

GCE AS

# WJEC Eduqas GCE AS in FILM STUDIES

ACCREDITED BY OFQUAL  
DESIGNATED BY QUALIFICATIONS WALES

## SPECIFICATION

Teaching from 2017  
For award from 2018

Version 8 April 2026



# SUMMARY OF AMENDMENTS

Version	Description	Page number
2	'Making entries' section has been amended to clarify resit rules and carry forward of NEA marks.	27
3	The production briefs assessed for the final time in 2022 have been replaced with the production briefs for assessment from 2023 until 2026.	19
4	A range of film texts have been updated for assessment from 2024	3, 4, 12, 13, 14, 16 and 18
5	Component 1 Section B: Contemporary Hollywood Film has been changed from 'produced after 2010' to 'produced after 2012'.	2
	Films for last assessment in Summer 2023 have been removed.	-
6	Clarification that set films are reviewed and updated every three to five years.	6
	Updated NEA guidance, assessment and uploading procedures.	19, 20, 21, 23, 26, 27, 28
7	Removal of a sentence in relation to moderation changes.	28
8	First assessment from Summer 2028 – Core area 2: Meaning and response – change to bullet point 2 (in bold): <ul style="list-style-type: none"> <li>the way these elements contribute to the representations of cultures and societies – notably through <b>identity and place</b></li> </ul>	9





# WJEC Eduqas GCE AS in FILM STUDIES

For teaching from 2017  
For award from 2018

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# GCE AS FILM STUDIES

## SUMMARY OF ASSESSMENT

### Component 1: American film Written examination: 1½ hours 35% of qualification

This component assesses knowledge and understanding of **three** American films.

#### **Section A: Hollywood 1930-1990 (comparative study)**

**One** two-part question, requiring reference to **two** Hollywood films, one produced between 1930 and 1960 and the other between 1961 and 1990. There is a choice of question in the second part.

#### **Section B: Contemporary American independent film**

**One** two-part question, requiring reference to **one** contemporary American independent film (produced after 2012). There is a choice of questions in the second part.

### Component 2: European film Written examination: 1½ hours 35% of qualification

This component assesses knowledge and understanding of **two** British films and **one** non-English language European film.

#### **Section A: British film (two-film study)**

**One** two-part question, requiring reference to **two** recent British films. There is a choice of question in the second part.

#### **Section B: Non-English language European film**

**One** two-part question, requiring reference to **one** non-English language European film. There is a choice of questions in the second part.

### Component 3: Production Non-exam assessment 30% of qualification

This component assesses **one** production and its accompanying evaluative analysis.

#### **Production (20%)**

- **Either** an extract from a film highlighting narrative construction (**2½ to 3½ minutes**)
- **Or** a screenplay for an extract from a film highlighting narrative construction of between **1200 and 1400 words** and a digitally photographed storyboard of a key section from the screenplay (approximately 1½ minutes' screen time, corresponding to approximately 15 storyboard shots).

#### **Evaluative analysis (10%)**

- An evaluative analysis (**1000-1250 words**) of the production in comparison with other professionally produced films or screenplays.

This linear qualification will be available in the summer series each year. It will be awarded for the first time in summer 2018.

**Ofqual Qualification Number (listed on [The Register](#)): 603/0972/6**

**Qualifications Wales Designation Number (listed on [QiW](#)): C00/1174/7**

## Films set for study (for assessment from Summer 2024)

### Component 1: American film

**Three** feature-length films will be studied for this component: **two** Hollywood films produced 1930 - 1990 and **one** contemporary American independent film.

#### Section A: Hollywood 1930 - 1990 (comparative study)

**Two** Hollywood films will be studied for comparison, **one** chosen from group 1 and **one** chosen from group 2:

##### Group 1: 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

##### Group 2: 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.

#### Section B: Contemporary American independent film (produced after 2012)

**One** of the following US independent films will be chosen for study:

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

### Component 2: European film

**Three** feature-length films will be studied for this component: **one** study of **two** British films and **one** non-English language European film.

#### Section A: British film (two-film study)

Any **two** of the following British films will be studied:

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>• <i>Trainspotting</i> (Boyle, 1996), 18*</li> <li>• <i>Shaun of the Dead</i> (Wright, 2004), 15</li> <li>• <i>This is England</i> (Meadows, 2006), 18</li> <li>• <i>Fish Tank</i> (Arnold, 2009), 15</li> <li>• <i>We Need to Talk about Kevin</i> (Ramsay, 2011), 15</li> </ul> | <ul style="list-style-type: none"> <li>• <i>Under the Skin</i> (Glazer, 2013), 15</li> <li>• <i>Saint Maud</i> (Glass, 2019), 15</li> <li>• <i>Mangrove</i> (McQueen, 2020), 15</li> <li>• <i>Mogul Mowgli</i> (Tariq, 2020), 15</li> <li>• <i>Belfast</i> (Branagh, 2021), 12.</li> </ul> |
|--|--|

#### Section B: Non-English language European film

**One** of the following films will be chosen for study:

- *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.

\*Note: It is the centre's responsibility whether to select films classified 18 for study.



# GCE AS FILM STUDIES

## 1 INTRODUCTION

### 1.1 Aims and objectives

Many consider film to be the main cultural innovation of the 20<sup>th</sup> century and a major art form of the last hundred years. Those who study it characteristically bring with them a high degree of enthusiasm and excitement for what is a powerful and culturally significant medium, inspiring a range of responses from the emotional to the reflective. Film Studies consequently makes an important contribution to the curriculum, offering the opportunity to investigate how film works both as a powerful medium of representation and as an aesthetic medium.

The WJEC Eduqas specification is designed to introduce AS learners to a wide variety of films in order to broaden their knowledge and understanding of film and the range of responses films can generate. This specification therefore offers opportunities to study mainstream and independent American and British films from the past and the present as well as more recent non-English language European films.

Production work is a crucial part of this specification and is integral to learners' study of film. Studying a diverse range of films from several different contexts is designed to give learners the opportunity to apply their knowledge and understanding of how films are constructed to their own filmmaking and screenwriting. This is intended to enable learners to create high quality film and screenplay work as well as provide an informed filmmaker's perspective on their own study of film.

The WJEC Eduqas AS in Film Studies aims to enable learners to demonstrate knowledge and understanding of:

- a diverse range of film
- the significance of film and film practice in national, global and historical contexts
- film and its key contexts (including social, cultural, political, historical and technological contexts)
- how films generate meanings and responses
- film as an aesthetic medium and
- the different ways in which spectators respond to film.

