

Subject: Film Studies

Curriculum Vision

TDS' Film Studies curriculum is designed to empower future creatives by equipping students with the critical knowledge and skills needed for further education, employment, or apprenticeships in the dynamic world of film. Rooted in a knowledge-rich approach, the curriculum emphasises a deep understanding of film form, theory, and analysis to foster insightful engagement with the medium. Through strategic learning practices such as retrieval, sequencing, and interleaving, students are supported in retaining and mastering key concepts, techniques, and historical contexts. This vision inspires learners to think critically, express creatively, and confidently navigate the challenges and opportunities of the film industry.

Curriculum Intent

Film is a vital aspect of contemporary culture, influencing our perceptions and understanding of the world. Our curriculum aims to equip students with the knowledge and skills to analyse and interpret the viewpoints, messages, and contextual factors inherent in a diverse range of films, thereby enhancing their engagement with film and supporting their studies in related fields such as History, Sociology, and Media. The GCSE Film Studies course explores:

- Codes and Conventions: The ways in which meaning and emotional responses are constructed through cinematic techniques and film language.
- Diverse Film Contexts: A wide selection of films from various genres, cultures, and historical periods, encouraging appreciation for global cinematic traditions.
- Creative Process: The fundamentals of producing film content, including screenwriting, directing, and editing, fostering a hands-on understanding of the filmmaking process.
- Industry Insights: The industrial and economic factors influencing the film industry, including production, distribution, and exhibition.

- Cultural Reflection: How films reflect and respond to the social, cultural, and political contexts in which they are created, enabling critical discussions around representation and ideology.
- Technology and Film Evolution: The relationship between technological advancements and their impact on film production and consumption over time.

This intent aims to cultivate critical thinkers and informed viewers who can appreciate the complexities of film as both an art form and a social commentary.

Curriculum Offer : KS4

	Year 10	Year 11
Term 1	<p>Introduction to Film Studies How are films are constructed?</p> <p>Two core areas of film to be taught at this stage.</p> <p>Macro elements of film (genre, narrative and representation)</p>	<p><i>Rebel Without a Cause</i> (Nicholas Rey, 1955) (Component 1 comparison of two US films – 1950s)</p> <p>The comparison of two US films from the past will be studied in a holistic way but will focus on comparing the films in terms of genre, narrative and context.</p>

	<p>Micro elements of film (cinematography, mise-en-scène, editing and sound)</p> <p>Films to apply newly acquired knowledge: Black Panther (Coogler, 2019) Shutter Island (Scorsese, 2010)</p> <p>We will also introduce three key theorists in this unit that can be applied to each set film.</p> <p>We will explore the genres of teen movies and horror movies to familiarise students with these genre conventions preparing them from creating and writing their own screenplay in term 3.</p>	
Term 2	<p>Jojo Rabbit (Taika Waititi, 2019) Global English language film</p> <p>(Component 2 films taught first to teach film analysis skills)</p>	<p><i>Ferris Bueller's Day Off</i> (John Hughes, 1986) (Component 1 comparison of two US films – 1980s)</p> <p>The comparison of two US films from the past will be studied in a holistic way but will</p>

	<p>Specialist Area of Study: Narrative</p> <p>How films are organised into structures – genre (the different kinds of film) and narrative (how films tell their stories).</p>	<p>focus on comparing the films in terms of genre, narrative and context.</p>
Term 3	<p>NEA</p> <p>Screenplays</p> <p>(component 3)</p> <p>Students study screenwriting skills and create initial drafts of coursework. All three aspects to be completed this half term:</p> <ol style="list-style-type: none"> 1. Screenplay 2. Shooting script 3. Evaluative analysis <p>For two weeks students will be taught how to write a screenplay through examining exemplar screenplays and evaluating the effectiveness of them.</p>	<p><i>The Hate U Give</i></p> <p><i>(George Tillman Jr, 2018)</i></p> <p>(Component 1 - US independent film)</p> <p>This will be studied in relation to specialist writing on film set by WJEC in order to enable students to deepen their understanding of film and engage with film critics.</p> <p>Here students evaluate challenging perspectives using subject knowledge and terminology to respond and engage with the specialist writing.</p> <ol style="list-style-type: none"> 1. 'The Hate U Give is not a Black Lives Matter movie' (Melina Abdullah, 2018)

