coloured whiteboard pen to annotate their opening sequence timelines, commenting on the effect of the editing within the sequence. Again, write on the tables around their timelines. NOTE: To scaffold this task, provide 'talking points' when you feel that students are beginning to struggle for ideas. These could include: <ul style="list-style-type: none"> What impression of the aliens is created by the editing? How does the editing contribute to the wonder and magical aesthetic of the opening sequence? Why have the dissolves been used? Why have the shots of aliens been juxtaposed with shots of the forest? Think about the order of the shots; why start with one of the night sky? What effect does the pace of the editing have on the sequence? 			Resources: Whiteboards and pens.
AfL Progress Check: Live marking and class discussions			
Plenary <ul style="list-style-type: none"> The students should move around the room, looking at the work of others. If they spot any comments they agree with but have missed from their own work, they should return and add it to their own timeline. They should then photograph their own work to help with the homework task. HOMEWORK: Add notes on editing to their A3 scene analysis sheet. 			Resources: Mobile device with camera.

	<u>Year 1</u>	<u>Year 2</u>
Autumn Term 1	<ul style="list-style-type: none"> • Introduction to Technical Codes • Component 2, Section C 	<ul style="list-style-type: none"> • Component 1, Section B • Component 1, Section A
Autumn Term 2	<ul style="list-style-type: none"> • Component 2, Section A 	<ul style="list-style-type: none"> • Component 1, Section A continued
Spring Term 1	<ul style="list-style-type: none"> • Component 3 (Crime – opening sequence) 	<ul style="list-style-type: none"> • Component 1, Section C
Spring Term 2	<ul style="list-style-type: none"> • Component 3 continued 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 1	<ul style="list-style-type: none"> • Component 2, Section B 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 2	<ul style="list-style-type: none"> • Completion of units • Improvement to Component 3 • Revision and Mock Exam 	<ul style="list-style-type: none"> • Study leave

Department	Film Studies	Unit	Component 1, Sections A and B: Comparative US Films and Film Technology
Year	2	Term	Autumn Term 2
Week	1	Lesson	1
Learning Objectives	To identify sound techniques and consider the effect of these in the opening sequence.		
Success criteria – differentiated	ALL will be able to make simple comments on the soundscape. MOST will be able to explain the effect of the diegetic and non-diegetic sounds. SOME will be able to explore how the soundscape establishes genre and sets up the narrative of the film.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Play students the orchestral score from the opening of Invasion of the Body Snatchers. Ask them to draw a picture of the music without using words. 			Resources: Whiteboards and pens.
AfL Progress Check: Questioning and discussion of the images			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Re-watch the opening sequence. Then re-watch it again without the images. As they watch/listen, the students should complete a table recording the examples of diegetic and non-diegetic sounds they hear. They should then spend some time thinking about the purpose and effect of each sound. DIFFERENTIATION: Consider providing students with appropriate vocabulary mats to support them in the analysis of sound. NOTE: Use page 141 of the GCSE textbook to support your teaching of this topic. 			Resources: Table to record sounds.
AfL Progress Check: Live marking			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Project each of the following questions on the board and provide the students with 3 minutes in table groups to prepare a response to each. Then take feedback and discuss as a class. <ul style="list-style-type: none"> In what ways does the sound in the opening sequence raise levels of verisimilitude? Why is this important? How does the sound in this sequence foreshadow the coming events? Why is this important? 			Resources:
AfL Progress Check: Pose, pause, pounce, bounce			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> Ask the students to write an analytical paragraph about the use of sound in the opening sequence. Consider posing a question such as: <i>How does the sound set up the narrative for the rest of the film?</i> The students should write a detailed response, referring to evidence from the opening sequence. EXTENSION: Can they make links between the diegetic sounds and the context of the 1950s? Can they make links between the soundscape and generic expectations? 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> The students should write an evaluative comment about the soundscape in the opening sequence, making a comment about how effective they think it is. NOTE: Take the books in to mark their written response. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Sections A and B: Comparative US Films and Film Technology
<u>Year</u>	2	<u>Term</u>	Autumn Term 2
<u>Week</u>	1	<u>Lesson</u>	2
Learning Objectives		To research the work of John Williams and its effect on films.	
Success criteria – differentiated		ALL will be able to create a profile on John Williams.	
Immediate Challenge/Starter <ul style="list-style-type: none"> Students should respond to the marking and feedback provided by the teacher to their analysis of the soundscape on Invasion of the Body Snatchers. 			Resources:
AfL Progress Check: Questioning and discussion of the images			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Provide students with a list of research questions to help them explore the life and work of John Williams. Consider indicating a specific list of musical scores they should research, with a view to identifying his style of work, the impact of this music on the films he works on, the awards he has won and the types of films he writes soundtracks for. 			Resources: Internet access. Research questions.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Play three of John Williams' most famous scores and ask the students to comment on them. Why are they effective? Discuss elements of their research through questioning. 			Resources: Soundtracks.

