

**AUTUMN 2021**

# **FILM STUDIES**

Please be aware that all teacher courses scheduled up to Friday 17 December 2021 will be held Online



Call **01625 532974**

To view the full programmes  
or book online, visit **[keynoteeducational.co.uk](https://keynoteeducational.co.uk)**

 **@KeynoteEd**

| Code              | Title  | Page |
|-------------------|--|------|
| <b>LEADERSHIP</b> |  |      |
| 8454              | Leading an outstanding Film Studies department   | 3    |
| <b>A LEVEL</b>    |  |      |
| 8695 <b>NEW</b>   | Eduqas A-Level Film Studies - Going Beyond the Core -Teaching Challenging Topics from Ideologies to Critical Debates | 4    |
| 8525              | Eduqas A-Level Film Studies: Achieving A/A*  | 5    |
| 8526              | Eduqas A-Level Film Studies: Securing The C  | 6    |
| <b>GCSE</b>       |  |      |
| 8496              | Eduqas GCSE Film Studies - Achieving 7-9   | 7    |
| 8696 <b>NEW</b>   | Eduqas GCSE Film Studies - Excellence in the Scriptwriting NEA   | 8    |
| 8495              | Eduqas GCSE Film Studies: Complete Guide for New Teachers  | 9    |



# LEADING AN OUTSTANDING FILM STUDIES DEPARTMENT

CODE **8454**

## ABOUT THIS COURSE

Fulfilling student potential to maximise student grades. Led by our highly respected and successful presenter Chris Warrington, the course will demonstrate how to build a road map for a successful department. This will cover everything from the layout of the course, the film texts you decide to use, the best methods for showing and analysing films, how to get the most from your marking and feedback as well as how to create the environment and legacy of an outstanding department that builds a positive reputation with pupils.

## PROGRAMME

### What does a Film Studies course look?

10.00 – 11.00am

- Key challenges for Film Studies Departments and Key challenges leading a Film Studies Department: Overcoming the stigma of the subject, raising the profile of your class, raising the profile of your intake, adapting to limited resource availability
- Reflecting upon and developing ways of approaching the key challenges faced by Heads of Film Studies
- What comes first – Introducing Film Studies and establishing the language of film along with writing for Film Studies
- Selecting a Program that works for you and your students which maximizes results

Discussion: coffee break

11.00 – 11.15am

### First things first: priorities, structure, maintenance

11.15 – 12.00pm

- Arranging your terms, where/when to do the NEA, show the short films, the order of the courses and times for mock assessments
- Logical patterns to follow, how to seed subjects so that students can follow them and not be confused by the final output
- How a Head of Department can model outstanding teaching and learning across the department
- Supporting your colleagues with innovative teaching

### Making Film Studies Scene Analysis and Feedback Meaningful

12.00 – 12.30pm

- Create a scene analysis culture where the ultimate responsibility lies with the students to drive the learning. Challenge them and encourage their leadership
- Feedback approaches for the GCSE and A-Level that upgrade answers and help to structure student's writing
- Strategies for establishing, maintaining and promoting high quality teaching, learning and assessment

### Managing people with skill and confidence

12.30 – 1.00pm

- Assessing staff performance
- Understanding when to manage and when to lead to get the best out of your team
- When to coach and when to manage
- Understanding the whole school context; working with SLT; the confidence to champion and compromise

Lunch and informal discussion

1.00 – 2.00pm

### Building around the core

2.00 – 2.30pm

- Making the classroom an appealing place to be – displays, screening facilities and memorabilia
- Film Challenges, Film Suggestions, Film Club, Screenings and other opportunities (The Watchers)
- Every lesson a clip, regardless

### A legacy subject

2.30 – 3.00pm

- Maintaining a reputation and standards through results and student voice
- Linking to universities, course lists and links. Apprenticeship opportunities
- Former students, guest speakers, YouTube and your awards

### Making the NEA decision

3.00 – 3.45pm

- Planning for when and where to situate the NEA in your course
- Options and requirements for successful NEA delivery including script templates and filming advice
- Moderation advice and tips to follow
- Submission Guidance
- NEA crash course, shortened NEA approaches

Plenary

3.45 – 4.00pm

LOCATION/DATE

London

Wednesday 13 October 2021

Wednesday 12 January 2022

## COURSE LEADER

**Chris Warrington** has extensive experience in the current and previous iterations of the WJEC/EDUQAS specifications for Film Studies and has also provided key resources for the EDUQAS GCSE key documents. As a freelance film writer with over ten years' experience, he has been published in The Guardian, Future Publishing, The Big Picture, Film Stories and more.

