

MOVIE NIGHT



1/9/2026

REDNOCK SCHOOL

Eduqas Film Studies

RSVP:



Film Studies

A Level Film Studies is an exciting and creative course that explores how films are made, how they communicate meaning and why they have such a powerful impact on audiences. Throughout the course, you will study a wide range of films from different countries, time periods and genres, developing your understanding of filmmaking techniques such as cinematography, editing, sound, performance and mise-en-scène.

You will learn to analyse films critically, explore important film theories and consider the social, cultural and historical contexts in which films are produced and received. Alongside studying films, you will also have the opportunity to apply your creative skills by producing your own short screenplay and storyboard as part of the Non-Exam Assessment (NEA).

Whether you are passionate about cinema, interested in media and storytelling, or considering a future career in the creative industries, A Level Film Studies will develop your analytical, creative and communication skills while encouraging you to become an informed and engaged film spectator.

Summary of Assessment

Component 1: Varieties of film and filmmaking

Written examination: 2½ hours

35% of qualification

This component assesses knowledge and understanding of **six** feature-length films.

Section A: Hollywood 1930-1990 (comparative study)

One question from a choice of two, requiring reference to two Hollywood films, one from the Classical Hollywood period (1930-1960) and the other from the New Hollywood period (1961-1990).

Section B: American film since 2005 /2012 (two-film study)

One question from a choice of two, requiring reference to **two** American films, one mainstream film and one contemporary independent film.

Section C: British film since 1995 (two-film study)

One question from a choice of two, requiring reference to **two** British films.

Component 2: Global filmmaking perspectives

Written examination: 2½ hours

35% of qualification

This component assesses knowledge and understanding of **five** feature-length films (or their equivalent).

Section A: Global film (two-film study)

One question from a choice of two, requiring reference to **two** global films: **one** European and **one** produced outside Europe.

Section B: Documentary film

One question from a choice of two, requiring reference to **one** documentary film.

Section C: Film movements – Silent cinema

One question from a choice of two, requiring reference to **one** silent film or group of films.

Section D: Film movements – Experimental film (1960-2001)

One question from a choice of two, requiring reference to **one** film option.

Component 3: Production

Non-exam assessment

30% of qualification

This component assesses **one** production and its evaluative analysis. Learners produce:

- **either** a short film (**4-5 minutes**) **or** a screenplay for a short film (**1600-1800 words**) and a digitally photographed storyboard of a key section from the screenplay
- an evaluative analysis (**1600 - 1800 words**).

Component 1

Below is a list of films that we could look at. For most sections we will only need to choose 1 film.

Component 1: Varieties of Film and Filmmaking Two Hollywood films will be studied for comparison, one chosen from group 1 and one chosen from group 2:

1.Hollywood 1930-1960

- Casablanca (Curtiz, 1942), U
- All About Eve (Mankiewicz, 1950), U • Vertigo (Hitchcock, 1958), PG
- Imitation of Life (Sirk, 1959), 12
- Some Like It Hot (Wilder, 1959), 12.

2.New Hollywood (1961-1990)

- Bonnie and Clyde (Penn, 1967), 15
- Night of the Living Dead (Romero, 1968), 15
- One Flew Over the Cuckoo's Nest (Forman, 1975), 15
- Alien (Scott, 1979), 15
- Do the Right Thing (Lee, 1989), 15.

American film since 2012 (two-film study) Two films will be studied, one chosen from group 1 and one chosen from group 2:

1: Mainstream film

- Carol (Haynes, 2015), 15
- La La Land (Chazelle, 2016), 12A
- Joker (Phillips, 2019), 15
- Little Women (Gerwig, 2019), U
- Nomadland (Zhao, 2020), 12

2: Contemporary independent film (produced after 2010)

- *Beasts of the Southern Wild* (Zeitlin, 2012), 12A
- *Captain Fantastic* (Ross, 2015), 15.
- *Moonlight* (Jenkins, 2016), 15
- *Get Out* (Peele, 2017), 15
- *Promising Young Woman* (Fennell, 2020), 15.