Department	Film Studies	Unit	Component 1, Sections A and B: Comparative US Films and Film Technology
Year	2	Term	Autumn Term 2
Week	1	Lesson	3
Learning Objectives	To compare the soundscapes in the two set films.		
Success criteria – differentiated	ALL will be able to make comparative comments about the two openings. MOST will be able to explain the similarities and differences between the two openings. SOME will be able to explore how the soundscapes reflect the production contexts of the films.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Ask the students to create a spider diagram of sounds they would expect to hear in the opening sequence of a science fiction film. 			Resources:
AfL Progress Check: Questioning and pose, pause, pounce, bounce			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Re-watch the opening sequence. Then re-watch it again without the images. As they watch/listen, the students should complete a table recording the examples of diegetic and non-diegetic sounds they hear. They should then spend some time thinking about the purpose and effect of each sound. DIFFERENTIATION: Consider providing students with appropriate vocabulary mats to support them in the analysis of sound. NOTE: Use pages 142-143 of the GCSE textbook to support your teaching of this topic. 			Resources: Table to record sounds.
AfL Progress Check: Live marking			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Project each of the following questions on the board and provide the students with 3 minutes in table groups to prepare a response to each. Then take feedback and discuss as a class. <ul style="list-style-type: none"> How does the soundscape establish the genre of the film? How do the sounds help establish binary oppositions between the alien and human worlds? How does the soundscape add to the magic and wonder of the opening? 			Resources:
AfL Progress Check: Pose, pause, pounce, bounce			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> In pairs and using the paragraph they wrote about sound in Invasion two lessons ago, ask the students to write a paragraph comparing the use of sound in the two opening sequences. Consider posing a question such as: <i>How do the films use sound to establish genre and narrative?</i> The students should write a detailed response, referring to evidence from the opening sequences, using discourse markers to signpost comparison. EXTENSION: Can they make links between the soundscapes and production contexts of the two films (i.e. classic and modern Hollywood)? 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> The students should visit the work of other pairs and provide feedback using learning questions. HOMEWORK: The students should complete their annotations of the A3 scene analysis sheets for both films. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Sections A and B: Comparative US Films and Film Technology
<u>Year</u>	2	<u>Term</u>	Autumn Term 2
<u>Week</u>	2	<u>Lesson</u>	1
Learning Objectives	To revise the content of the opening sequences.		
Success criteria – differentiated			
Immediate Challenge/Starter <ul style="list-style-type: none"> Replay the film technology timeline Kahoot! and identify whether students' scores are improving. 			Resources: Mobile devices.
AfL Progress Check: Kahoot! results			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Explain the structure of the questions for this component of the exam, drawing their attention to how many marks each question is worth, when to compare and the assessment objectives for each question. 			Resources:
AfL Progress Check: Live marking			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> The students have this lesson to revise the content of the two opening sequences. They could choose from the following activities: <ul style="list-style-type: none"> Create a poster of the key technical codes in each Create a series of flashcards Re-read and compare A3 scene analysis sheets Hold up a series of stills and ask their partner to explain the technical codes. 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Ask the students to create their own vocabulary mat to use in a practice question on this exam section. They may only include key terms and definitions and each mat can have no more than five key terms. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Sections A and B: Comparative US Films and Film Technology
<u>Year</u>	2	<u>Term</u>	Autumn Term 2
<u>Week</u>	2	<u>Lesson</u>	2
Learning Objectives	To complete a practice exam on this unit.		
Success criteria – differentiated			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Each student should complete a practice exam. Consider using the following questions: <ul style="list-style-type: none"> 1a: Identify one sound technique used in your chosen film. [1] 1b: Briefly explain what this sound technique typically suggests. [4] 1c: Explore how this sound technique is used in the opening sequence of your chosen film. [10] 2a: Identify one example of cinematography used in your chosen film. [1] 2b: Briefly explain what this example of cinematography typically suggests. [4] 2c: Explore how this example of cinematography is used in the opening sequence of your chosen film. [10] 3: Compare how genre is established in the opening sequence of each of your chosen films. In your answer you should consider: <ul style="list-style-type: none"> ✓ How technical codes construct the genre ✓ Similarities and differences in the way genre is explored in each opening sequence. [20] 			Resources:
Plenary <ul style="list-style-type: none"> Beneath their work, the students should write a reflective comment identifying something they think they have done well. NOTE: Mark the exam responses. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Sections A and B: Comparative US Films and Film Technology
<u>Year</u>	2	<u>Term</u>	Autumn Term 2
<u>Week</u>	2	<u>Lesson</u>	3
Learning Objectives	To test video cameras and consider how to frame a sequence.		
Success criteria – differentiated	ALL will be able to make decisions about how to frame a shot. MOST will be able to competently film a short sequence. SOME will be able to select shots for effect and film a short sequence convincingly.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Provide each student with a labelled diagram of the video cameras your department has, and a brief explanation of how to use the basic functions of the camera. 			Resources:
AfL Progress Check:			
Main Task 1 - Learning Focus NOTE: The purpose of this activity is to create a revision video of the content covered so far in this unit. Each group of students will film a short talking head piece on a specific feature of the learning so far, considering framing and the technical functions of the camera. <ul style="list-style-type: none"> Put the students into groups of four and provide each group with a camera or filming device (e.g. iPad or mobile phone). Assign each group one specific topic that they have learned about in this unit. Each group should use their notes to write a short script covering this content, designed to re-cap and revise the key learning points. Each group member should select one role from the following: Director, camera operator, actor and editor. Once they have written the script, they should film their sequence to camera. 			Resources:
AfL Progress Check: Observation of group work			
Plenary <ul style="list-style-type: none"> Once they have filmed their sequence, they should upload it to a shared area on the computer and the teacher should model how to edit a number of clips together, familiarising the students with the functions of the editing software. 			Resources: Guide to editing.