He is currently a Secondary Head of Film Studies at leading school in Derbyshire.

## WHO SHOULD ATTEND?

- Head of Departments or Lead Teachers in Film Studies
- Teachers with responsibility for Film Studies
- Subject specialists looking to expand their course
- Experienced Media or English Teachers looking to fast track or transition into film

## BENEFITS OF ATTENDING

- Find out what an Outstanding Film Studies department looks like
- Analyze how to assess and redevelop your current Film Studies curriculum models to meet the latest Ofsted Inspection requirements
- Detailed and clear planning advice for GCSE and A-Level paths in school
- Explore examples of guided marking/feedback from the classroom
- Explore how a Head of Department can model outstanding teaching and learning across the department
- Explore how to move beyond the classroom and create a legacy in the subject at your school
- Take away a sample plan for a course, templates for course books for GCSE and A-Level, templates for starter tasks and introductory units to inspire outstanding and rich teaching and learning.



# NEW: EDUQAS A-LEVEL FILM STUDIES - GOING BEYOND THE CORE -TEACHING CHALLENGING TOPICS FROM IDEOLOGIES TO CRITICAL DEBATES

CODE 8695

## ABOUT THIS COURSE

This course is designed for EDUQAS A-Level Film Studies centres that are seeking to ensure able students fulfil their potential through applying an excellent knowledge of the individual foci attached to each of the questions in the exam. The course will demonstrate how to guide your best students to achieve their potential in future EDUQAS Film Studies examinations. It will focus on a detailed analysis of what is expected of the students in order to demonstrate their understanding and application of the complex theories that are covered during a two year A-Level. It will also explore ways to build your teaching practice around this. The course will also provide guidance on key texts and approaches within the classroom as well as a focus on the granular way in which these concepts can be written about effectively in the exam.

Led by experienced examiner and teacher, Chris Warrington, the course is designed for expert teachers of EDUQAS Film Studies.

## PROGRAMME

TIME

### Overall Approaches

10.00 – 10.45am

- Planning a course to establish the core and add the specialist foci in the following units of study.
- The importance of key words/knowledge (Domain Knowledge) and the ability to use them in context as part of a focused argument.
- Importance of Scaffolding and Fading in essay writing techniques.
- An overview of the areas to be covered on the course and the texts being referenced

Discussion: coffee break

10.45 – 11.00am

### Spectatorship and Feminist approaches

11.00 – 11.45am

- Introducing key terminology for Spectatorship. How to write about passive/active spectatorship and how to include preferred/negotiated readings in your exam.
- Examining approaches mandated by the specification and other possible approaches to take.
- Identifying examination trends and potential questions on spectatorship.
- Key Feminist approaches & terminology. How to teach 'the male gaze' and how to apply it in male and female dominated films.

### Narrative and Marxist approaches

11.45 – 12.30pm

- Key Narrative terminology and theorists. Identifying narrative ideas in texts and how to include reference to/explanation of these in your exam.
- How to demystify Marxism and apply it to texts using a series of terms that can be easily broken down.
- Mandated approaches and examination trends in both

Lunch and informal discussion

12.30 – 1.30pm

### Critical Debates

1.30 – 2.15pm

- Exploring critical debates in silent cinema through two key practitioners (Melies and Lumiere). How to apply those practices to other silent film makers.
- Exploring critical debates in documentary with the advantages/disadvantages of digital and film. Specific application to 'Stories We Tell' and how it is possible to write about that particular debate.

