

## **WJEC EDUQAS A-Level Film Studies:** **Curriculum Overview and Content**

[AS and A Level Film Studies | Eduqas](#)

### **Course Summary**

Film is one of the most important and exciting art forms. The Eduqas A Level Film Studies course will enable you to understand how the key elements of film form, such as shots, editing and sound, create meaning for the spectator. From this basis, the study of film also incorporates an understanding of broader fields such as the importance of historical context, the representation of people, and the application of theoretical perspectives. You will have the opportunity to study a wide range of films that are both powerful and culturally significant. You will also have the opportunity to demonstrate your own creativity in practical filmmaking and screenwriting.

### **COURSE INFORMATION:**

Do you enjoy watching and evaluating films? Have you ever considered how film form, such as cinematography, contributes to the reading and meaning of a film? Have you ever thought about film as a cinematic language that communicates ethical, political, social and cultural values? Film could be the course for you!

Film is one of the main cultural innovations of the 20<sup>th</sup> Century and a major art form used to convey meaning. WJEC Eduqas Film Studies offers the opportunity to investigate how film works both as a medium of representation and an aesthetic medium. Students will study a range of films, spanning from British to Global film and documentaries to silent cinema. These films will encourage students to broaden their knowledge and understanding of film and the range of responses film can generate. Students will create thoughtful and critical analytical responses to film and consider the film's contextual influences. The course will also enable students to be creative and apply their knowledge and understanding of how films are constructed to their own filmmaking and screenwriting. The staff's approach will be to encourage students to develop individual, sensitive and imaginative responses through group discussion, small group work, independent study, whole class teaching and individual tutorials.

### **Entry requirements**

Minimum of five GCSE passes; these must include a Grade 5 or higher in English Language and/or English Literature.

### **Your next steps...**

It can be useful in a wide variety of careers from film production, journalism, marketing and education and for higher education subjects such as film and media studies, creative writing or the social sciences. It will give you transferable skills including visual communication, critical analysis and presentation that are useful for a wide variety of careers.

## ROUTES FOR PROGRESSION

This specification provides a suitable progression to a range of higher education degree and vocational level courses or to employment. As a Film Studies student, you will be expected to engage critically with sources, communicate effectively and be creative. These are extremely transferable skills and lend themselves to a multitude of courses in further education.

Students who have continued to study Film as a higher education degree have gone on to become broadcast presenters, film directors, film/video editors, location managers, production designers for theatre/television/ film and many other creative careers.

## Subject Content at a glance

Learners will study 11 films.

For each of these films, learners will study three core study areas (outlined in detail on pp. 10-13 of the Specification). There are six specialist study areas which learners are required to study in relation to specific films only.

The core study areas\* are (STUDY IN ALL FILMS) :

1. The key elements of **film form** (cinematography, mise-en-scene, editing and sound)
2. **Meaning and response** (including Representation & Aesthetics)
3. The **contexts of film** (social, cultural, historical, political & institutional)

The additional study areas are:

Area 4. **Spectatorship**

Area 5. **Narrative** (including Critical Approaches and genre)

Area 6. **Ideology**

Area 7. **Auteur**

Area 8. **Critical Debates**

Area 9. **Filmmakers' theories**

### 1. The key elements of film form

There are four elements of film language to be studied:

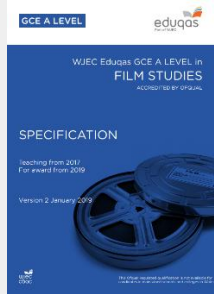
- Cinematography (camera and lighting)
- Mise-en-scene
- Editing
- Sound
- Performance

It is recommended that centres study key sequences within their chosen films, paying close attention to the key elements of **film form** at work and allowing learners to develop an understanding of how key elements create meaning and response. It is expected that by studying the key elements of film form, learners will develop the appropriate vocabulary that will allow them to use subject specific terminology when analysing films.

## **2. Meaning and Response**

Learners must develop their study of the key elements of film form to analyse how these elements create meaning and generate audience response. For the purposes of the specification, this includes:

- Representations (gender, ethnicity and age) – These must be considered for all six films studied. It is always important to remember that representation includes what is left out of a film, as well as what it contains.
- Aesthetics – How the key elements of film form work together to create the overall look and mood of the film

|                      |                      |   |
|----------------------|----------------------|---|
| <b>Course Title:</b> | A Level Film Studies |  |
| <b>Exam Board:</b>   | EDUQAS (WJEC)        |   |
| <b>Course Code:</b>  | A670QS               |   |
| <b>QAN:</b>          | 603/1147/2           |   |

[A level specification template](#)

### Entry Requirements:

5 GCSEs 4-9 or A\*-C to include English Lang or Lit Grade 5

### Where can Film Studies take me?

Film Studies offers both academic and practical skills, so it can be recognised as a humanities-based subject or viewed within the creative arts. It can lead to many exciting (and powerful) careers - especially those involved with digital content. Many film students find their skills useful in marketing, journalism, research, education and in all aspects of the media.