Department	Film Studies	Unit	Component 1, Sections A and B: Comparative US Films and Film Technology
Year	2	Term	Autumn Term 2
Week	3	Lessons	1-3
Learning Objectives	To independently explore the closing sequences of each film.		
Success criteria – differentiated	<p>ALL will be able to identify evidence from the key scenes.</p> <p>MOST will be able to explain the effect of features of the key scenes, making references to characters, narrative and context.</p> <p>SOME will be able to analyse key features in the closing scenes, making references to characters, narrative and context.</p>		
Immediate Challenge/Starter <ul style="list-style-type: none"> Students should respond to the marking and feedback of their practice exam. 			Resources:
AfL Progress Check: Questioning and pose, pause, pounce, bounce			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Group the students and assign each one of the following topics: <ul style="list-style-type: none"> Cinematography in <i>E.T.</i> Cinematography in <i>Invasion</i> Sound in <i>E.T.</i> Sound in <i>Invasion</i> Editing in <i>E.T.</i> Editing in <i>Invasion</i> Mise-en-scène in <i>E.T.</i> Mise-en-scène in <i>Invasion</i>. Each group is responsible for working on that area in regards to the closing sequence of their film. Set the students a list of mandatory tasks and some suggested extension tasks that will focus their discussions, research, analysis and exploration on drawing out the important points of note for each technical code. They should analyse their technical code within the closing sequence, making links to the big topics of character, narrative, genre, context and themes. Each group should distil their findings into a PowerPoint presentation that should be emailed to the teacher who will compile them into one larger revision PowerPoint. DIFFERENTIATION: The groups could be mixed ability and specific roles could be assigned to encourage engagement. NOTE: This activity is designed to foster independence and allow the students to explore the films themselves. 			Resources: IT access. The ability to re-watch the sequence.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> In the third lesson, go through the class PowerPoint, asking each group to present their section. Consider filming the presentation and uploading it to a shared drive so that students can use this to assist with the homework and revision. HOMEWORK: Using this week's presentation and research, complete the scene analysis sheets for the closing sequences of <i>E.T.</i> and <i>Invasion</i>. 			Resources: A3 scene analysis sheets.

Department	Film Studies	Unit	Component 1, Sections A and B: Comparative US Films and Film Technology
Year	2	Term	Autumn Term 2
Week	4	Lesson	1
Learning Objectives	To explore the representation of gender.		
Success criteria – differentiated	ALL will be able to make simple comments about the representation of gender. MOST will be able to explain how genders are represented. SOME will be able to compare the representations of gender.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Students should create a spider diagram of gender stereotypes of males and females. Take feedback. Then, ask the students to identify which of these stereotypes were gender expectations of the 1950s. They should highlight these in their diagrams. 			Resources:
AfL Progress Check: Questioning and pose, pause, pounce, bounce			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Pair the students up. Provide one student from each pair with stills of the key characters from <i>E.T.</i> and the other students with stills of the key characters from <i>Invasion</i>. Ask them to organise them in different ways and discuss their choices after each: <ol style="list-style-type: none"> Organise them into male and female characters. How many are there of each gender in each film? What does this tell us about the balance of genders in each film? Now organise them into what they consider to be the primary and secondary characters in each film. How can they justify their decisions? Look at the balance of genders in each category; what does this tell us about genders in the 1950s and 1980s? Rank the characters in order of most to least influential in the plot. Where are the female characters in this rank order? Why? Now organise them from most powerful to weakest. What helped them to make these decisions? What does this tell us? <p>NOTE: Use pages 152-153 of the textbook to guide you in this discussion.</p>			Resources: Stills of key characters from both films.
AfL Progress Check: Live marking and class discussion			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> The students should now re-visit their research into context from earlier in the unit and copy out any statements or statistics about gender roles in the 1950s and 1980s. In what ways can these be linked to the discussion task they just completed? 			Resources:
AfL Progress Check: Pose, pause, pounce, bounce			
Plenary <ul style="list-style-type: none"> BRONZE: The students should write three things they have learnt about the representation of gender in each film, supported by a fact from the film. SILVER: The students should write an explanation of how gender is represented in the characters of each film, referring to the conversations they have had today. GOLD: These students should compare the representation of gender in each film, making links to specific evidence from the films and the social context of each film. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Sections A and B: Comparative US Films and Film Technology
<u>Year</u>	2	<u>Term</u>	Autumn Term 2
<u>Week</u>	4	<u>Lesson</u>	2
Learning Objectives	To explore the representation of age.		
Success criteria – differentiated	ALL will be able to make simple comments about the representation of age. MOST will be able to explain how age is represented. SOME will be able to compare the representations of ages.		
Immediate Challenge/Starter <ul style="list-style-type: none"> On one wall in the classroom, place the word ‘protagonist’ at one end and ‘antagonist’ at the other. Hand a picture of the following characters to individual students and ask them to stick the photo on the scale to reflect their role in the film. They should be prepared to justify their decision: <ul style="list-style-type: none"> E.T. Gertie Keys Elliot Elliot’s mum Steve, Greg and Tyler Medical unit. Once the character has been placed on the scale, ask them to justify it and then bounce it around the room, agreeing as a class the appropriate position. 			Resources: Pictures of characters from E.T.
AfL Progress Check: Questioning and pose, pause, pounce, bounce			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Re-watch a scene of your choice from ET where adults and children are both represented. Ask the students to consider how children and adults are represented in this scene. Discuss the representations as a class. EXTENSION: Can you make links between these representations and the moral of the film? Elliott’s mum is an adult who bridges the gap between these binary opposite representations. How and why? 			Resources:
AfL Progress Check: Class discussion			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> The students should write an answer to the following question: How are young people represented in E.T.? <i>Refer to at least one key scene, commenting on cinematography, mise-en-scène, editing or sound.</i> 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Choose a few students to read out their work and provide verbal feedback. 			Resources:

Department	Film Studies	Unit	Component 1, Sections A and B: Comparative US Films and Film Technology
Year	2	Term	Autumn Term 2
Week	4	Lesson	3
Learning Objectives	To explore the representation of aliens.		
Success criteria – differentiated	ALL will be able to make simple comments about the representation of aliens. MOST will be able to explain how aliens are represented. SOME will be able to compare the representations of aliens, making links to context.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Re-watch the closing sequences of each film. The students should write a series of words to describe how the human characters feel about the alien character(s). 			Resources:
AfL Progress Check: Discussion			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Think about the representation of aliens in <i>Invasion</i>. The students should use all of their notes to find evidence that proves the following statement is true: <i>The duplicate invasion is a metaphor for American fears that Russian communism threatened their way of life.</i> Students should work in pairs to attempt to prove this, using the research and analysis conducted so far. Each pair should add one statement to the class whiteboard that proves this statement. 			Resources:
AfL Progress Check: Class discussion of statements			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Think about the representation of aliens in <i>E.T.</i> The students should use all of their notes to find evidence that proves the following statement is true: <i>E.T. represents the treatment of immigrants in 1980s America; pursued as dangerous by a suspicious government.</i> Students should work in pairs to attempt to prove this, using the research and analysis conducted so far. Each pair should add one statement to the class whiteboard that proves this statement. EXTENSION: Can they find evidence to suggest that the treatment of E.T. is also a warning that childhood innocence is being lost in a rush to grow up? 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> The students should write an answer to the following question: How are aliens represented in <i>Invasion</i> and <i>E.T.</i>? <i>Refer to at least one key scene from each film, commenting on cinematography, mise-en-scène, editing or sound.</i> NOTE: Take the books in to mark this work. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Sections A and B: Comparative US Films and Film Technology
<u>Year</u>	2	<u>Term</u>	Autumn Term 2
<u>Week</u>	5	<u>Lesson</u>	1
Learning Objectives	To distil learning to create a revision video.		
Success criteria – differentiated	ALL will be able to make decisions about how to frame a shot. MOST will be able to competently film a short sequence. SOME will be able to select shots for effect and film a short sequence convincingly.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Students should respond to the marking and feedback provided by the teacher. 			Resources:
AfL Progress Check:			
Main Task 1 - Learning Focus NOTE: The purpose of this activity is to create a revision video of the content covered since the last filming task. Each group of students will film a short talking head piece on a specific feature of the learning so far, considering framing and the technical functions of the camera. <ul style="list-style-type: none"> Put the students into groups of four and provide each group with a camera or filming device (e.g. iPad or mobile phone). Assign each group one specific topic that they have learned about. Each group should use their notes to write a short script covering this content, designed to recap and revise the key learning points. Each group member should select one role from the following: Director, camera operator, actor and editor. Once they have written the script, they should film their sequence to camera. 			Resources: Cameras/phones. IT access.
AfL Progress Check: Observation of group work			
Plenary <ul style="list-style-type: none"> Once they have filmed their sequence, they should upload it to a shared area on the computer. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Sections A and B: Comparative US Films and Film Technology
<u>Year</u>	2	<u>Term</u>	Autumn Term 2
<u>Week</u>	5	<u>Lessons</u>	2-3
Learning Objectives	To revise the content of this unit.		
Success criteria – differentiated			
Immediate Challenge/Starter <ul style="list-style-type: none"> Play the completed revision video to the class. 			Resources:
AfL Progress Check:			
Main Task 1 – Learning Focus <ul style="list-style-type: none"> The students have this lesson to revise the content of the two opening sequences. They could choose from the following activities: <ul style="list-style-type: none"> Create a poster of the key technical codes in each Create a series of flashcards Re-read and compare A3 scene analysis sheets Hold up a series of stills and ask their partner to explain the technical codes. 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Test the students with practice questions from the film timeline. 			

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Sections A and B: Comparative US Films and Film Technology
<u>Year</u>	2	<u>Term</u>	Autumn Term 2
<u>Week</u>	6	<u>Lessons</u>	1-2
Learning Objectives		To complete a practice exam for this section.	
Success criteria – differentiated			
Main Task 1 – Learning Focus <ul style="list-style-type: none"> The students should complete a practice exam for Component 1, Sections A and B. 			Resources:
AfL Progress Check: Mark the exam responses			
Plenary <ul style="list-style-type: none"> Conduct keep, grow, change with the students. 			

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Sections A and B: Comparative US Films and Film Technology
<u>Year</u>	2	<u>Term</u>	Autumn Term 2
<u>Week</u>	6	<u>Lesson</u>	3
Learning Objectives	To recap and revise what we have studied this term.		
Success criteria – differentiated	<p>ALL will be able to produce revision tools covering the key content. MOST will be able to produce revision tools covering content and exam skills. SOME will be able to produce detailed revision tools covering content, extension material and exam skills.</p>		
Main Task 1 – Learning Focus NOTE - IT access required. REVISION <ul style="list-style-type: none"> Revising case studies at the end of a two year course provides challenges. Therefore, students are now going to produce a revision PowerPoint for <i>E.T</i> and <i>Invasion of the Body Snatchers</i>. This should include: <ul style="list-style-type: none"> Summary of the films and key characters Definitions of 'context' and 'representation' References to key scenes and how technical codes represent the genders and age of the key characters Representation of aliens How the films represent their production contexts. Example written answers 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> HOMEWORK: Complete the revision PowerPoint. 			