### Auteur Theory and Approaches

1.30 – 2.15pm

- Key Auteur theory texts and signifiers to look for.
- The importance of contextual factors on the nature of 'auteurship'
- Examining approaches mandated by the specification and other possible approaches to take.
- Identifying examination trends and potential questions on spectatorship.

Discussion: afternoon tea

2.45 – 3.00pm

### Aesthetic Influences

3.00 – 3.30pm

- How to include specific artists, cultural movements, other filmmakers, photography, literary movements and political motivated art into an analysis of a film
- Examples given for key texts

### Plenary

3.30 – 3.45pm

- Q&A and follow up to any raised questions (documentary practitioners and silent cinema cultural contexts can be touched upon here).

LOCATION/DATE

London

Wednesday 08 December 2021

## COURSE LEADER

**Chris Warrington** has extensive experience in the current and previous iterations of the WJEC/EDUQAS specifications for Film Studies and has also provided key resources for the EDUQAS GCSE key documents. As a freelance film writer with over ten years' experience, he has been published in The Guardian, Future Publishing, The Big Picture, Film Stories and more.

He is currently a Secondary Head of Film Studies at leading school in Derbyshire.

## WHO SHOULD ATTEND?

- Heads of Film/Media Studies
- Heads of English with a Film Cohort
- Teachers of A Level Film Studies

## BENEFITS OF ATTENDING

- Focused on the obstacles and barriers to entry which inhibit and prevent many students from achieving their potential.
- Emphasis on a focused period of teaching which challenges and builds student skills so they can achieve their potential.
- Focus on the practical steps that need to be taken to cement achievement especially regarding formal approaches to screenplays.
- A detailed look at the grade criteria and how this should be interpreted.
- Sample scripts, shooting scripts and evaluations of varying grades will be analysed and marked along with examples of feedback process for both all aspects of the course.
- Materials will be provided that will allow teachers to cover the course in innovative and student-friendly ways that push all students to achieve.

# EDUQAS A-LEVEL FILM STUDIES: ACHIEVING A/A\*

CODE **8525**

## ABOUT THIS COURSE

This course is designed for EDUQAS A-Level Film Studies Teachers who are seeking to ensure high-performing students fulfil their potential through the successful application of higher order skills to attain highest level grades. The course will demonstrate how to guide your most accomplished students to achieve Grades A\*/A in future EDUQAS Film Studies examinations. It will focus on a detailed analysis of what is expected at the top levels across both of the examination specification components and explore modalities to build your teaching practice around. The course will also provide guidance on effective revision strategies and examination techniques through which high achieving students can stand out and ensure that they succeed in the final examinations.

Led by experienced examiner and teacher, Chris Warrington, the course is designed for expert teachers of EDUQAS Film Studies.