It also aims to enable learners to:

- apply critical approaches to film and
- apply knowledge and understanding of film through either filmmaking or screenwriting.

The specification is additionally designed to reflect the diversity of film culture through both filmmakers and the films they make. The wide choice of films offered includes films by women and people of the global majority, and films which represent particular ethnic and cultural experiences. Over twenty films are offered from which six feature-length films will be chosen.

The specification consequently provides a framework for the systematic study of a broad range of film as well as providing opportunities for creative work, an integral part of film study. Most of all, it offers the opportunity to explore a range of important ideas and emotions, reflect on art and technology and connect theory and creative practice in ways which are designed to provide an absorbing and motivating educational experience.

Set films are reviewed and updated every three to five years to ensure the specification remains relevant. Centres are notified about specification changes via circulars sent to your centre via the Exams Officer.

## 1.2 Prior learning and progression

Any requirements set for entry to a course following this specification are at the discretion of centres. It is reasonable to assume that many learners will have achieved qualifications equivalent to Level 2 at KS4. This specification builds on the knowledge, understanding and skills established at GCSE, particularly literacy and Information Technology skills. Some learners may have already gained knowledge, understanding and skills through taking a GCSE in Film Studies.

This specification provides a suitable progression for the study of film or a related area at A level and subsequently on to a range of higher education degree courses, to the next level of vocational qualifications or to employment. For those who do not wish to progress to a further qualification in Film Studies, this specification provides a coherent, engaging and culturally valuable course of study.

The specification is not age specific and, as such, provides opportunities for learners to extend their life-long learning.

## 1.3 Equality and fair access

This AS Film Studies specification may be followed by any learner, irrespective of gender, ethnic, religious or cultural background. It has been designed to avoid, where possible, features that could, without justification, make it more difficult for a learner to achieve because they have a particular protected characteristic.

The protected characteristics under the Equality Act 2010 are age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex and sexual orientation. The specification has been discussed with groups who represent the interests of a diverse range of learners, and the specification will be kept under review.

Reasonable adjustments are made for certain learners in order to enable them to access the assessments (e.g. candidates are allowed access to a Sign Language Interpreter, using British Sign Language). Information on reasonable adjustments is found in the current Joint Council for Qualifications (JCQ) document: *Access Arrangements and Reasonable Adjustments: General and Vocational Qualifications*.

This document is currently available on the JCQ website ([www.jcq.org.uk](http://www.jcq.org.uk)). As a consequence of provision for reasonable adjustments, very few learners will have a complete barrier to any part of the assessment.

## 2 SUBJECT CONTENT

### Introduction

At the root of all film studies is a recognition that films are *made*: they are constructed using a range of elements – cinematography, mise-en-scène, editing and sound (the key elements of film form) – which are organised structurally in terms of narrative and often genre (the structural elements of film form). How filmmakers use these elements, frequently in complex and highly artistic ways, and how learners interpret them in relation to relevant contexts and other critical approaches and debates, underlies the formal study of film. In turn, these formal studies have a direct impact on learners' own work as filmmakers and screenwriters.

For this specification, there are five study areas divided into two:

- **Core study areas**, which learners apply to all the films they explore
- **Specialist study areas**, which learners apply to specific films.

Subject Content at a glance			
Overview of the study areas			
	Core study areas	Film(s)	Assessment
1	Key elements of film form	ALL FILMS	Across Components 1 & 2
2	Meaning and response		
3	The contexts of film		
Specialist study areas			
4	Spectatorship	American independent film	Component 1, Section B
5	Narrative	British film	Component 2, Section A

### Studying film: core study areas

Learners will study all of their six chosen films in relation to the following core study areas.

- Area 1. The key elements of film form: cinematography, mise-en-scène, editing and sound
- Area 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic medium
- Area 3. The contexts of film: social, cultural, political, historical and institutional, including production

A checklist and brief clarification of the core study areas is set out overleaf.

## **Area 1. The key elements of film form (cinematography, mise-en-scène, editing and sound)**

Filmmakers use a range of key elements to construct their films, often expressing complex ideas and emotions through them. These key elements consist of cinematography, mise-en-scène, editing and sound and provide an important starting point in learners' study of film both individually and in combination with one another.

Learners study the following:

### ***Cinematography, including lighting***

- camera shots including point of view shots, focus including depth of field, expressive and canted angle shots, handheld camera in contrast to steadicam technology
- the principles of 3 point lighting including key, fill and backlighting
- composition, including balanced and unbalanced shots
- monochrome cinematography
- how all aspects of cinematography can generate multiple connotations and suggest a range of interpretation
- how shot selection relates to narrative development and conveys messages and values
- how lighting, including 3 point lighting, conveys character, atmosphere and messages and values.

### ***Mise-en-scène***

- how the principal components of mise-en-scène (setting, props, costume and make-up) can generate multiple connotations and suggest a range of possible interpretations
- how changes in mise-en-scène contribute to character and narrative development
- how mise-en-scène conveys messages and values
- how the significance of mise-en-scène is affected by cinematography, in particular through variation in depth of field, focus and framing
- how mise-en-scène can be used both naturalistically and expressively
- the significance of motifs in mise-en-scène, including their patterned repetition.

### ***Editing***

- the shot to shot relationships of continuity editing including match editing, the 180° rule and the role of editing in creating meaning including the Kuleshov effect
- how the principal components of editing can generate multiple connotations and suggest a range of interpretations
- how editing implies relationships between characters and contributes to narrative development including through editing motifs and their patterned repetition
- how editing conveys messages and values
- how visual effects (created in post-production) are used, including the way they are designed to engage the spectator and create an emotional response.

### ***Sound***

- distinction between parallel and contrapuntal sound, whether diegetic or non-diegetic, foley sound and sound used expressively
- how the principal components of sound can generate multiple connotations and suggest a range of interpretations
- how sound relates to characters and narrative development including the use of sound motifs
- how sound conveys messages and values.

## Area 2. Meaning and response

In making sense of film, learners explore how film functions as both a medium of representation and as an aesthetic medium.

Learners study the following in relation to film as a medium of representation:

- how film creates meanings and generates responses through the key and structural elements of film form
- the way these elements contribute to the representations of cultures and societies - notably through gender, age, ethnicity

First assessment from Summer 2028 – Core area 2: Meaning and response - change to bullet point 2 (in bold):

- the way these elements contribute to the representations of cultures and societies - notably through identity and place

### *Identity and place*

Learners study the identity of key characters. In doing so, they should understand identity as an intersecting and dynamic construct, shaped by a range of social and cultural factors. These may include, but are not limited to, gender, ethnicity, class, age, sexuality, dis/ability and nationality. Learners should focus on the aspects of identity that are most relevant to the character and the film being studied. One or more intersecting factors may be explored, as appropriate.