	<u>Year 1</u>	<u>Year 2</u>
Autumn Term 1	<ul style="list-style-type: none"> • Introduction to Technical Codes • Component 2, Section C 	<ul style="list-style-type: none"> • Component 1, Section B • Component 1, Section A
Autumn Term 2	<ul style="list-style-type: none"> • Component 2, Section A 	<ul style="list-style-type: none"> • Component 1, Section A continued
Spring Term 1	<ul style="list-style-type: none"> • Component 3 (Crime – opening sequence) 	<ul style="list-style-type: none"> • Component 1, Section C
Spring Term 2	<ul style="list-style-type: none"> • Component 3 continued 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 1	<ul style="list-style-type: none"> • Component 2, Section B 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 2	<ul style="list-style-type: none"> • Completion of units • Improvement to Component 3 • Revision and Mock Exam 	<ul style="list-style-type: none"> • Study leave

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Section C: US Independent Film
<u>Year</u>	2	<u>Term</u>	Spring Term 1
<u>Week</u>	1	<u>Lesson</u>	1
Learning Objectives	To define 'independent films' and understand the key characteristics.		
Success criteria – differentiated	ALL will be able to define an independent film. MOST will be able to explain some of the challenges facing independent films. SOME will be able to explain the challenges facing independent films, using examples to support their comments.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Ask the students to create a Wordle of words and phrases associated with 'independent films'. They should then compare these to identify similarities and differences. 			Resources:
AfL Progress Check: Discussion			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Provide students with two different definitions of independent films: <ul style="list-style-type: none"> Financially, it is any movie that received less than 50% of its funding from one of the big six major film studios. A film which looks to create something individual in either its aesthetics or its ideological viewpoint, or both. Using these definitions, discuss the following topics: <ul style="list-style-type: none"> What challenges do independent films face? In what ways could you argue that independent films have the potential to be more interesting than mainstream films? Who do you think watches independent films and why? 			Resources:
AfL Progress Check: Class discussion of statements			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Ask the students to select one of the following films and use iMDB to research why it can be described as an independent film, making reference to its production history and content/film style: <ul style="list-style-type: none"> <i>Little Miss Sunshine</i> (Dayton/Farris, 2006) <i>The Hurt Locker</i> (Bigelow, 2008) <i>Whiplash</i> (Chazelle, 2014) <i>Me and Earl and the Dying Girl</i> (Gomez-Rejon, 2015) 			Resources:
AfL Progress Check: Live marking and questioning			
Plenary <ul style="list-style-type: none"> The students should write a summary of what they have discovered about independent films, referring to the film they chose to research. Share these with the class and comment on how comprehensive each is. HOMEWORK: Read the <i>Media Magazine</i> article on the production and distribution of <i>Juno</i>. Ask them to select the five most important sentences that establish the film's status as an independent movie. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Section C: US Independent Film
<u>Year</u>	2	<u>Term</u>	Spring Term 1
<u>Week</u>	1	<u>Lesson</u>	2
Learning Objectives	To understand the social context of <i>Juno</i> .		
Success criteria – differentiated	ALL will be able to recall statistics about teen pregnancy in the USA. MOST will be able to explain the choices available to pregnant teens in the USA. SOME will be able to understand the prejudices facing pregnant teens in the USA.		
Immediate Challenge/Starter <ul style="list-style-type: none"> What are the stereotypes of teen pregnancy? Question the students on their preconceptions. Do they focus on teen mums rather than dads? What 'type' of girls do they think get pregnant? Under what circumstances? How do they perceive these teenagers? 			Resources:
AfL Progress Check: Discussion			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> In order to understand the social context of our set text, we need to understand the context of teen pregnancy in the USA in the 2000s. Therefore, use a selection of websites to find statistics and information about teen pregnancy and the options available to pregnant teenagers in the USA. <ul style="list-style-type: none"> https://www.cdc.gov/teenpregnancy/about/index.htm https://www.hhs.gov/ash/oah/adolescent-development/reproductive-health-and-teen-pregnancy/teen-pregnancy-and-childbearing/trends/index.html https://www.plannedparenthood.org/learn/teens/preventing-pregnancy-stds/i-think-im-pregnant-now-what NOTE: Check the website in advance to ensure the content is appropriate for your students. 			Resources:
AfL Progress Check: Live marking			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Assign each student one of the following tasks: <ul style="list-style-type: none"> Using what you have learned, produce a leaflet for teenage American girls, warning them about the dangers of teenage pregnancy Using what you have learned, produce a leaflet about the options available to American teenagers who have fallen pregnant. 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Move around the room, reading each other's leaflets. HOMEWORK: Summarise the challenges facing young teenagers who find themselves expecting a baby. EXTENSION: What prejudices exist in the USA regarding pregnant teens? 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Section C: US Independent Film
<u>Year</u>	2	<u>Term</u>	Spring Term 1
<u>Week</u>	1	<u>Lesson</u>	3
Learning Objectives	To make predictions about the characters in the film.		
Success criteria – differentiated	ALL will be able to identify differences between the key characters. MOST will be able to compare the characters in the two ‘worlds’ in this film. SOME will be able to explore how the two different ‘worlds’ are constructed in the film through mise-en-scène.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Ask a number of students to read out their homework from the previous lesson and discuss it as a class. 			Resources:
AfL Progress Check: Discussion			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Provide students with a series of stills from the film <i>Juno</i> that illustrate the binary oppositions in mise-en-scène between Juno and the Loring’s homes. Ask the students to sort them into two groups to identify the two different houses. Then, use these as evidence to make predictions about the characters that live in these homes. Take feedback from the students and discuss as a class. 			Resources: Film stills.
AfL Progress Check: Live marking and class discussion			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Watch the official trailer for <i>Juno</i>. Ask the students to write a description of the two ‘worlds’ in the film: Juno’s social sphere and that of the Loring’s. They should refer to moments in the trailer and the film stills in their descriptions. 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Using what we have discussed today, make predictions about the narrative of this film. EXTENSION: In what ways will it conform to the definitions of an independent film? 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Section C: US Independent Film
<u>Year</u>	2	<u>Term</u>	Spring Term 1
<u>Week</u>	2	<u>Lessons</u>	1-2
Learning Objectives	To watch the set text, <i>Juno</i> .		
Success criteria – differentiated			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Screen the film, <i>Juno</i>. 			Resources: Film stills.
AfL Progress Check:			
Plenary <ul style="list-style-type: none"> Ask the students to write a review of the film <i>Juno</i>. DIFFERENTIATION: Direct students towards the guidance provided on the BBC Bitesize page to consider structure and content. 			Resources:

Department	Film Studies	Unit	Component 1, Section C: US Independent Film
Year	2	Term	Spring Term 1
Week	2	Lesson	3
Learning Objectives	To consider how teen pregnancy is represented in the film.		
Success criteria – differentiated	<p>ALL will be able to summarise an opinion on how the film represents teenage pregnancy.</p> <p>MOST will be able to compare and contrast opposing opinions.</p> <p>SOME will be able to assimilate their reading to provide an informed opinion on how the film represents teenage pregnancy.</p>		
Immediate Challenge/Starter <ul style="list-style-type: none"> In pairs, discuss what message you think the film communicated about teenage pregnancy. Was there a moral to the film? If so, what was it? Debate the subject as a class. 			Resources:
AfL Progress Check: Discussion			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Play a series of clips that explore how the characters react to Juno's pregnancy news (e.g. when she takes the pregnancy test, when she tells Leah, when she tells her parents and Bleeker, the reaction of others at school and how the Loring's treat her at their first encounter). Discuss what this suggests about the political perspective of the film on this divisive subject. 			Resources:
AfL Progress Check: Questioning			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> In pairs, read one of the following two articles and summarise what it tells us about the audience's reaction to the presentation of teenage pregnancy in this film. <ul style="list-style-type: none"> http://www.dailymail.co.uk/femail/article-513483/Is-Juno--film-breezy-teenage-pregnancy--true-life-deceptively-rosy-message-sexualised-generation.html https://www.theguardian.com/film/2008/feb/03/features.review Then, each student should share their findings with their partner to learn from each other and summarise the views of the opposing article. Using the clips they have watched today as well as the two articles, the students should write a piece explaining their views on how this film represents the theme of teenage pregnancy. DIFFERENTIATION: Consider providing the students with a vocabulary mat of key terms to include in their response. 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> Watch the trailer for the mainstream blockbuster film <i>Knocked Up</i> and discuss the similarities and differences between this and <i>Juno</i>: https://www.youtube.com/watch?v=cv01Mcdf8rl EXTENSION: How is the subject handled differently because the film is a mainstream blockbuster? 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Section C: US Independent Film
<u>Year</u>	2	<u>Term</u>	Spring Term 1
<u>Week</u>	3	<u>Lesson</u>	1
Learning Objectives	To think about the representation of gender.		
Success criteria – differentiated	<p>ALL will be able to make simple comments about the representation of gender.</p> <p>MOST will be able to explain how stereotypes have been conformed to and challenged.</p> <p>SOME will be able to analyse how the representation of gender is complex.</p>		
Immediate Challenge/Starter <ul style="list-style-type: none"> Project a series of still images of Mark Loring in his home. Ask the students to analyse how the mise-en-scène presents this character. NOTE: Look for comments on him being out of place, similar to the teenage characters or imprisoned in a house stylized with 'bars'. 			Resources: Stills.
AfL Progress Check: Discussion			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> The students should consider how the characters in this film challenge or conform to stereotypes of their gender. The female students should focus on how the male characters are represented and the male students will analyse the representation of the female characters. <ul style="list-style-type: none"> Provide stills for the students to annotate. A male student should then pair up with a female student and they should share what they have learned and discuss where more detail could be applied. 			Resources: Stills.
AfL Progress Check: Questioning			
Plenary <ul style="list-style-type: none"> Project stills of the Lorings together. Select students to annotate the stills, taking feedback from the rest of the class. Look at how the two are framed to emphasise the physical and emotional separation between them. <ul style="list-style-type: none"> Mark is trapped, immature, likeable (at first), on Juno's wavelength, creative but ultimately untrustworthy and unreliable Vanessa is mature, cold, distant, obsessed with having a baby, judgemental, closed off but ultimately reliable. EXTENSION: Can they compare this with the marriage of Juno's dad and second wife? In what way are they similar? How are they different? 			Resources: Stills.