## PROGRAMME

| Grades A*/A: Key student behaviours for Component 1  | TIME            |
|--|-----------------|
| <ul style="list-style-type: none"> <li>The structure of the specification and using it to plan for success for the top end students</li> <li>2019/20 Feedback: what does it tell us about the standards set for the top learners? How can we teach to this effectively? Key takeaways.</li> <li>Grades A*/A: what are the subtle differences between these?</li> <li>Defining attributes of Grade A*/A students in the classroom and how to build upon these – independence and interrogation.</li> <li>Instilling students with the ability to link seemingly disparate content throughout the whole specification and inspiring the A* Film student.</li> <li>Avoiding potential hazards: what can cost a top student their A grade? Misinterpretation of questions, imprecise film analysis, failure to include ideological or aesthetic influences.</li> <li>Comp 1 key areas: Debating Spectatorship &amp; Narrative</li> </ul> | 10.00 – 10.45am |
| Discussion: coffee break   | 10.45 – 11.00am |
| <b>Ideological and Aesthetic Influences – the key challenges for A*/A students in Component 2</b>  | 11.00 – 12.00pm |
| <ul style="list-style-type: none"> <li>Understanding that each text studied can have a range of distinct ideological influences and readings – what are they, when are they useful and how to get our students to articulate them.</li> <li>When and how do you introduce the ideologies and aesthetics? Briefly flipping the classroom.</li> <li>Covering ground. Showing the examiner a well-read and knowledgeable student – how can you include it all? Should you include it all?</li> <li>Strategies for the exam: Analysis, not description. Fewer sequences in greater depth.</li> <li>Comp 2 key areas: Debating Digital v Analogue / Expressionism v Realism</li> </ul>  |                 |
| <b>Writing the Exam Essay – the key challenges for A*/A students</b>   | 12.00 – 1.00pm  |
| <ul style="list-style-type: none"> <li>Introductions and the importance of decoding the question quickly and succinctly. The decoding quiz.</li> <li>The central thrust, established at the start – key to a cohesive piece of writing.</li> <li>The importance of accurate and precise film analysis. Sophisticated film language is essential.</li> <li>Blending ideas in a cohesive and meaningful paragraph. What does the A-A* student include and how do they do it?</li> <li>An effective balance in the weight of analysis between films.</li> <li>'How far...' 'To what extent...' providing counterpoint and alternative interpretation.</li> <li>Iterative marking. Class-wide and individual. Once is not enough.</li> </ul>   |                 |
| Lunch and informal discussion  | 1.00 – 2.00pm   |
| <b>Classroom Techniques and Going Beyond the Classroom. Supporting the A/A* learner</b>  | 2.00 – 2.45pm   |
| <ul style="list-style-type: none"> <li>Accessing key texts. Do your students have access to key texts? Do they know how to enquire outside of the classroom? Quality searching and your library (visual, audio and written).</li> <li>Societies, clubs, watching and conversing. The importance of valuing interaction.</li> <li>Valuing the experts in the room. Elevating and celebrating the knowledge.</li> <li>Scene Analysis – alternative methods, founding a basis for success in the essay.</li> <li>Beyond the A-Level, a clear pathway from the A-Level and beyond – careers, courses and speakers.</li> </ul>  |                 |
| Discussion: afternoon tea  | 2.45 – 2.50pm   |
| <b>Finishing Touches: The NEA for Grade A*/A Students</b>  | 2.50 – 3.30pm   |
| <ul style="list-style-type: none"> <li>Planning for success, the team practice. No camera until the planning is done.</li> <li>The earlier the better, the power of iterative feedback.</li> <li>The group response, cultivating a positive critical arena.</li> <li>Having clear influences, the power of homage.</li> <li>A range of shots and a clear sense of sound.</li> <li>Recording the process as a diary – how this helps with the evaluation.</li> </ul>  |                 |
| <b>Plenary</b>   | 3.30 – 3.45pm   |
| <ul style="list-style-type: none"> <li>Q&amp;A and follow up to any raised questions.</li> </ul>   |                 |

LOCATION/DATE

**London**

**Wednesday 24 November 2021**

**London**

**Wednesday 26 January 2022**

## COURSE LEADER

**Chris Warrington** has extensive experience in the current and previous iterations of the WJEC/EDUQAS specifications for Film Studies and has also provided key resources for the EDUQAS GCSE key documents. As a freelance film writer with over ten years' experience, he has been published in The Guardian, Future Publishing, The Big Picture, Film Stories and more.

He is currently a Secondary Head of Film Studies at leading school in Derbyshire.

## WHO SHOULD ATTEND?

- Heads of English and Media departments with a Film Studies cohort.
- Heads of Film Studies department
- New/Current Teachers of A-Level Film Studies

## BENEFITS OF ATTENDING

- Focused on identifying the demands of Grades A\*/A and providing in-depth expertise to assist teachers in preparing students effectively
- Emphasis on teaching approaches which are most effective with high-performing students
- Focus on teaching approaches which stretch and challenge beyond A-Level, undergraduate level preparedness
- A comprehensive assessment of the different demands and variety of questions
- Sample answers at Grades A\*/A will be scrutinized
- Materials will be provided that will allow teachers to cover the course in innovative and student-friendly ways that push the highest ability students

# EDUQAS A-LEVEL FILM STUDIES: SECURING THE C

CODE **8526**

## ABOUT THIS COURSE

This course is designed for EDUQAS A-Level Film Studies teachers that are seeking to ensure able students fulfil their potential through the successful application of skills to attain C grades and above. The course will demonstrate how to guide your best students to achieve grades C and above in future EDUQAS Film Studies examinations. It will focus on a detailed analysis of what is expected in order to secure progress across both of the examination specification components and explore ways to build your teaching practice around this. The course will also provide guidance on effective revision strategies and examination techniques to ensure that students can succeed in the final examinations.