Learners study representations of place. Learners consider how film constructs meaning through location, setting and space. Place can be represented on a broad scale, such as an entire country shaped by history, politics or national identity (e.g. America), or through more specific spaces such as cities, towns, villages and neighbourhoods.

Learners study the following in relation to film as an aesthetic medium:

- the role of mise-en-scène, cinematography including lighting, composition and framing in creating aesthetic effects in specific film sequences
- the role of music and editing in conjunction with the above in creating aesthetic effects
- the significance of the aesthetic dimension in film including the potential conflict between spectacle and the drive towards narrative resolution in film.

## Area 3. The contexts of film: social, cultural, political, historical and institutional, including production

Films are shaped by the contexts in which they are produced. They can therefore be understood in more depth by placing them within two important contextual frames. The first involves considering the broader contexts of a film at the time when it was produced – its social, cultural and political contexts, either current or historical. The second involves a consideration of a film's institutional context, including the important contextual factors affecting production such as finance and available technology.

Learners study the following:

*Social, cultural, political contexts (either current or historical)*

- social factors contemporaneous with a film's production such as debates about ethnicity or gender
- cultural factors contemporaneous with a film's production such as a significant film or artistic movement
- political factors contemporaneous with a film's production such as the imposition of restrictions on freedom of expression or a major movement for political change.

*Institutional, including production, contexts*

- relevant institutional aspects of a film's production
- key features of the production process including financial and technological opportunities and constraints.

The comparative study in Component 1 will be focused on comparing how contexts are reflected in film, how knowledge of contexts increases understanding and how films generate meanings and responses. Learners will thus explore the relationship between contexts and films through considering key elements of film (cinematography, mise-en-scène, editing and sound), the structural elements of film (narrative construction and, where relevant, genre), aesthetic and representation issues.

### **Studying film: Specialist study areas**

In addition to the core study areas, the following specialist areas of study will be considered in relation to the films indicated.

- Area 4. Spectatorship
- Area 5. Narrative

#### **Area 4. Spectatorship**

A central part of Film Studies is how films address individual spectators to engage their interest and emotions through, for example, particular shots, editing and music as well as narrative and genre. Films are generally constructed to provide the spectator with a particular viewing position, most often aligning the spectator with a specific character or point of view. This in turn raises questions about how 'active' or 'passive' spectators are in their responses to film. Despite the viewing positions offered by film, not all spectators respond in the same way, mainly as a result of social and cultural factors.

Learners study the following:

- how the spectator has been conceived both as 'passive' and 'active' in the act of film viewing
- how the spectator is in dynamic interaction with film narrative and film features designed to generate response
- reasons for the uniformity or diversity of response by different spectators.

## Area 5. Narrative

### ***Narrative***

Narrative structure requires consideration of the whole film, most obviously in the way a story is told through plot. A practical approach to narrative is to be found in the practice of screenwriting with the idea of the narrative 'arc' and the commonly used three-act structure. In addition, mise-en-scène, cinematography and sound can all have a narrative function.

Learners study the following:

- how narrative construction reflects plot and expresses temporal duration and ellipsis
- narrational devices including voiceover, flashback, the framing narrative, the open ending, repetition and other forms of narrative patterning
- the relationship between screenplay and the realised film narrative
- narrative conventions of mainstream screenwriting, including the construction of dialogue, character and the use of images and sound to convey narrative
- how the dramatic qualities of a sequence or scene are constructed, including through dialogue
- how narrative construction provides psychological insight into character.
- film poetics: what elements of film filmmakers select and how they combine them to create understanding

### ***Critical Approaches to Narrative***

- the formalist conception based on the distinction between story and plot
- the structuralist conception of narrative based on binary oppositions

### ***Genre (where relevant to the film studied)***

Although not all films will necessarily follow an overt genre structure, the way some films conform to a genre structure will affect the way all the key elements of film are used, including the kind of narrative created for the film.

Learners study the following:

- the concept of genre, genre conventions and genre as a principal structuring element of narrative

## 2.1 Component 1

### American Film

Component at a glance	
Section A: <i>Hollywood 1930-1990</i>	Section B: <i>American Independent Film</i>
Comparative study	Single film study
Learners are required to study <b>two</b> films, one from each of the following categories: <ul style="list-style-type: none"> <li>• Hollywood 1930 – 1960</li> <li>• Hollywood 1961 – 1990</li> </ul>	Learners are required to study <b>one</b> film from the following category: <ul style="list-style-type: none"> <li>• Contemporary American independent film</li> </ul>
Questions will focus on: <ul style="list-style-type: none"> <li>• Core study areas</li> </ul>	Questions will focus on: <ul style="list-style-type: none"> <li>• Core study areas</li> <li>• Spectatorship</li> </ul>
<b>Total: 60 marks</b>	<b>Total: 30 marks</b>

#### Introduction

For this component, learners must study:

- **two** Hollywood films, one produced between 1930 and 1960 compared with one film produced between 1961 and 1990 (a comparative study)
- **one** contemporary American independent film (produced after 2012).

#### (a) *Hollywood 1930 – 1990 (comparative study)*

Learners must study **and compare two** Hollywood films: **one** must be chosen from group 1 (films produced between 1930 and 1960) and **one** from group 2 (films produced between 1961 and 1990):

##### **Group 1: Classical Hollywood (1930 -1960)**

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

##### **Group 2: New Hollywood (1961 - 1990)**

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

The comparative study will be focused on the core areas of study, foregrounding a

comparison of contexts - how contexts are reflected in film, how knowledge of contexts increases understanding and how films generate meanings and responses. Learners will thus explore the relationship between contexts and films through considering key elements of film (cinematography, mise-en-scène, editing and sound), the structural elements of film (narrative construction and, where relevant, genre), aesthetic and representation issues. There will be clear points of comparison suggested by the institutional and production contexts of the films: films in the 1940s and 1950s were produced during the Hollywood studio era and its immediate aftermath and have been described in terms of a 'classical Hollywood style'. The films produced between the later 1960s and later 1980s can all be seen in terms of the 'new Hollywood', where a new generation of directors began to show new influences, especially from European cinema. Similarly, comparing the social contexts of films in the 1940s and 1950s with the films produced in the late 1960s to late 1980s will offer significant contrasts for learners to explore.

