

Scheme of Learning: The Film Industry

Topic Sequence:

1	2	3	4	5	6	7	8
Semiotics and Representation	Media Theory	The Film Industry	Magazines and Newspapers	TV and the Sci-Fi Genre	Advertising	Online, Social and Participatory Media	Radio and Music Videos

Topic Overview:

Once the pupils have a sound understanding of analysis and theory, it is time to place these skills into context. This scheme of learning focuses on the Media Industries element of the theoretical framework, using a comparison of the productions of Disney/Marvel's 2020 blockbuster *Black Widow*, and Ken Loach's left-wing independent UK film, *I, Daniel Blake*. The pupils will look at the evolution of Hollywood, from its starts in the Los Angeles hills to the global symbol of today's film industry. This element of the course also crosses into Business Studies; pupils will learn about business models of conglomerates, vertical and horizontal integration, and funding models. Regulation is also a key aspect to be studied, but focuses primarily on the UK film industry. Issues of sex and gender, and 'Star Power' are explored too, even though representation is not an assessment point. Marketing is also studied in detail although revised in the Magazines and Newspapers unit, we go into significantly more detail in this section of the course.

Lesson Sequence:

This unit covers two CSPs, and whilst each is assessed only in terms of Media Industries, it is important to consider elements of representation (sex and class in particular) when trying to discuss how these products are constructed and appeal to their target audiences.

We will begin by learning about the film industry in detail, looking at the birth of what we now know as 'Hollywood' in the suburbs of California. We will study the studio system, and how capitalism encouraged competition and the how hegemony of the big five studios was disrupted leading to the main studios in power today. We will explore the business side of the industry, looking at how these companies acquire, takeover or merge with other companies in various points of the supply chain, and how that affects the variation of output for consumers. How films are financed is looked at in depth too, along with the regulation of the industry.

Regulation is studied in terms of the UK film industry, which is our lead in to *I, Daniel Blake*. The pupils need to know the differences between a Hollywood blockbuster franchise, and small, independent films, along with the way they are produced and marketed.

Each CSP has a number of attached lessons exploring the aforementioned themes, and there is flexibility in how long the pupils will need in order to achieve a deep understanding of these close study products. The *Black Widow* lessons are longer, as the *I, Daniel Blake* section focuses mainly on the differences between the films, so that knowledge has already been taught.

Finally, if there is time, the pupils may watch *Paul Merton: The Birth of Hollywood* for a visual experience of the development of the American film industry. The accompanying reading, designed to complement the three stages of the unit, provides additional information about the birth and development of the industry, along with controversies and criticisms.

Sequence of Lessons:		Topic Resources:			
1	Introduction to the Film Industry	Knowledge Map:	1. Knowledge Maps: Industries	Close Study Products:	<i>Black Widow, I, Daniel Blake</i>
2	The Studio System		2. Revision guide: Theory		
3	Contemporary Hollywood	Assessment:			
4	Models of Ownership 1	Knowledge:	The final lesson has a general quiz for testing pupils' knowledge of the CSPs in terms of Media Industries.		
5	Models of Ownership 2	Application of Knowledge:	Lesson 20 also contains a number of extended-answer questions that the pupils will complete, comparing their CSPs.		
6	Film Industry Finance	Supportive Reading, linking to Toynbee Literacy and Reading Policy:			
7	Film Industry Regulation	Lessons 1-7	<i>Hollywood: A History</i> (Parts 1 and 2 when appropriate)		
8-13	<i>Black Widow</i> Lessons	Lessons 8-13	Eliana Dockterman – <i>Reclaiming Black Widow from a Sexist Stereotype</i>		
14-16	<i>I, Daniel Blake</i> Lessons	Lessons 14-16	Tom Seymour – <i>I, Daniel Blake 'doesn't represent reality'-jobcentre boss</i>		
17-19	OPTIONAL: Paul Merton's <i>Birth of Hollywood</i> (2011) documentary				
20	Knowledge Test and Revision Questions				