Led by experienced examiner and teacher, Chris Warrington, the course is designed for expert teachers of EDUQAS Film Studies.

## PROGRAMME

| Key Challenges of Eduqas A-Level Film Studies for Grade C students  | TIME            |
|---|-----------------|
| <ul style="list-style-type: none"> <li>Understanding the content of Eduqas A-Level Film Studies</li> <li>Key Challenges for Grade D-C students</li> <li>2019/20 Feedback: what does it tell us about the standards set for the middle learners? How can we teach to this effectively? Key takeaways.</li> <li>Attributes of Grade C students in the classroom. How to inspire grade D/E students into grade C students – Sustained Motivation and Structured Information.</li> <li>Developing skills – Question interpretation, contextual knowledge, academic register and complex ideological interpretations.</li> <li>Avoiding potential hazards: what can cost a student their C grade? Misinterpretation of questions, imprecise film analysis and language, failure to include key references (context/key debates/ideologies).</li> </ul>                           | 10.00 – 10.45am |
| Discussion: coffee break  | 10.45 – 11.00am |
| Structuring the Course for Success  | 11.00 – 12.00pm |
| <ul style="list-style-type: none"> <li>The Film Studies Folder: Organisation, Reflection and Maintenance.</li> <li>How to structure the course for your C grade students, logical extensions of knowledge, re-learning and constant reinforcement. Placing units for maximum reward. Where to position the NEA.</li> <li>Establishing basic Film Language skills. Using starters. Cold-calling. The foundation of a C-Grade student.</li> <li>Grouping students for effective learning. Generating enthusiasm.</li> <li>An analysis and overview of a two year course with attention focused on the required knowledge for each exam question. A clear map for you and the students.</li> <li>Extending beyond the classroom. Group Chat, Letterboxed, YouTube, Film Club.</li> </ul>   |                 |
| Writing the Exam Essay – the key solutions for C Grade students   | 12.00 – 1.00pm  |
| <ul style="list-style-type: none"> <li>Introductions and the importance of decoding the question quickly and succinctly. The decoding quiz. Key words for students to relate to their learning (ideology = feminist)</li> <li>Having an argument – how to lay out an idea for an essay at the start.</li> <li>The importance of accurate and precise film analysis. Accurate film language IS important.</li> <li>Over-stuffed and over-flowing paragraphs. How to avoid missed opportunities.</li> <li>The paragraph checklist – what have I missed?</li> <li>An effective balance in the weight of analysis between films.</li> <li>'How far...' 'To what extent...' Actually referring to the question.</li> <li>Avoiding the curse of non-academic register and value judgements.</li> <li>Iterative marking. Class-wide and individual. Once is not enough.</li> </ul> |                 |
| Lunch and informal discussion   | 1.00 – 2.00pm   |
| Ideological Approaches, Key Critical Debates, Aesthetic influence<br>– High Level challenges that get left behind.  | 2.00 – 2.45pm   |
| <ul style="list-style-type: none"> <li>Accessing key texts. Provide access, create a library. Do they know how to look outside of the classroom? Quality searching and your library (visual, audio and written).</li> <li>Make the ideologies accessible through interaction. The Male Gaze, Marxism, Auteur and Spectatorship through examples and discussion.</li> <li>Key debates: film-makers methods through quotation.</li> <li>Scene Analysis – alternative methods, founding a basis for success in the essay and including your theory.</li> </ul>   |                 |
| Discussion: afternoon tea   | 2.45 – 2.50pm   |
| Finishing Touches – The NEA for Grade C Students  | 2.50 – 3.30pm   |
| <ul style="list-style-type: none"> <li>Planning for success, the team practice. No camera until the planning is done!</li> <li>The dry-run, making mistakes in advance.</li> <li>The group response, cultivating a positive critical arena.</li> <li>The earlier the better, the power of iterative feedback.</li> <li>Having clear influences, the power of homage.</li> <li>A range of shots and a clear sense of sound.</li> <li>Using the Principle's Guidance for the evaluation.</li> </ul>   |                 |
| Plenary   | 3.30 – 3.45pm   |
| <ul style="list-style-type: none"> <li>Q&amp;A and follow up to any raised questions.</li> </ul>  |                 |