*All About Eve* is notable for the striking influence of its star, the iconic Bette Davis, opening up debates about auteurism within the context of Classical Hollywood. *Casablanca* began life as an unremarkable studio genre film but has become synonymous with the height of the Classical style, its critical and popular appeal has grown significantly since its first release. In a similar manner, *Vertigo* has undergone a change in reception. On release, many saw *Vertigo* as a disappointing film from a major Hollywood studio and famous director but the film is now often seen as the greatest ever example of auteur filmmaking. Perhaps the pinnacle of Sirk's work within Hollywood melodrama, *Imitation of Life* persists as an important film because of its lush aesthetic style and prescient comments on race, class and gender. *Some Like It Hot* is a quintessential Hollywood comedy in many ways but one that directly challenged Hollywood's representations of gender and sexuality, foreshadowing huge changes in culture and society in America.

*Bonnie and Clyde* is one of the key films of American film history, the first to incorporate the influence of 1960s European cinema, and a film which changed the representation of violence in Hollywood cinema. *One Flew Over the Cuckoo's Nest* also shows European influence in its portrayal of a prisoner serving a short sentence who is sent to a psychiatric hospital for evaluation. The film combines comedy with raising questions about institutionalisation. *Night of the Living Dead* is a ground-breaking film for its time, using the horror genre to critique racism and American society. *Alien* incorporates Horror and Noirish elements into the science fiction film and is another film which has been very influential on subsequent filmmakers. Most political of the films, *Do the Right Thing*, presents a challenging view of race relations in Brooklyn, New York at the end of the 1980s.

In this comparative study and throughout all parts of their course, learners will develop the ability to use terminology associated with the subject (such as that set out in the core study and specialist study areas in the introduction to Section 2). The use of this subject-specific terminology will be assessed in an integral way through this comparative study. Any combination of films from groups 1 and 2 can be selected for study, although centres may wish to explore some of the possible links suggested by different films. Possible connections to explore will be suggested in the online *Guidance for Teaching*.

**(b) Contemporary American independent film (produced after 2012)**

Learners must study **one** of the following films:

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

These independent American films characteristically explore non-mainstream cinema subjects and tend to adopt stylistic features associated with lower budget production. *Beasts of the Southern Wild* features a young female protagonist within a very distinct and marginalised regional community. *Captain Fantastic* presents a very alternative way of life and ideological take on contemporary US society. A father home-schools his children in a natural environment but the family is forced to confront the outside world. *Moonlight* is a 'coming of age' film which subverts the familiar pleasures, spectator positioning and ideological representations of that genre to weave a memorable exploration of identity. *Get Out* uses the very mainstream genres of Horror and Comedy to deliver conventional spectator pleasures but also develops telling social critique and some challenging ideological questions for the spectator. *Promising Young Woman* is a dark satirical comment on gender politics, deliberately ambiguous and consistently playing with spectator expectations.

**Assessment**

Written examination: 1½ hours

90 marks

35% of qualification

Candidates answer **two** structured questions:

- **one** on Hollywood 1930-1990, a comparative study
- **one** on contemporary American independent film.

For the **comparative study**, questions will be based on the core study areas, as set out in detail in the introduction to Section 2, but will foreground a comparison of contexts.

For the **contemporary American independent film**, questions will be based on the specialist study area spectatorship, in addition to the core study areas as set out in detail in the introduction to Section 2.

Both questions will be in two parts.

- The first part, question (a), will be a shorter answer question, requiring brief discussion of examples.
- The second part will be a longer answer question, requiring a more detailed exploration of film. There will be a choice of two questions for this part - either (b) or (c).

All questions will assess AO1, the demonstration of knowledge and understanding, and AO2, the application of knowledge and understanding, in equal measures (see Section 3 for assessment objectives).

The ability to compare films is assessed in the comparative study, Section A, as is the use of subject-specific terminology.

## 2.2 Component 2

### European Film

Component at a glance	
Section A: <i>British Film</i>	Section B: <i>European film</i>
Two film study	Single film study
Learners are required to study <b>two</b> films, from the following category: <ul style="list-style-type: none"> <li>Recent British film</li> </ul>	Learners are required to study <b>one</b> film from the following category: <ul style="list-style-type: none"> <li>Non-English language European film</li> </ul>
Questions will focus on: <ul style="list-style-type: none"> <li>Core study areas</li> <li>Narrative (including Critical Approaches)</li> </ul>	Questions will focus on: <ul style="list-style-type: none"> <li>Core study areas</li> </ul>
<b>Total: 60 marks</b>	<b>Total: 30 marks</b>

#### Introduction

For this component, learners must study:

- two** recent British films
- one** non-English language European film.

#### (a) British film (two-film study)

Learners must study **two** of the following films:

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

In addition to the core study areas, the two recent British films chosen will be studied with a focus on the specialist area of narrative (including critical approaches). Any two films may be chosen but some common themes and genres can be identified between pairs of films to provide a framework for teaching and learning.

*We Need to Talk about Kevin* explores a family and the 'secrets' it harbours within contrasting narrative structures, whilst *Trainspotting* and *This is England* raise questions about different kinds of social and national identities within two fundamentally linear narratives. *Fish Tank* explores aspects of 'growing up' using a social realist narrative. *Shaun of the Dead* combines horror and comedy to present a social satirical critique. *Under the Skin* and *Saint Maud* explore complex ideas about identity, both psychological and genre-based, through innovative narratives and fascinating representations. *Mogul Mowgli* explores cultural identity and family in a nuanced way of storytelling that has been described in part as an abstract magical realist narrative. Both *Mangrove* and *Belfast* explore two specific moments in time. *Mangrove* is a film of deep contrasts mirrored in both style, narrative and ideological views. The film explores the narrative of Black British activism versus opposing forces in the 1970s in a film based in history but with prevalent and timely contemporary concerns. *Belfast* follows the story of a nine-year-old boy's journey to adulthood in a nostalgic narrative about growing up in 1960's Northern Ireland. The film utilises a range of techniques to convey a child's perspective of this time.

## (b) Non-English language European film

Learners must study **one** of the following non-English language European films:

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

This section offers the opportunity to explore a film with a distinctive European context and theme in terms of the core study areas. Each film reflects its director and its country of origin. *Life is Beautiful* is a film about the Holocaust, using comedy and fantasy in problematic ways in presenting a story of survival. *Pan's Labyrinth* mixes elements of surrealism and fantasy in its narrative of civil war Spain. *Mustang* explores the lives of five orphaned girls in a remote Turkish village who are growing up in a strict environment with arranged marriages looming over them. *Portrait of a Lady on Fire* is a poetic manifesto about the female gaze, about a love affair between two young women in Eighteenth-century France. *Another Round* is a life-affirming and poignant exploration of Danish drinking culture, midlife crises and the meaning and value we give to our lives.

