

Course Models

A recommended course plan should include the following features:

- AL content is taught in AS year

It is strongly recommended that centres offering an AS and an AL course concurrently, with some students leaving at the end of the AS year, teach content up to A Level from the outset. For example, when teaching the Hollywood Comparative Study, also include a study of Auteur to AS students. This means that some AS students will have more knowledge than they need for the exam. It is thought that this would be a better approach than revisiting specialist content in the AL Year.

- An Induction Period

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

- Starting with Global Film (Component 2, Section A)

The study of the two global films looks at the core study areas only, which may make for a good introductory study. Starting with the two global films would allow learners the chance to build upon what they have learnt about the key elements of film form in the Induction period and develop this knowledge into a deeper understanding of the core areas of study. This would provide a smooth transition from the induction Period. Indeed, the Global film study could be part of the Induction period itself. There is also a rationale for studying these films right at the end of the course as revision texts as students will have a rounded knowledge of film by that point, so will be in a position to tackle a 'core elements' screening and analysis with relative ease.

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

It may be that centres start with the teaching of the Hollywood Comparative study at the end of the course due to the historical and contextual nature of this component. Learners will also be required to develop comparative skills as part of this study so it could be seen as the most difficult part of the specification, to be tackled when learners have prior knowledge of film studies. The specialist subject area of Auteur is also more geared towards second year students. Some centres however, may use a course structure that charts the film choices historically, in which case these films would come much earlier in the course.

- Themed Terms

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

- Opportunities to redraft coursework

Where possible, students should be given the chance to revisit coursework, both the production and the written evaluation. For centres offering both AS & AL courses, please ensure AS learners complete an extract as opposed to a short film. For learners who are unsure whether they will continue at AL, centres could offer ALL learners the screenplay option in the AS year with the opportunity to adapt this into a short film in Year 2.

- Exam Focus Weeks

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

Model 1

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

The terms are interchangeable as long as you allow for Production re-drafting at some point in Year 2.

YEAR ONE (AS)		YEAR TWO (AL)
Term 1 (Year 1) – Intro to Film Studies		Term 4 (AL Year) – Refresher Term
1	Induction Week Introductory Film Screening Key Elements of Film Form – Technical: Cinematography, Editing & Sound	Film 7: American Mainstream Film Film Screening and Core Analysis
2	Induction Week Sequence Analysis Key Elements of Film Form – Visual : Mise en Scene, Aesthetics, Performance	Key Sequence Analysis – Representations & Ideology
3	Film 1: European Film Film Screening & Contexts	Approaches to Spectatorship
4	European Film Key Sequence Analysis – CORE Aesthetics and Meaning & Response	Key Sequence Analysis – Core & Spectatorship
5	European Film Key Sequence Analysis – CORE Representations and Meaning & Response	EXAM WEEK – Component 1 Revision & MOCK

6	European Film: Conclusion	Film 8: Global Film Film Screening & Contexts
7	Pre-Production Week 1 – Ideas, Synopsis, Storyboard (if required)	Global Film Key Sequence Analysis – Representations and Meaning & Response
8	Pre-Production Week 2 – Ideas, Synopsis, Storyboard (if required)	Global Film Key Sequence Analysis – Aesthetics and Meaning & Response
9	Production*	EXAM WEEK – Looking at Exam Questions: Component 2, Section A
10	Production – Watch Shorts	Revisit Production*
11	Production	Revisit Production – Watch Shorts
12	Production/Post Production(including re-shoot, redrafts)	Revisit Production
13	Production/Post Production/Evaluation	Revisit Production
14	Evaluation (Xmas Work)	Evaluation (Xmas Work)
Term 2 (Year 1) – British Film		Term 5 (AL Year) – Film Movements
1	Evaluation Completion	Introduction to Film Movements - What is a Film Movement? Focus on Silent & Experimental Cinema
2	Evaluation Completion	Introduction to Silent Cinema – Contexts and Clips
3	Film 2: British Film 1 Introduction to British Cinema Film Screening	Film 9: Silent Cinema Film Screening Analysis: Core Elements
4	British Film 1 Key Sequence Analysis – Core Elements	Introduction to Critical Debates in Silent Cinema
5	British Film 1 Key Sequence Analysis – Ideology	Applying Critical Debates - Silent Cinema Sequences
6	British Film Narratives (with clips) Critical Approaches to narrative	What is Experimental Cinema? (with clips)
7	Film 3: British Film 2	Film 10: Experimental Film Screening