	<p>They will also be exposed to many film industry standard screenplays from a range of genres through lessons/workbooks and their knowledge organisers and homework.</p> <p>They will then draft their own screenplays in lesson (ideally on computers) and create a shooting script extract to go with their screenplay.</p> <p>Students will also write an evaluative analysis once the screenplay draft is complete</p>	<p>2. 'Finding the Frame' (Gustavo Mercardo, 2010)</p> <p>3. 'What Makes a Film Independent?' (Rona Murray, 2011)</p>
Term 4	<p>Skyfall (Sam Mendes, 2012) Contemporary UK films</p> <p>Specialist Area of Study: Aesthetics How films can be used – artistically (the aesthetic qualities of film) and as a way of communicating ideas and issues.</p>	<p>Component 2 Revision</p> <p>Students to spend two weeks revising each set film following a 4 lesson structure that consists of a big lecture, key focus area lesson, key scenes lesson and essay / exam practice.</p> <p>This term will very much be reflective in terms of the context of the group.</p>

	Students here will be introduced to the concept of a franchise and synergy also.	First priority C2 revision as student would not have studied this since Year 10.
Term 5	<p>Tsotsi (Gavin Hood, 2005) Global non-English language film</p> <p>Specialist Area of Study: Representation How people, cultures and places are portrayed in film.</p> <ul style="list-style-type: none"> - Age - Gender - Race - Culture - Place (South Africa) 	<p>Component 1 Revision Workbook</p> <p>Students to spend two weeks revising each set film following a 4 lesson structure that consists of a big lecture, key focus area lesson, key scenes lesson and essay / exam practice.</p>
Term 6	<p>History of Film and Film Technology</p> <p>(Component 1) Students to explore key facts, dates and names relating to the history film and film technology.</p>	

	<p>Students will explore films from 1800s – present day and examine how developments have impacted the film industry.</p> <ul style="list-style-type: none"> - Component 2 mock prep is embedded into the curriculum to give them an insight into revision strategies and how best to prepare for exams. 	
--	---	--

Examination

The Eduqas GCSE Film Studies course at The Duston School is assessed through three components that develop students' analytical, contextual, and creative understanding of film.

Component 1: Key Developments in U.S. Film focuses on the exploration of Hollywood cinema across time, with students studying *Rebel Without a Cause* (1955), *Ferris Bueller's Day Off* (1986), and *The Hate U Give* (2018) to analyse how social, cultural, and historical contexts influence film form and representation. Component 1 also assesses students' knowledge of key developments in film and film technology.

Component 2: Global Film – Narrative, Representation and Film Style broadens this study through international and contemporary perspectives, featuring *Tsotsi* (South Africa), *Skyfall* (UK), and *Jojo Rabbit* (New Zealand/Germany/USA), encouraging students to examine how global cinema reflects diverse identities and experiences.

Component 3: Production – Creative Application of Film Language allows students to apply their analytical learning through practical work, with The Duston School selecting the *Screenwriting* option, where students craft an original screenplay and evaluative analysis, demonstrating their creativity, technical understanding, and storytelling skill.

Careers

Film Studies at The Duston School offers strong career-linked opportunities that connect learning with the film and media industries. Students explore a range of creative and technical career paths—from directing, production, and editing to journalism, marketing, and screenwriting. Enrichment experiences such as trips to Sky Studios give students hands-on insight into professional film and television production, while participation in Into Film clubs and national filmmaking competitions allows them to develop practical skills and showcase their creativity. The school also hosts guest workshops and talks from industry professionals, including representatives from ITV, the BBC, the BFI, and local filmmakers, providing valuable networking opportunities and real-world perspectives that inspire students to pursue future careers in film and media.