LOCATION/DATE

**London**

**Wednesday 10 November 2021**

**London**

**Wednesday 02 February 2022**

## COURSE LEADER

**Chris Warrington** has extensive experience in the current and previous iterations of the WJEC/EDUQAS specifications for Film Studies and has also provided key resources for the EDUQAS GCSE key documents. As a freelance film writer with over ten years' experience, he has been published in The Guardian, Future Publishing, The Big Picture, Film Stories and more.

He is currently a Secondary Head of Film Studies at leading school in Derbyshire.

## WHO SHOULD

### ATTEND?

- Heads of English/Humanities/ Art/Media departments with a Film Studies cohort.
- Heads of Film Studies department
- Teachers of A-Level Film Studies

## BENEFITS OF ATTENDING

- Focused on identifying the demands of Grades C+ and providing comprehensive materials to help teachers prepare students effectively.
- Emphasis on teaching approaches which are most effective with middle-attaining students.
- Focus on teaching approaches which build responsive technique and reliability in answers.
- A detailed look at the different demands and types of questions.
- Sample answers at Grades C+ will be analysed and disseminated.

CODE 8496

**ABOUT THIS COURSE**

This course will suggest ways to support your students in achieving grades 7-9, through looking closely at the marking criteria and considering what separates the 7-9 from the 5-6. Led by Julie Patrick, experienced CPD presenter for EDUQAS and current team leader for Paper 2, the course will demonstrate teaching and learning ideas using examination texts and will look at exam style questions and typical answers, scrutinizing how they have met the grading criteria.

**PROGRAMME**

TIME

**Key aspects of achieving 7-9**

10.00 – 11.30am

This session will focus on what separates the 7-9 answers from the 4-6 and look at common misconceptions of what an excellent Film Studies student 'looks' like. We will achieve this by looking at:

- Key attributes of high level answers
- How to structure a 7-9 answer for different questions
- Looking at and completing model answers
- Scrutinizing the language of 7-9 answers
- Assessing and comparing different answers

Discussion: coffee break

11.30 – 11.50am

**Supporting students in reaching 7-9**

11.50 – 1.00pm

Here we will take a closer look at the specification, focussing on how marks are allocated. We will look closely at question papers and what responses examiners are expecting. We will focus on aspects such as:

- Understanding assessment objectives
- Comparing the demands of the different components
- Scrutinizing marking criteria in the top band
- Breaking down questions to ensure 7-9 answers
- Exam feedback and examiner reports

Lunch and informal discussion

1.00 – 2.00pm

**Approaches to teaching/Sharing good practice**

2.00 – 3.00pm

In this final session we will discuss teaching ideas that work to support all students and there will be opportunity for everyone to share their ideas. I will particularly focus on:

- Referencing film sequences to maximum effect
- How to support the effective analysis of texts
- Aesthetics & specialist writing and what they mean to 7-9 students
- Using resources to stretch and challenge 7-9 students
- The importance of context
- What 7-9 coursework looks like

Discussion: afternoon tea

3.00 – 3.15pm

**Plenary & depart**

3.15 – 3.45pm

Here will be a chance to bring up any queries, discuss any pressing issues or consider other support that could be offered.