**Assessment**

Written examination: 1½ hours

90 marks

35% of qualification

Candidates answer **two** structured questions:

- **one** on the **two** British films studied
- **one** on a non-English language European film.

Both questions will be in two parts.

- The first part, question (a), will be a shorter answer question, requiring brief discussion of examples
- The second part will be a longer answer question, requiring a more detailed exploration of film. There will be a choice of two questions for this part - either (b) or (c).

All questions will assess AO1, the demonstration of knowledge and understanding, and AO2, the application of knowledge and understanding, in equal measures (see Section 3 for assessment objectives).

In Section A, questions will be based on narrative (including critical approaches) or any of the core study areas as set out in detail in the introduction to Section 2.

In Section B, questions will be based on any of the core study areas as set out in detail in the introduction to Section 2.

## 2.3 Component 3

### Production

Component at a glance	
Production Options	Evaluative Analysis
Option 1: Film Extract (2 ½ – 3 ½ minutes)	Written Evaluation (1000 – 1250 words)
Option 2: Screenplay (1200-1400 words) with accompanying digitally photographed storyboard (approx. 15 shots)	
<b>40 marks</b>	<b>20 marks</b>

Production is a crucial and synoptic part of the specification, giving learners the opportunity to put into practice the filmmaking ideas they develop throughout their course of study. The study of film form in particular is intended to enable learners to produce high quality film and screenplay work as well as provide them with a filmmaker's perspective on the films they study. For this reason, a wide variety of contrasting films, demonstrating a range of different approaches to narrative construction, has been set for study.

The **production** may take the form of:

- **either** a film extract focusing on narrative construction (**2½ to 3½ minutes**)
- **or** a screenplay extract focusing on narrative construction (**1200 to 1400 words**).

The screenplay must be accompanied by a digitally photographed storyboard of a key sequence from the screenplay in order to demonstrate how the screenplay will be realised.

Learners must also provide an **evaluative analysis** of the production (**1000 to 1250 words**), which analyses and evaluates the production in relation to other professionally produced films or screenplays. A production brief will initially be set for a period of **three** years. During this period, the effectiveness of the approach will be reviewed and monitored and subsequent production briefs may be set for a shorter period. Centres will be informed of any changes to the assessment period of the brief.

The production brief will offer **four** options, of which **one** must be chosen. Options will include:

- two options identifying a specific sequence from a film **and** two options based on character-led elements of a film extract.

The requirements of the evaluative analysis will remain unchanged.

The brief for first assessment in **Summer 2023** and last assessment in Summer 2025 is set out below. The brief for first assessment in **Summer 2027** will be published by WJEC on WJEC Portal in September 2026, at which point the date of its final assessment will be confirmed.

### Conditions for completing production

It is recommended that learners complete the production within a time-period of approximately **six to eight weeks** to enable an appropriate balance between work for the production and for the examination components. As noted above, the production is intended to provide learners with a filmmaker's perspective on the films studied thus enabling them to apply as well as reinforce learning within the course. This gives centres the opportunity to integrate work for the production with other learning if they wish.

All production work, whether filmmaking or screenwriting, **must** be individual and demonstrably the candidate's own, unaided work. As a result, conditions for the completion of the production and its evaluative assessment have been established. These relate to:

- the degree of teacher support and supervision during the preparation and production phases of the production
- the measures taken to ensure the authenticity of the production and its evaluative analysis.

Unassessed participants and assistants are permitted as noted below:

- For the **film option**, the individual learner must be responsible for the camerawork and editing of the short film, therefore it is recommended that learners do not act in their own film. Unassessed participants may act in, or appear in, the film. Performance skills will not, however, be assessed. Although there is no explicit requirement for independent lighting or independent sound, unassessed assistants may operate lighting and/or sound equipment, provided this is under the direction of the learner being assessed. Learners can create either a live action or an animated film extract. If producing an animated film, learners must not use video-game software or software with pre-populated characters and backgrounds. Please refer to the 'Animation Software for NEA' guidance on the Eduqas A Level Film Studies website.
- For the **screenplay and storyboard option**, unassessed learners may appear in the shots taken for the storyboard images. Learners are encouraged to create the screenplay for a live action film, in order to fulfil the requirements of the digitally photographed storyboard. The storyboard shots are indicative, and the quality of the images is not assessed. The storyboard shots must, however, represent the shots described and lighting requirements should be detailed in the storyboard's visual instructions. Shots should be presented in landscape mode.

Learners may also make use of material which is not the learner's own under the following conditions:

- a soundtrack from existing sources (music or music from a film) may be used provided it is appropriately acknowledged on the relevant form and used for education purposes only
- if use outside education purposes is envisaged (e.g. uploading to YouTube or similar), normal copyright restrictions must be followed
- up to ten seconds (maximum) of found visual material may be used if its use is integral to the film extract (which could either be a shot or shots which would be impossible to film or found footage such as a news extract)
- if found footage is used, it must be excluded from the specified length of the production.

All use of material which is not the candidate's own must be acknowledged on the relevant form accompanying the submission of work for assessment.

It is recommended that learners:

- use copyright-free material where possible
- plan film extracts which do not rely on shots impossible to film or storyboard, or other examples of found footage.

See Section 3.2 for further detail on the conditions for completing production work.

**Production brief (first assessment, Summer 2023; last assessment, Summer 2026)**

**Production brief**

Learners are required to create an **individual** production consisting of:

**EITHER**

(i) an extract from a film focusing on narrative construction of between **2½ and 3½ minutes** based on **one** of the following:

- the closing sequence
- a sequence which utilises parallel editing
- a sequence with distinctive genre codes
- a sequence which introduces the protagonist

**OR**

(ii) an extract from a screenplay for a fictional film focusing on narrative construction of between **1200 and 1400 words** based on **one** of the following:

- the closing sequence
- a sequence which utilises parallel editing
- a sequence with distinctive genre codes
- a sequence which introduces the protagonist

The screenplay **must** be accompanied by a **digitally photographed storyboard** of a key section from the screenplay (approximately 1½ minutes' screen time, corresponding to approximately one and a half pages of screenplay and to approximately 15 storyboard shots).

**Evaluative analysis**

Learners must complete an evaluative analysis of their production of between **1000 and 1250 words**. This will include reference to at least the following:

- **aims** - the intended genre, where relevant, the intended visual style and the main audience for the production
- **cinematic influences** on the narrative and visual/audio elements of the production
- **creating overall meaning** - an evaluative analysis of how the production creates meanings for the spectator in relation to other professionally produced films or their screenplays.