Department	Film Studies	Unit	Component 1, Section C: US Independent Film
Year	2	Term	Spring Term 1
Week	3	Lesson	2
Learning Objectives	To think about the representation of teenagers.		
Success criteria – differentiated	<p>ALL will be able to make simple comments about the representation of teenagers.</p> <p>MOST will be able to explain how stereotypes have been conformed to and challenged.</p> <p>SOME will be able to analyse how the representation of teenagers is complex.</p>		
Immediate Challenge/Starter <ul style="list-style-type: none"> Ask the students to create a list of stereotypes from teen films (e.g. jocks, popular girls, burnouts etc.) Take feedback to create a class list of stereotypes 			Resources:
AfL Progress Check: Discussion			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Watch the trailers for <i>The Breakfast Club</i> (Hughes, 1985) and <i>Mean Girls</i> (Waters, 2004). In each, can the students identify examples of the stereotypes? EXTENSION: Can the students explain why the stereotypes are often used in mainstream, blockbuster teen films? 			Resources:
AfL Progress Check: Questioning			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> Provide a series of stills of Juno and ask them to explore in what ways she challenges the stereotypes of teenage girls. Look for comments such as: <ul style="list-style-type: none"> She's an outsider rather than part of a group Fearless, tough, intelligent, mature, intertextually aware Sexually confident & assertive Female Narrator (male viewers must identify with female protagonist) Unconventional Appearance (pale, short, no make-up, casual clothes, ungroomed hair) Witty, 'hyperbolic' dialogue. How does Juno bridge the gap between teenager and adult? EXTENSION: In what ways does this make her an interesting protagonist/heroine? 			Resources: Stills.
AfL Progress Check: Live marking and pose, pause, pounce, bounce			
Main Task 3 - Learning Focus <ul style="list-style-type: none"> Provide a series of stills of Bleeker and ask them to explore in what ways he challenges the stereotypes of teenage boys. Look for comments such as: <ul style="list-style-type: none"> The Unconventional Jock – goes against generic archetypes Named 'Paulie' - emasculated version of 'Paul' Nerd-esque appearance: Pale skinned, Curly hair, Slim, Gawky Childlike (Race Car Bed/Space Themed Bedroom) Shows a more empathetic, sensitive depiction of the male Delicate features; trustworthy & caring Emotionally shy, stutters, cannot stand up to Juno. Why is Bleeker notably absent from a large portion of the film? EXTENSION: How does Bleeker oppose Juno's character? 			Resources: Stills.
AfL Progress Check: Live marking and pose, pause, pounce, bounce			
Plenary <ul style="list-style-type: none"> The students should write a summary explaining in what ways the characters are appropriate for an independent film. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Section C: US Independent Film
<u>Year</u>	2	<u>Term</u>	Spring Term 1
<u>Week</u>	3	<u>Lesson</u>	3
Learning Objectives	To understand the specialist writing extract.		
Success criteria – differentiated	ALL will be able to identify key points from the specialist writing. MOST will be able to use this to develop their analysis of stills. SOME will be able to make links between annotations and central themes.		
Immediate Challenge/Starter <ul style="list-style-type: none"> Provide students with a still of Juno sat in the armchair outside Bleeker's house or of her in her own bedroom. Ask the students to annotate it to help them understand the characters and narrative. NOTE: Keep the instructions vague – this is about gauging how thoroughly students automatically analyse a still. 			Resources: Stills.
AfL Progress Check: Class annotations			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> Provide each student with a copy of Specialist Writing Option A: Finding the Frame. Read this through as a class and summarise the key points it makes about scene construction. 			Resources: Specialist Writing Option A: Finding the Frame.
AfL Progress Check: Questioning			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> In order to apply this specialist writing to the film analysis, the students need to identify the themes and ideas that lie at the heart of the film. Ask the students to consider this in silence for two minutes and write responses on whiteboards. They should then share their idea with a partner. Then take feedback as a class and agree on a list of ideas. 			Resources: Whiteboards and pens.
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> In a different coloured pen, the students should now reflect on the annotations of stills carried out in one of the previous lessons. They should return to these annotations and develop them; looking at what else they can glean from this scene. EXTENSION: Can they find evidence of any of the agreed central themes/ideas? 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Section C: US Independent Film
<u>Year</u>	2	<u>Term</u>	Spring Term 1
<u>Week</u>	4	<u>Lessons</u>	1-3
Learning Objectives	To analyse the first key scene.		
Success criteria – differentiated			
Immediate Challenge/Starter <ul style="list-style-type: none"> Re-watch the scene where Juno calls Leah to tell her about the pregnancy (6:40-8:21). Which of the film's central themes and ideas are present in this scene? 			Resources:
AfL Progress Check:			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> This week, the students should engage in independently led learning, analysing the key scene to use in the exam. Group the students into mixed ability groups of four. Consider giving each group member a specific role. Over the course of two and half lessons, the students should re-watch the scene, complete A3 analysis sheets and make a poster on the key points. They should consider: <ul style="list-style-type: none"> Cinematography Mise-en-scène Sound Editing Social contexts Representation of teenage girls Representation of teenage pregnancy The central themes and ideas identified How the Specialist Writing is supported by this scene How the Specialist Writing is challenged by this scene How all of the above helps the audience to connect with the characters or narrative. 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> In lesson 3, appoint one member of each group as the 'home expert'. This student should remain at their table with their work whilst the others circulate, listening to the other home experts. Once they have listened to the other groups, they should return to their work and share anything new with their own expert. HOMEWORK: Revise this key scene. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Section C: US Independent Film
<u>Year</u>	2	<u>Term</u>	Spring Term 1
<u>Week</u>	5	<u>Lessons</u>	1-3
Learning Objectives	To analyse the second key scene.		
Success criteria – differentiated			
Immediate Challenge/Starter <ul style="list-style-type: none"> Re-watch the scene where Juno meets Mark and Vanessa for the first time (27:02-34:23). Which of the film's central themes and ideas are present in this scene? 			Resources:
AfL Progress Check:			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> This week, the students should engage in independently led learning, analysing the key scene to use in the exam. Group the students into mixed ability groups of four. Consider giving each group member a specific role. Over the course of two and half lessons, the students should re-watch the scene, complete A3 analysis sheets and make a poster on the key points. They should consider: <ul style="list-style-type: none"> Cinematography Mise-en-scène Sound Editing Social contexts Representation of teenagers and adults Representation of genders Representation of teenage pregnancy The central themes and ideas identified How the Specialist Writing is supported by this scene How the Specialist Writing is challenged by this scene How all of the above helps the audience to connect with the characters or narrative. 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> In lesson 3, appoint one member of each group as the 'home expert'. This student should remain at their table with their work whilst the others circulate, listening to the other home experts. Once they have listened to the other groups, they should return to their work and share anything new with their own expert. HOMEWORK: Revise this key scene. 			Resources:

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Section C: US Independent Film
<u>Year</u>	2	<u>Term</u>	Spring Term 1
<u>Week</u>	6	<u>Lessons</u>	1-2
Learning Objectives	To understand the structure of the exam question and the key skills being tested. To revise for the exam question.		
Success criteria – differentiated			
Immediate Challenge/Starter <ul style="list-style-type: none"> Provide each student with a copy of pages 294-295 of the GCSE textbook. Read this through and ask the students to highlight the key skills the question is testing. 			Resources: Pages 294-295 of the GCSE textbook. Highlighters.
AfL Progress Check: Questioning			
Main Task 1 - Learning Focus <ul style="list-style-type: none"> As a class, create a skeleton plan for an answer to this question, thinking carefully about how to organise the ideas. NOTE: Do not fill in too much detail; this is about mapping out the structure of the answer, not writing it for them! 			Resources:
AfL Progress Check: Live marking			
Main Task 2 - Learning Focus <ul style="list-style-type: none"> The students have the rest of these lessons to revise and practise for this exam question. 			Resources:
AfL Progress Check: Live marking			

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Section C: US Independent Film
<u>Year</u>	2	<u>Term</u>	Spring Term 1
<u>Week</u>	6	<u>Lessons</u>	3
Learning Objectives	To complete a practice exam for this section.		
Success criteria – differentiated			
Main Task 1 – Learning Focus <ul style="list-style-type: none"> The students should complete a practice exam for Component 1, Section C. 			Resources:
AfL Progress Check: Mark the exam responses			
Plenary <ul style="list-style-type: none"> Conduct keep, grow, change with the students. 			

<u>Department</u>	Film Studies	<u>Unit</u>	Component 1, Section C: US Independent Film
<u>Year</u>	2	<u>Term</u>	Spring Term 1
<u>Week</u>	7	<u>Lesson</u>	1
Learning Objectives	To recap and revise what we have studied this term.		
Success criteria – differentiated	ALL will be able to produce revision tools covering the key content. MOST will be able to produce revision tools covering content and exam skills. SOME will be able to produce detailed revision tools covering content, extension material and exam skills.		
Main Task 1 – Learning Focus NOTE - IT access required. REVISION <ul style="list-style-type: none"> Revising case studies at the end of a two year course provides challenges. Therefore, students are now going to produce a revision PowerPoint <i>Juno</i>. This should include: <ul style="list-style-type: none"> Summary of the film and key characters Summary of the key scenes References to key scenes and how technical codes represent the genders of the key characters Representation of teenagers Representation and context of teen pregnancy Summary of the specialist writing. Example written answers 			Resources:
AfL Progress Check: Live marking			
Plenary <ul style="list-style-type: none"> HOMEWORK: Complete the revision PowerPoint. 			

	<u>Year 1</u>	<u>Year 2</u>
Autumn Term 1	<ul style="list-style-type: none"> • Introduction to Technical Codes • Component 2, Section C 	<ul style="list-style-type: none"> • Component 1, Section B • Component 1, Section A
Autumn Term 2	<ul style="list-style-type: none"> • Component 2, Section A 	<ul style="list-style-type: none"> • Component 1, Section A continued
Spring Term 1	<ul style="list-style-type: none"> • Component 3 (Crime – opening sequence) 	<ul style="list-style-type: none"> • Component 1, Section C
Spring Term 2	<ul style="list-style-type: none"> • Component 3 continued 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 1	<ul style="list-style-type: none"> • Component 2, Section B 	<ul style="list-style-type: none"> • Revision and Exam Technique
Summer Term 2	<ul style="list-style-type: none"> • Completion of units • Improvement to Component 3 • Revision and Mock Exam 	<ul style="list-style-type: none"> • Study leave

Over the course of this term, guide the students through revision across the exam papers and sections. Remember that the students have revision materials for each section, and should use these accordingly. Depending on the school's assessment policy and PPE programme, consider using lesson time to undertake a 'walking-talking mock' exam where students have their notes and revision materials to support them. This should boost confidence as well as an understanding and recap of the assessment objectives and timings of each section of the exam.

Ensure that the students develop their revision resources before they go on study leave.