LOCATION/DATE

London

Wednesday 17 November 2021

Wednesday 19 January 2022

**COURSE LEADER**

**Chris Warrington** has extensive experience in the current and previous iterations of the WJEC/EDUQAS specifications for Film Studies and has also provided key resources for the EDUQAS GCSE key documents. As a freelance film writer with over ten years' experience, he has been published in The Guardian, Future Publishing, The Big Picture, Film Stories and more.

He is currently a Secondary Head of Film Studies at leading school in Derbyshire.

**WHO SHOULD ATTEND?**

- Current or new teachers of EDUQAS GCSE Film Studies.

**BENEFITS OF ATTENDING**

- Focuses on the demands of the top band and provides materials to help teachers prepare students effectively
- Will closely analyse mark schemes and sample answers
- Detailed analysis of the demands of different components and examination questions
- Materials will be provided to support teaching and learning
- Discussion will be open and informed

# NEW: EDUQAS GCSE FILM STUDIES - EXCELLENCE IN THE SCRIPTWRITING NEA

CODE **8696**

## ABOUT THIS COURSE

This course is designed for EDUQAS GCSE Film Studies centres that are seeking to ensure able students fulfil their potential in the Non Exam Assessed portion of the course, with a focus on the screenwriting element primarily.

The course will demonstrate how to guide your best students to achieve an improved grade in the NEA portion of the course. It will focus on a detailed analysis of what is expected to achieve grades 7-9 as well as looking at helping pupils cement grades 5+. It will cover the specification components and exploring ways to build your teaching practice around this. The course will also provide guidance on an effective iterative process of producing the script, through a clear stepped program of teaching approaches as well as guiding students on the important practical formal aspects of writing an effective screenplay.

Led by experienced examiner and teacher, Chris Warrington, the course is designed for new and experienced teachers of EDUQAS Film Studies.

## PROGRAMME

### The Current Specification & Your Timelines

10.00 – 10.45am

- Where to place the NEA in your curriculum map.
- Current guidelines for the script.
- Limiting the scope of your approach.
- Looking at the script during your film analysis.
- A culmination of your study.
- Differentiation of ability and the opportunity for growth/challenge.

Discussion: coffee break

10.45 – 11.00am

### Pre-Production

11.00 – 11.30am

- Getting students comfortable with the script format.
- Introducing and recognising the demands of the grade criteria.
- Creating their own genre film.
- Selecting a scene and locking it in to the genre.

### Classroom Techniques and the Template

11.30 – 12.00pm

- The class 'team' and 'production pairs'.
- Using a template – essential guidance.
- Scaffold and fade. The class script.
- Looking at professional scripts – The Lethal Weapon standard.

### Soft Feedback & The Shooting Script

12.00 – 12.45pm

- Modelling examples of the shooting script – what is enough/too much.
- How closely should it fit the screenplay.
- The Mark Scheme and approaches to marking.
- What are the key signifiers of 'Excellent', 'Good' etc.
- Introducing examples to look at over lunch.

Lunch and informal discussion

12.45 – 1.45pm

### Marking Symposium

1.45 – 2.15pm

- Sharing feedback and opinion on marked examples.
- Traps to avoid and things to look out for.
- The rubric.

### The Evaluation

2.15 – 2.45pm

- Introducing the evaluation to the students.
- Modelling at the different levels.
- Guidance to provide.
- The key questions checklist.
- How to go the extra mile and present an effective and visually interesting evaluation.

Discussion: afternoon tea

2.45 – 3.00pm

### The Feedback & Plenary

3.00 – 3.45pm

- What is the most effective way to feedback to students?
- How do you guarantee improvements?
- The 'NEA in a day' course for students who have missed/been unable to complete the course
- Q&A and follow up to any raised questions.

LOCATION/DATE

London

Wednesday 15 December 2021

## COURSE LEADER

**Chris Warrington** has extensive experience in the current and previous iterations of the WJEC/EDUQAS specifications for Film Studies and has also provided key resources for the EDUQAS GCSE key documents. As a freelance film writer with over ten years' experience, he has been published in The Guardian, Future Publishing, The Big Picture, Film Stories and more.

He is currently a Secondary Head of Film Studies at leading school in Derbyshire.