*Learners must submit the evaluative analysis in the form of extended writing (which may include sub-headings). It must be word-processed and may be illustrated with screen shots or screenplay extracts. Screenplay extracts used to illustrate the evaluative analysis are excluded from the word limit of 1000-1250 words.*

**See Section 3.2 for the conditions relating to individual production and the conditions for completing the production and evaluative analysis.**

### **Preparation for the production**

Meaning can exist in one shot, which is carefully composed and structured. How cinematography is used, and how shots are edited, to construct a narrative will be a key aspect of the production. The simplest kind of narrative in film is constructed by placing one shot next to another to create a short narrative sequence. The role of editing in narrative construction is consequently vital. A variety of techniques can in addition be used to construct and enhance a narrative: there may be particular shots used (establishing shots to establish location and context, close-ups to create enigma and involve spectators), particular kinds of editing (crosscutting to create suspense or establish parallel action), the use of mise-en-scène to communicate aspects of a narrative and the use of ambient or postproduction sound to underline narrative in emotional terms and involve spectators.

The same visual principles will underlie narrative construction in screenplay form. Learners will need to focus on how narrative is conveyed, including visually, in screenplay form.

Learners will be studying a variety of films for their AS work. Although these films will be assessed in an examination context, they will provide learners with filmmaking and screenplay examples to enable them to develop knowledge and understanding of how narratives are constructed within a film sequence. Learners may want to supplement this by researching additional films and their screenplays in preparation for their production.

Throughout their course of study, learners are encouraged to keep an unassessed portfolio consisting of:

- examples of narrative construction within film sequences which could inform their production work
- character(s) and ideas for narrative construction
- examples of cinematography, mise-en-scène, editing and sound which could inform their production (filmed option)
- effective screenplay techniques (screenplay option)
- examples of storyboards (screenplay option).

This will ensure that learners are applying all relevant aspects of their study of film in their production, whether filmmaking or screenwriting. In addition, key aspects of this unassessed portfolio will provide learners with material which can be used in their evaluative analysis.

### ***Film extract: filmmaking***

Learners are encouraged to put into practice an appropriate range of camera shots and editing techniques in their production, applying their knowledge and understanding of cinematography, mise-en-scène, editing and sound.

### ***Film extract: screenwriting option***

Learners are required to use the conventions of a screenplay to produce their screenplay. The standard format for a screenplay is generally referred to as the 'master scene script' layout and consists of:

#### ***Format features***

- single column with wide margins
- sequential page numbering (top right)
- mf (more follows) (bottom right)
- dialogue centred, with speaker's name in upper case
- slugline and sound in upper case
- character name in upper case on first appearance only
- font – courier, 12 point

### Content

- each scene is numbered and accompanied with a slugline
- the slugline consists of:
  - an indication of where the action takes place – interior or exterior (INT, or EXT or INT/EXT)
  - location descriptor
  - lighting descriptor – DAY or NIGHT or TIME
- scene/action descriptor (with succinct descriptor of character on her/his first appearance)
- essential camera instructions (in upper case within scene descriptor) or essential editing instructions (in upper case, range right), which will only be used in exceptional circumstances (e.g. where SLO-MO is vital)
- action written in present tense.

It should be noted that screenplays do not include camera directions.

In order to demonstrate visualisation skills equivalent to filming ideas for a film extract, learners producing a screenplay are additionally required to create a digitally photographed storyboard for a key section of the screenplay (approximately 1½ minutes' screen time, corresponding to approximately one and a half pages of a screenplay and to approximately 15 storyboard shots).

Whilst storyboards can and do vary, the generally accepted conventions of a storyboard must be used as indicated below. The digitally photographed storyboard images may be indicative and need not employ a realistic mise-en-scène. The storyboard must therefore include:

- shot number plus indicative image of main shot (e.g. close-up of face)
- the indicative image must incorporate the intended framing (e.g. close-up of face ranged right)
- duration of shot (or a timeline)
- visual details must include detail of the mise-en-scène as well as account for any camera movement within the shot
- specific editing techniques (beyond simple cuts) such as DISSOLVE TO *and*
- sound details, which must include reference to diegetic or non-diegetic sound but not dialogue.

Whilst digitally photographed images need only be indicative, learners may photoshop backgrounds. This is not, however, assessed. In addition, up to five found shots may be used where a digitally photographed image would not be possible. 'Found shots' includes AI generated shots. The source of these shots must be credited and fully referenced on the cover sheet.

### Assessment

Non-exam assessment

Internally assessed, externally moderated by WJEC

30% of qualification

Learners must submit the following for assessment:

- the production (40 marks)
- the accompanying evaluative analysis (20 marks)
- the completed production coversheet, authenticated by teacher **and** learner.

Learners should note that work cannot be assessed without the appropriate authentication.

See Section 3.2 for details of the conditions for non-exam assessment and its administration.

# 3 ASSESSMENT

## 3.1 Assessment objectives and weightings

Below are the assessment objectives for this specification. Learners must:

### AO1

Demonstrate knowledge and understanding of elements of film

### AO2

Apply knowledge and understanding of elements of film to:

- analyse and compare films, including through the use of critical approaches
- analyse and evaluate own work in relation to other professionally produced work

### AO3

Apply knowledge and understanding of elements of film to the production of a film or screenplay.

The table below shows the weighting of each assessment objective for each component and for the qualification as a whole.

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>Total</b>
<b>Component 1</b>	17.5%	17.5%	-	35%
<b>Component 2</b>	17.5%	17.5%	-	35%
<b>Component 3</b>	-	10%	20%	30%
<b>Overall Weighting</b>	<b>35%</b>	<b>45%</b>	<b>20%</b>	<b>100%</b>

## 3.2 Arrangements for non-exam assessment

### Conditions for completing the production and evaluative analysis

#### **Production**

In order to ensure the authenticity and comparability of all learners' production work, teachers are required to establish the following conditions for completing production work.

Learners and teachers **may** carry out the following:

- learners may use any filmmaking or screenwriting ideas they may have developed during their course of study and collected in their portfolio
- teachers may provide general advice about areas of possible improvement for plans, drafts or, in the case of a film extract, an initial edit provided the learner is responsible for completing all work
- teachers may also provide general advice about areas of possible improvement for the production phase of either the film or the screenplay and storyboard.

Teachers must **not** provide specific or detailed guidance on how to make possible improvements they advise on or make any creative decisions for learners.