	Film Screening and Narrative Analysis	Analysis – Core Elements
8	British Film 2 Key Sequence Analysis – Core Elements	Experimental Film Narratives - Intro (with clips)
9	British Film 2 Key Sequence Analysis - Ideology	Film Sequence Analysis – Narrative
10	British Film Narratives – British film 1 & 2	Experimental Film & Auteur
11	British Film – Closing Sequences	Key Sequence Analysis (Narrative & Auteur)
12	Critical Approaches to Narrative RECAP	Film Movements Revision
13	EXAM WEEK – Looking at Exam Questions: Component 2	EXAM WEEK – Looking at Exam Questions: Component 2, Sections C & D
14	Component 2 Revision & MOCK	Final Coursework Submission
Term 3 (Year 1) – American Film		Term 6 (AL Year) - Documentary
1	Hollywood Film The Contexts of Hollywood – Classical, New	Introduction to Theories & Debates about Documentary (with clips)
2	Film 4: Classical Hollywood (1930-1960) Film Screening, Intro & Contexts	Film 11: Documentary Film Film Screening Key Sequence Analysis – Core Study Areas
3	Classical Hollywood & Auteur Key Sequence Analysis – Core Study Areas & Auteur	Documentary Sequence Analysis – application of theories & debates
4	Film 5: New Hollywood (1961 – 1990) Film Screening, Intro & Contexts	Documentary Sequence Analysis - Conclusion
5	New Hollywood & Auteur Key Sequence Analysis – Core Study Areas & Auteur	Component 1 Section A Revision
6	Comparative Sequence Analysis – Contexts	Component 1 Section B Revision
7	Comparative Sequence Analysis – Core/Auteur	Component 1 Section C Revision

8	Hollywood Comparison Conclusion	Component 2 Section A Revision
9	Film 6: Contemporary Indie Film Film Screening and Core Analysis	Component 2 Section B Revision
10	Introduction to Spectatorship	Component 2 Section C Revision
11	Key Sequence Analysis – Representations & Ideology	Component 2 Section D Revision
12	Key Sequence Analysis – Core & Spectatorship	Revision & MOCK
13	EXAM WEEK – Looking at Exam Questions: Component 1	Revision/Revisit Problematic Areas
14	Component 1 Revision & MOCK	Revision/Revisit Problematic Areas

Model 2

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

Term 1 (Autumn) – An Introduction to Film Studies: Global Film	
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	Film 1: European Film Film Screening & Contexts
4	European Film Key Sequence Analysis – Representations and Meaning & Response
5	European Film Key Sequence Analysis – Aesthetics and Meaning & Response
6	Film 2: Global Film Film Screening & Contexts
7	Global Film Key Sequence Analysis – Representations and Meaning & Response
8	Global Film Key Sequence Analysis – Aesthetics and Meaning & Response
9	EXAM WEEK – Looking at Exam Questions (Component 2, Section A)
10	Introduction to Theories & Debates about Documentary (with clips)
11	Film 3: Documentary Film Film Screening/ Core Study Areas Refresher
12	Documentary Sequence Analysis – application of theories & debates
13	EXAM WEEK – Looking at Exam Questions (Component 2, Section B)
14	Revision Week
Term 2 (Spring) – Hollywood Cinema	
1	Hollywood Film The Contexts of Hollywood – Classical, New
2	Film 4: Classical Hollywood (1930-1960) Film Screening, Intro & Contexts
3	Classical Hollywood & Auteur Key Sequence Analysis – Core Study Areas & Auteur

4	Film 5: New Hollywood (1961 – 1990) Film Screening, Intro & Contexts
5	New Hollywood & Auteur Key Sequence Analysis – Core Study Areas & Auteur
6	Comparative Sequence Analysis – Contexts
7	Comparative Sequence Analysis – Core/Auteur
8	Film 6: American Mainstream Film Film Screening and Core Analysis
9	Key Sequence Analysis – Representations & Ideology
10	Key Sequence Analysis – Core & Spectatorship
11	Film 7: Contemporary Indie Film Film Screening and Core Analysis
12	Key Sequence Analysis – Representations & Ideology
13	Key Sequence Analysis – Core & Spectatorship
14	EXAM WEEK – Looking at Exam Questions (Component 1, Sections A & B)
Term 3 (Summer) - Getting Creative: Production	
1	Watching Shorts/ Reading Screenplays
2	Evaluation Draft Part 1 – Influences
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/Post Production
8	Production/Post Production(including re-shoot, redrafts)
9	Production/Post Production(including re-shoot, redrafts)
10	Production/Post Production(including re-shoot, redrafts)
11	Complete Evaluation
12	Complete Evaluation
13	Revision
14	MOCK (Components 1 & 2, Sections A & B)

Term 4 (Autumn) – British Cinema	
1	Film 8: British Film 1 Introduction to British Cinema Film Screening
2	British Film 1 Key Sequence Analysis – Core Elements
3	British Film 1 Key Sequence Analysis – Ideology
4	British Film Narratives (with clips)
5	Film 9: British Film 2 Film Screening and Narrative Analysis
6	British Film 2 Key Sequence Analysis – Core Elements
7	British Film 2 Key Sequence Analysis - Ideology
8	British Film Narratives – British film 1 & 2
9	EXAM WEEK – Looking at Exam Questions (Component 1, Section C)
10	Revisiting Production - Redrafts
11	Production – Redrafts
12	Production – Redrafts
13	Production – Redrafts
14	Production – Final Submission
Term 5 (Spring) – Film Movements	
1	Introduction to Film Movements - What is a Film Movement? Focus on Silent & Experimental Cinema
2	Introduction to Silent Cinema – Contexts and Clips
3	Film 10: Silent Cinema Film Screening Analysis: Core Elements
4	Introduction to Critical Debates in Silent Cinema
5	Applying Critical Debates - Silent Cinema Sequences
6	What is Experimental Cinema? (with clips)
7	Film 11: Experimental Film Screening Analysis – Core Elements