## WHO SHOULD ATTEND?

- Heads of Film/Media Studies
- Heads of English with a Film Cohort
- Teachers of GCSE Film Studies

## BENEFITS OF ATTENDING

- Focused on identifying the demands of a complex curriculum and providing the tools for teachers to deliver this effectively.
- Emphasis on teaching approaches that enable all students to use the vocabulary and cadence of an expert.
- Focus on teaching approaches which empower students to become their own experts in the field.
- A detailed look at how students can approach questions – what key terms are they looking for?
- Sample essays for each subject will be analysed.
- Materials will be provided that will allow teachers to cover the course in innovative and student-friendly ways that allow access and understanding for all levels



# EDUQAS GCSE FILM STUDIES: COMPLETE GUIDE FOR NEW TEACHERS

CODE 8495

## ABOUT THIS COURSE

This course is an ideal introduction to all aspects of GCSE Film Studies. Designed specifically for teachers new to the qualification it will offer advice on course structures, approaches to teaching and clear advice on examination requirements.

## PROGRAMME

|  | TIME            |
|--|-----------------|
| <b>An introduction to the course</b><br>This first session will give an overview of the 3 different components of the GCSE course and the different skills required in each section. It will spend time scrutinizing key terminology and we will spend some time discussing the texts, considering our familiarity with them and consequently how that might impact on what centres might choose to study. This session will also touch on some of the concepts new teachers might be wary of, such as teaching aesthetics and specialist writing. It will also briefly discuss the role of NEA.                             | 10.00 – 11.00am |
| Discussion: coffee break   | 11.00 – 11.15am |
| <b>Global Film - Component Two</b><br>This session will start with an introduction to global film and the intention behind the choice of texts for study. We will analyse sequences from the different films and apply our analysis to exam style questions, whilst discussing which texts are popular with centres and why that might be. We will also look at various ways to engage students with a range of abilities, through lesson ideas and differentiated materials.  | 11.15 – 12.00pm |
| <b>Key developments in US film - Component One</b><br>This section of the course requires students to think about how Hollywood is an integral aspect of a film industry that has shaped the world of film. It also tests learners' ability to compare texts that have been created in different eras of film-making. With a focus on context and comparison, we will spend time analysing sequences from some of the possible texts and look at how to make these texts relevant to students. As with Component One, we will look closely at the texts on offer, supporting materials and exam style questions and answers. | 12.00 – 1.00pm  |
| Lunch and informal discussion  | 1.00 – 2.00pm   |
| <b>Creating great NEA</b><br>Coursework is worth 30% of students overall mark and is internally assessed. This session will discuss the standards expected for GCSE level coursework by looking at examples and marking them alongside the assessment criteria. We will discuss technical requirements and possible approaches to teaching elements of coursework as well as how best to support the creativity of our learners whilst ensuring they reach those higher grade bands  | 2.00 – 3.00pm   |
| Discussion: afternoon tea  | 3.00 – 3.15pm   |
| <b>Plenary, questions and depart</b><br>We will finish the day with open discussion and questions and hopefully will share ideas for success.  | 3.15 – 3.45pm   |

LOCATION/DATE

London

Wednesday 20 October 2021

## COURSE LEADER

**Chris Warrington** has extensive experience in the current and previous iterations of the WJEC/EDUQAS specifications for Film Studies and has also provided key resources for the EDUQAS GCSE key documents. As a freelance film writer with over ten years' experience, he has been published in The Guardian, Future Publishing, The Big Picture, Film Stories and more.

He is currently a Secondary Head of Film Studies at leading school in Derbyshire.

## WHO SHOULD ATTEND?

- NQTs and teachers new to Film Studies GCSE.

## BENEFITS OF ATTENDING

- Detailed analysis of the demands of each components
- Will closely analyse mark schemes and sample answers
- Suggestions for course outlines and schemes of work will be discussed
- Materials will be provided to support teaching and learning
- The demands of NEA will be scrutinized and examples will be looked at across a range of marks
- Discussion will be open and informed