Section C: British film since 1995 (two-film study)
Two of the following British films will be studied:

- *Trainspotting* (Boyle, 1996), 18*
- *Shaun of the Dead* (Wright, 2004), 15
- *This is England* (Meadows, 2006), 18*
- *Fish Tank* (Arnold, 2009), 15
- *We Need to Talk about Kevin* (Ramsay, 2011), 15
- *Under the Skin* (Glazer, 2013), 15
- *Saint Maud* (Glass, 2019), 15
- *Mangrove* (McQueen, 2020), 15
- *Mogul Mowgli* (Tariq, 2020), 15
- *Belfast* (Branagh, 2021), 12.



Component 2

Below is a list of films that we could look at. For most sections we will only need to choose 1 film.

Five feature-length films (or their equivalent) will be studied for this component.

Section A: Global film (two-film study) Two films will be studied, one chosen from group 1 and one from group 2:

Group 1: European film

- Life is Beautiful (Benigni, Italy, 1997), PG
- Pan's Labyrinth (Del Toro, Spain, 2006), 15
- Mustang (Ergüven, France/Turkey, 2015), 15
- Portrait of a Lady on Fire (Sciamma, France, 2019), 15
- Another Round (Vinterberg, Denmark, 2020), 12
- The Worst Person in the World (Trier, Norway, 2021), 15

Group 2: Outside Europe

- City of God (Mereilles, Brazil, 2002), 18
- House of Flying Daggers (Zhang, China, 2004), 15
- Taxi Tehran (Panahi, Iran, 2015), 12
- A Fantastic Woman (Lelio, Chile, 2017), 15
- Roma (Cuarón, Mexico, 2018), 15
- Parasite (Bong Joon-Ho, South Korea, 2019), 15.

Section B: Documentary film One of the following films will be studied:

- Sisters in Law (Ayisi and Longinotto, Cameroon/UK, 2005), 12A
- Stories We Tell (Polley, Canada, 2012), 12A
- Exit Through the Gift Shop (Banksy, UK, 2010), 15
- Amy (Kapadia, UK, 2015), 15
- For Sama (Al-Kateab, UK, 2019), 18*

Section C: Film movements - Silent cinema One of the following film options will be studied:

- One Week (1920), U and The Scarecrow (1920), U and The 'High Sign' (1921), U and Cops (1922), U, (Keaton, US) • Strike (Eisenstein, USSR, 1924), 15
- Sunrise (Murnau, US, 1927), U
- Spies (Lang, Germany, 1928), PG
- Man with a Movie Camera (Vertov, USSR, 1928), U and A Propos de Nice (Vigo, France, 1930), U.

Section D: Film movements - Experimental film (1960-2001) One of the following film options will be studied:

- Cleo from 5 to 7 (Varda, France, 1962), PG
- Daisies (Chytilova, Czechoslovakia, 1965), 15 and Saute ma ville (Akerman, Belgium, 1968), 15
- Fallen Angels (Wong, Hong Kong, 1995), 15
- Memento (Nolan, US, 2000), 15
- Mulholland Drive (Lynch, US, 2001), 15.





1. The Film Passport Challenge

You must watch 6 films over the summer from different categories.

Category	Example Films
A film made before 1980	Jaws
A British film	This Is England
A film in a language other than English	Parasite
A Hollywood blockbuster	Black Panther
An independent film	Lady Bird
A documentary	Amy

For each film complete a "passport page" on a Google slide

- Favourite scene:
- Best performance:
- Most memorable shot:
- One thing that surprised me:
- Star rating:
- Would I recommend it?



2. Become a Film Detective

Choose one favourite film and investigate:

- Who directed it?
- What other films have they made?
- What themes appear across their work?
- What awards did the film win?
- How successful was it at the box office?

Present findings as a poster, PowerPoint or infographic.

TASK 3

3, Recreate a Famous Shot
Recreate a famous film image
using a phone camera.

Possible inspirations:

Students submit:

Original image.

Their recreation.

100 words explaining how they
achieved it.

Add the image to your Google
Slide.



TASK 4

4. One Scene, Three Screens

Choose a favourite scene (2–3 minutes).

Watch it three times:

First viewing

Write down:

- What happens?
-

Second viewing

Focus on:

- Camera shots and movement.
- Lighting.
- Colour.
-

Third viewing

Focus on:

- Sound.
- Music.
- Editing



Finally answer:

How does the filmmaker make this scene effective?

This introduces core film language immediately.

Add your findings to your Google slide.