### Assessment

| A LEVEL   | ASSESSMENT   | % of course |
|---|--------------|-------------|
| <b>Component 1</b> - Varieties of film and filmmaking | 2½ hour exam | 35%         |
| <b>Component 2</b> - Global filmmaking perspectives   | 2½ hour exam | 35%         |
| <b>Component 3</b> - Production                       | coursework   | 30%         |

If you have any questions or queries relating to the Film Studies curriculum please email [RMason@ecclesbourne.derbyshire.sch.uk](mailto:RMason@ecclesbourne.derbyshire.sch.uk) for more information.

## Teaching the Specialist Study Areas

There are six additional specialist subject areas to be studied at AL.

These areas are outlined in detail on pp. 10-11 of the Specification.

These are Spectatorship, Narrative, Spectatorship, Ideology, Auteur, Critical Debates (1 & 2) and Filmmakers' Theories.

They will be assessed across the following exam components:

| Component 1:   | Component 2*:   |
|--|---|
| Section A: Hollywood (1930 – 1990)<br><b>Auteur</b>                        | Section A: <b>Global Film</b><br>*  |
| Section B: American Film since 2012<br><b>Spectatorship &amp; Ideology</b> | Section B: Documentary Film<br><b>Critical Debates 1 &amp; Filmmakers' Theories</b> |
| Section C: British Film since 1995<br><b>Narrative &amp; Ideology</b>      | Section C: Silent Cinema<br><b>Critical Debates 2</b>                               |
|  | Section D: Experimental Film (1960- 2001)<br><b>Narrative &amp; Auteur</b>          |

\*Please note that in Component 2, Section A – Global film will only be assessed in terms of these core areas of study.

All components still require a study of the core study areas.

| <b>Component 1 Topics:</b>                   | <b>Specialist Study Areas</b>                          |
|--|--|
| Section A: Hollywood (1930 – 1990)           | Auteur   |
| Section B: American Film since 2012          | Spectatorship<br>Ideology                              |
| Section C: British Film since 1995           | Narrative<br>Ideology                                  |
| <b>Component 2 Topics:</b>                   |  |
| Section A: <b>Global Film</b>                | Core study areas only*                                 |
| Section B: Documentary Film                  | Critical debates<br>Filmmakers' theories               |
| Section C: Film Movements: Silent Cinema     | Critical Debates                                       |
| Section D: Film Movements: Experimental Film | Narrative and alternative forms of narrative<br>Auteur |

## Progression

“It’s not where you take things from - it’s where you take things to.” - Jean-Luc Godard, Director & Film Maker

This WJEC Eduqas course provides a suitable progression to a range of higher education degree and vocational level courses or to employment. For those who do not wish to progress further with Film Studies, this specification also provides a coherent, engaging and culturally valuable course of study.

After A Level Film Studies, many students continue their study of film or moving image production at university. Several past students have been inspired to pursue paths as independent filmmakers, or work within the screen industries in a variety of roles. Other former students have used their film knowledge and practical skills to work for community arts and film projects.

Globally the screen industries are rapidly expanding. Britain is a world leader in this field and most of the work across film and television is based in London. The exponential growth in these industries has created skills shortages and therefore great employment opportunities now and in the future.

| Component 1 Topics:   | Specialist Study Areas                                       |
|---|--|
| Section A: Hollywood (1930 – 1990)<br><a href="#">Vertigo (1958) dir. Alfred Hitchcock (PG)</a><br><a href="#">Alien (1979) dir. Ridley Scott (15)</a>              | Auteur   |
| Section B: American Film since 2012<br><a href="#">La La Land (2016) dir. Damien Chazelle (12A)</a><br><a href="#">Get Out (2017) dir. Jordan Peele (15)</a>        | Spectatorship<br>Ideology                                    |
| Section C: British Film since 1995<br><a href="#">Shaun of the Dead (2004) dir. Edgar Wright (15)</a><br><a href="#">Mogul Mowgli (2020) dir. Bassam Tariq (15)</a> | Narrative<br>Ideology  |
| Component 2 Topics:   |  |
| Section A: Global Film<br><a href="#">Portrait of a Lady on Fire (2019) dir. Celine Sciamma (15)</a><br><a href="#">Parasite (2019) dir. Bong Joon-Ho (15)</a>      | Core study areas only*                                       |
| Section B: Documentary Film<br><a href="#">Stories We Tell (2012) dir. Sarah Polley (12A)</a>   | Critical debates 1<br>Filmmakers’ theories                   |
| Section C: Film Movements: Silent Cinema<br><a href="#">Sunrise (1927) dir. FW Murnau (U)</a>   | Critical Debates 2   |
| Section D: Film Movements: Experimental Film<br><a href="#">Memento (2000) dir. Christopher Nolan (15)</a>  | Narrative and<br>alternative forms of<br>narrative<br>Auteur |