Learners **must** complete the following authenticating stages:

- *stage 1*: learners must submit to the teacher evidence of initial planning (taking the form of outline ideas and possible examples of work to inform the production)
- *stage 2*: learners must submit to the teacher evidence of a plan for the film extract (for example, an outline storyboard) or a plan for the screenplay (for example, an outline draft and a draft storyboard of a key section of the screenplay)
- *stage 3*: learners must submit to the teacher evidence of the progress of the production at a suitable point during the production (e.g. an initial edit or draft) so that the teacher can be assured of the work's authenticity
- *stage 4*: learners must confirm that camerawork and editing or the screenplay and its accompanying storyboard is the learner's own unaided work.
- *stage 5*: learners must submit to the teacher evidence of instructions to any unassessed assistants who provide independent sound or lighting for a film production. The unassessed learners as well as the teacher are also required to confirm on the relevant coversheet that their unassessed role was under the direction of the assessed learner.

*Note: performance is not assessed. Unassessed participants who act in, or appear in, in the production are not therefore required to confirm their role.*

Teachers are not required to supervise directly the production of either a film and its editing or a screenplay and its shooting script. However, they must be able to monitor and recognise the continuity between all the authenticating stages of the production. They should be able to recognise the continuity between:

- evidence of initial planning (stage 1)
- the first plan or draft (stage 2)
- evidence of an initial edit or draft of the production phase (stage 3)
- the completed outcome (stage 4).

Teachers are required to investigate any significant discrepancy between any of the stages which might give rise to concern over the authenticity of the learner's work.

There is no restriction on the amount of time learners spend on planning, developing and creating their production.

### ***Evaluative analysis of the production***

In order to ensure the authenticity and comparability of all learners' evaluative analysis, teachers are required to establish the following conditions for completing the work:

Learners and teachers **may** carry out the following:

- learners may refer to any filmmaking or screenwriting notes, ideas and other relevant resources (such as those collected in the learner's portfolio) in completing their evaluative analysis
- teachers may provide general advice on areas of possible improvement for **one** draft version of the evaluative analysis provided that the learner is responsible for completing all work.

Learners **must** complete the evaluative analysis under supervised conditions. Examination conditions are not required.

There is no restriction on the amount of time learners spend on the evaluative analysis of their production.

### ***Authenticating individual work and retention of work submitted for authentication***

Both teachers and learners are required to authenticate on the production coversheet that each of the conditions for completing the production and evaluative analysis set out above has been met. Work submitted to the teacher for authentication is not required for moderation but must be retained in the centre until December of the academic year following submission to allow for moderation checks if necessary.

The production coversheet is available by WJEC on its Eduqas AS Film Studies website.

### ***Suspected malpractice and plagiarism***

Learners should be aware that:

- the initial responsibility for any cases of suspected malpractice or plagiarism is with the centre
- if either the centre or the moderation process uncovers any cases of malpractice or suspected plagiarism, a formal investigation, following current Joint Council of Qualifications procedures, will be undertaken
- marks for either the component or the complete qualification may be withdrawn if malpractice or plagiarism is established
- misuse of AI (artificial intelligence) is malpractice. Please follow the 'Misuse of AI in Assessment' guidance on the Eduqas A Level Film Studies website.

## Assessment procedures

### ***Internally assessed work: assessment and internal standardisation***

The production and its evaluative analysis are internally assessed using the marking criteria set out in Appendix A. In addition, WJEC will, on a regular basis, make available through its Eduqas website sample assessed work to assist teachers in their assessment.

Centres are responsible for standardising the work of all learners if more than one teacher is responsible for assessment. This must be completed in order to establish an agreed rank order for all learners.

### ***Adhering to production requirements***

A penalty must be applied to work which **either** does not reach **or** exceeds the stipulated length of the production and its evaluative analysis.

#### ***A film extract focusing on narrative construction of between 2½ and 3½ minutes***

- *work exceeding the maximum length of the production (3½ minutes):* only the first 3½ minutes will be assessed
- *work which is up to 20 seconds short (2 minutes 10 seconds to 2 minutes 29 seconds):* 2 marks must be deducted by the teacher assessing work
- *work which is less than 2 minutes 10 seconds:* a mark between bands 1 and 3 will be awarded depending on how far the evidence indicates the aims of the brief have been met.

#### ***Screenplay extract (1200 to 1400 words)***

- *work exceeding the maximum length of the production (1400 words):* only the first 1400 words will be assessed
- *work which is up to 140 words short (between 1060 and 1199 words):* 2 marks must be deducted by the teacher assessing work
- *work which is less than 1060 words:* a mark between bands 1 and 3 will be awarded depending on how far the evidence indicates the aims of the brief have been met.

#### ***Digitally photographed storyboard***

- *Work which is significantly shorter or significantly longer than the approximate length of storyboard indicated:* the mark awarded will reflect how far the evidence indicates that the screenplay has been appropriately visualised
- *A storyboard is not submitted:* Limited marks can be awarded for key elements of film only if key elements of film are implicitly evident in the screenplay.

#### ***Evaluative analysis (1000 to 1250 words)***

- *work exceeding the maximum length of the evaluative analysis (1250 words):* only the first 1250 words will be assessed
- *work which is up to 100 words short (between 900 and 999 words):* 2 marks must be deducted by the teacher assessing work
- *work which is less than 900 words:* a mark between bands 1 and 3 will be awarded depending on how far the evidence indicates the aims of the brief have been met.

### **Submission of marks to WJEC**

Once a rank order of all learners has been established, teachers or their examination officers are required to submit all marks to WJEC using an online system, accessed through WJEC's Eduqas secure website. It is recommended that this is completed by late April of the assessment year. Once marks have been submitted online, the sample of work to be submitted to the moderator and the moderator's contact details will be identified. The sample of work must be received by the moderator by a standard date in May of the year of assessment.

### **Submission of moderation sample**

For each candidate in the identified sample, the moderator must receive, or be able to access:

- the production
- its accompanying evaluative analysis
- a completed production coversheet, authenticated by teacher **and** candidate.

Work will not be accepted for moderation without the relevant authenticated production coversheet.

The sample of work identified for external moderation must be submitted to the moderator by **uploading as an e-portfolio using WJEC's secure online system**.

As noted above, the sample of work must be received by the moderator by a standard date in May of the year of assessment.

If a moderator is not able to confirm the centre's assessment of their candidates' work, work for the complete cohort may be requested. Should this be the case, centres are required to submit to the moderator the work of all candidates within three days of receipt of the request, following current Joint Council of Qualifications procedures.