For centres delivering a two-year AL course with no AS year.

**YEAR 12**

| Term 1 (Autumn) – <b>An Introduction to Film Studies: Global Film</b> |  |
|---|--|
| 1   | Induction Week Introductory Film Screening Key Elements of Film Form – Technical: Cinematography, Editing & Sound                                      |
| 2   | Induction Week Key Elements of Film Form – Visual: Mise en Scene, Aesthetics, Performance  |
| 3   | <b>Film 1: European Film</b><br><b><a href="#">Portrait of a Lady on Fire (2019) dir. Celine Sciamma (15)</a></b><br>Film Screening & Contexts         |
| 4   | European Film<br>Key Sequence Analysis – Representations and Meaning & Response  |
| 5   | European Film<br>Key Sequence Analysis – Aesthetics and Meaning & Response   |
| 6   | <b>Film 2: Global Film</b><br><b><a href="#">Parasite (2019) dir. Bong Joon-Ho (15)</a></b><br>Film Screening & Contexts                               |
| 7   | Global Film<br>Key Sequence Analysis – Representations and Meaning & Response  |
| 8   | Global Film<br>Key Sequence Analysis – Aesthetics and Meaning & Response   |
| 9   | <b>EXAM WEEK</b> – Looking at Exam Questions (Component 2, Section A)  |
| 10  | Introduction to <b>Filmmaker's Theories &amp; Critical Debates 1</b> about Documentary (with clips)  |
| 11  | <b>Film 3: Documentary Film</b><br><b><a href="#">Stories We Tell (2012) dir. Sarah Polley (12A)</a></b><br>Film Screening/ Core Study Areas Refresher |
| 12  | Documentary Sequence Analysis – application of theories & debates  |
| 13  | <b>EXAM WEEK</b> – Looking at Exam Questions (Component 2, Section B)  |
| 14  | Revision Week  |

| Term 2 (Spring) - <b>Hollywood Cinema (1930-1990)</b> |  |
|---|--|
| 1   | Hollywood Film<br>The Contexts of Hollywood – Classical, New   |
| 2   | Film 4: <b>Classical Hollywood (1930-1960)</b><br><b><u>Vertigo (1958) dir. Alfred Hitchcock (PG)</u></b><br>Film Screening, Intro & Context         |
| 3   | Classical Hollywood & <b>Auteur Theory</b><br>Key Sequence Analysis – Core Study Areas & Auteur  |
| 4   | Film 5: <b>New Hollywood (1961 – 1990)</b><br><b><u>Alien (1979) dir. Ridley Scott (15)</u></b><br>Film Screening, Intro & Contexts                  |
| 5   | New Hollywood & <b>Auteur Theory</b><br>Key Sequence Analysis – Core Study Areas & Auteur  |
| 6   | Comparative Sequence Analysis – Contexts   |
| 7   | Comparative Sequence Analysis – Core/Auteur  |
| 8   | Film 6: <b>American Mainstream Film since 2012</b><br><b><u>La La Land (2016) dir. Damien Chazelle (12A)</u></b><br>Film Screening and Core Analysis |
| 9   | Key Sequence Analysis – Representations & <b>Ideology</b>  |
| 10  | Key Sequence Analysis – Core & <b>Spectatorship</b>  |
| 11  | Film 7: <b>Contemporary Indie Film</b><br><b><u>Get Out (2017) dir. Jordan Peele (15)</u></b><br>Film Screening and Core Analysis                    |
| 12  | Key Sequence Analysis – Representations & <b>Ideology</b>  |
| 13  | Key Sequence Analysis – Core & <b>Spectatorship</b>  |
| 14  | <b>EXAM WEEK</b> – Looking at Exam Questions (Component 1, Sections A & B)   |



| Term 3 (Summer) – <b>Getting Creative: Production (TEACHING + GUIDANCE)</b> |  |
|---|--|
| 1   | <b>Watching Shorts/ Reading Screenplays</b>                                |
| 2   | Evaluation Draft Part 1 – <b>Influences</b>                                |
| 3   | Pre-Production Week 1 – Ideas, Synopsis, Storyboard (if required)          |
| 4   | Pre-Production Week 2 – Ideas, Synopsis, Storyboard (if required)          |
| 5   | Production   |
| 6   | Production   |
| 7   | Production/Postproduction  |
| 8   | Production/Postproduction (including re-shoot, redrafts)                   |
| 9   | Production/Postproduction (including re-shoot, redrafts)                   |
| 10  | Production/Postproduction (including re-shoot, redrafts)                   |
| 11  | Complete Evaluation  |
| 12  | Complete Evaluation  |
| 13  | Revision   |
| 14  | <b>EXAM WEEK</b> – Looking at Exam Questions (Component 1, Sections A & B) |

| Term 4 (Autumn) – <b>British Cinema</b> |  |
|---|--|
| 1                                       | Film 8: <b>British Film 1</b><br><b><u>Shaun of the Dead (2004) dir. Edgar Wright (15)</u></b><br>Introduction to British Cinema<br>Film Screening |
| 2                                       | British Film 1<br>Key Sequence Analysis – Core Elements  |
| 3                                       | British Film 1<br>Key Sequence Analysis – <b>Ideology</b>  |
| 4                                       | British Film <b>Narratives</b> (with clips)  |
| 5                                       | Film 9: <b>British Film 2</b><br><b><u>Mogul Mowgli (2020) dir. Bassam Tariq (15)</u></b><br>Film Screening and Narrative Analysis                 |
| 6                                       | British Film 2<br>Key Sequence Analysis – Core Elements  |
| 7                                       | British Film 2<br>Key Sequence Analysis - <b>Ideology</b>  |
| 8                                       | British Film <b>Narratives</b> – British film 1 & 2  |
| 9                                       | <b>EXAM WEEK</b> – Looking at Exam Questions (Component 1, Section C)  |
| 10                                      | Revisiting Production – Redrafts<br>First deadline of entire production by November  |
| 11                                      | Production – Redrafts  |
| 12                                      | Production – Redrafts  |
| 13                                      | Production – Redrafts  |
| 14                                      | Production – Final Submission<br>Second deadline of entire production by Christmas   |

| Term 5 (Spring) - Film Movements |   |
|----------------------------------|---|
| 1                                | Introduction to Film Movements - What is a Film Movement?<br>Focus on Silent & Experimental Cinema  |
| 2                                | Introduction to Silent Cinema – Contexts and Clips  |
| 3                                | Film 10: <b>Silent Cinema</b> Film Screening<br><b><u>Sunrise (1927) dir. FW Murnau (U)</u></b><br>Analysis: Core Elements and <b>Critical Debates 2</b>  |
| 4                                | Introduction to Critical Debates in Silent Cinema<br>Final deadline of entire production by February  |
| 5                                | Applying Critical Debates - Silent Cinema Sequences   |
| 6                                | What is Experimental Cinema? (with clips)   |
| 7                                | Film 11: <b>Experimental Film</b> Screening<br><b><u>Memento (2000) dir. Christopher Nolan (15)</u></b><br>Analysis – Core Elements, <b>Auteur Theory</b> , <b>Narrative and alternative forms of narrative</b> |
| 8                                | Experimental Film Narratives - Intro (with clips)   |
| 9                                | Film Sequence Analysis – Narrative  |
| 10                               | Experimental Film & Auteur  |
| 11                               | Key Sequence Analysis (Narrative & Auteur)  |
| 12                               | Film Movements Revision   |
| 13                               | <b>EXAM WEEK</b> – Looking at Exam Questions (Component 2, Section C)   |
| 14                               | <b>EXAM WEEK</b> – Looking at Exam Questions (Component 2, Section D)   |

| Term 6 (Summer) <b>Exam Preparation REVISION &amp; EXAM SKILLS</b> |                                |
|--|--------------------------------|
| 1  | Component 1 Section A Revision |
| 2  | Component 1 Section A Revision |
| 3  | Component 1 Section B Revision |
| 4  | Component 1 Section B Revision |
| 5  | Component 1 Section C Revision |
| 6  | Component 1 Section C Revision |
| 7  | Component 2 Section A Revision |
| 8  | Component 2 Section A Revision |
| 9  | Component 2 Section B Revision |
| 10   | Component 2 Section B Revision |
| 11   | Component 2 Section C Revision |
| 12   | Component 2 Section D Revision |
| 13   | <b>MOCKS</b>                   |
| 14   | <b>MOCKS</b>                   |