If the moderation process establishes that a centre's assessment does not conform to national standards set by WJEC, marks for a centre may be adjusted. Details of any adjustment, together with the rationale for adjusting centre marks, will be clarified in a centre's moderation report.

All centres will receive a moderator's report providing feedback on a centre's submitted internally assessed work. This is made available online to centres on the day examination results are published via the WJEC Portal.

### **Review of moderation process**

Centres may request a review of the moderation. As work is initially internally assessed, the work of all learners included in the original sample submitted for moderation must be re-submitted for review following current Joint Council of Qualification procedures.

## 4 TECHNICAL INFORMATION

### 4.1 Making entries

This is a linear qualification in which all assessments must be taken at the end of the course. Assessment opportunities will be available in the summer series each year until the end of the life of this specification. Summer 2018 is the first assessment opportunity.

A qualification may be taken more than once. Candidates must resit all examination components in the same series.

Marks for NEA may be carried forward for the life of the specification. If a candidate resits an NEA component (rather than carrying forward the previous NEA mark), it is the new mark that will count towards the overall grade, even if it is lower than a previous attempt.

Where a candidate has certificated on two or more previous occasions, the most recent NEA mark is carried forward, regardless of whether that mark is higher or lower (unless that mark is absent)  
The entry code appears below.

WJEC Eduqas AS Film Studies: B670QS

The current edition of our *Entry Procedures and Coding Information* gives up-to-date entry procedures.

### 4.2 Grading, awarding and reporting

Scaling factors are applied to marks in order for them to achieve their intended weightings. In the case of WJEC Eduqas AS in Film Studies a scaling factor of 1.167 is applied to Components 1 and 2, and a scaling factor of 1.5 to Component 3.

Component	Maximum raw mark	Scaling factor	Scaled maximum mark	% weighting
Component 1	90	1.167	105	35
Component 2	90	1.167	105	35
Component 3	60	1.5	90	30

AS qualifications are reported as a grade on the scale from A to E. Results not attaining the minimum standard for the award will be reported as U (unclassified).

AS qualifications are free-standing and are awarded in their own right. Assessments at AS cannot contribute to an A level grade.

# APPENDIX A

## COMPONENT 3: Marking grids

### Production (filmmaking or screenwriting and storyboard)

#### For each band:

- *If work securely meets the criteria for a particular band, award a mark in the centre of the band.*
- *Award higher or lower marks depending on the degree to which production work meets the criteria for that band.*

Production: filmmaking Marking grid		
AO3: Apply knowledge and understanding of elements of film to the production of a film (20%)		
Band	Filmmaking: application of structural elements (narrative construction, including mise-en-scène)	Filmmaking: application of key elements (cinematography, editing and sound)
<b>Band 5</b>	<p style="text-align: center;"><b>21-25 marks</b></p> <ul style="list-style-type: none"> <li>• Applies an excellent knowledge and understanding of elements of film to the production of a filmed narrative sequence.</li> <li>• Demonstrates an excellent ability to construct a narrative sequence appropriate to the chosen brief.</li> <li>• Incorporates an excellent sense of mise-en-scène, with an excellent use of appropriate and meaningful location(s) which contribute(s) to the narrative sequence in a sophisticated way.</li> </ul>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of cinematography, editing and sound.</li> <li>• There is an excellent variety of effective shot types, camera angles, including close-ups and (where appropriate) establishing shots.</li> <li>• Camera movement, where used, will be resourceful, controlled and purposeful.</li> <li>• Editing will establish meaning very clearly and demonstrate a range of continuity features.</li> <li>• Sound is used to excellent effect, very clearly establishing mood to create an intentional and clearly defined audience response.</li> </ul>
<b>Band 4</b>	<p style="text-align: center;"><b>16-20 marks</b></p> <ul style="list-style-type: none"> <li>• Applies a good knowledge and understanding of elements of film to the production of a filmed narrative sequence.</li> <li>• Demonstrates a good ability to construct a narrative sequence appropriate to the chosen brief.</li> <li>• Incorporates a good sense of mise-en-scène, with a good use of appropriate location(s) which contribute(s) effectively to the narrative sequence.</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of cinematography, editing and sound.</li> <li>• There is a good variety of effective shot types, camera angles, including close-ups and (where appropriate) establishing shots.</li> <li>• Camera movement, where used, will be controlled and purposeful.</li> <li>• Editing will establish meaning well and demonstrate continuity features.</li> <li>• Sound is used to good effect, clearly establishing mood to create an intended audience response.</li> </ul>

<b>Band 3</b>	<p style="text-align: center;"><b>11-15 marks</b></p> <ul style="list-style-type: none"> <li>• Applies a satisfactory knowledge and understanding of elements of film to the production of a filmed narrative sequence,</li> <li>• Demonstrates a satisfactory ability to construct a narrative sequence appropriate to the chosen brief.</li> <li>• Incorporates a satisfactory sense of mise-en-scène, with appropriate attention to location(s) which contribute(s) reasonably to the narrative sequence.</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of cinematography, editing and sound.</li> <li>• There is a satisfactory variety of shot types, camera angles, including close-ups and (where appropriate) establishing shots.</li> <li>• Camera movement, where used, will be satisfactory and not always controlled or purposeful.</li> <li>• Editing will establish meaning satisfactorily and demonstrate some evidence of continuity features.</li> <li>• Sound is used to satisfactory effect, establishing mood to create an audience response.</li> </ul>
<b>Band 2</b>	<p style="text-align: center;"><b>6-10 marks</b></p> <ul style="list-style-type: none"> <li>• Applies a basic knowledge and understanding of elements of film to the production of a filmed narrative sequence.</li> <li>• Demonstrates a basic ability to construct a narrative sequence appropriate to the chosen brief.</li> <li>• Incorporates a basic sense of mise-en-scène, with some attention to appropriate location(s) which makes only a basic contribution to the narrative sequence.</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of cinematography, editing and sound.</li> <li>• There is a basic range of shot types, camera angles, including close-ups and (where appropriate) establishing shots, with a tendency to repeat shots.</li> <li>• Camera movement, where used, will be basic and not always controlled.</li> <li>• Editing will be basic, not always able to establish meaning with only a basic sense of continuity features.</li> <li>• Sound is used to basic effect, not always able to establish mood or create an appropriate audience response.</li> </ul>
<b>Band 1</b>	<p style="text-align: center;"><b>1-5 marks</b></p> <ul style="list-style-type: none"> <li>• Applies a limited knowledge and understanding of elements of film to the production of a filmed narrative sequence.</li> <li>• Demonstrates a limited ability to construct a narrative sequence appropriate to the chosen brief.</li> <li>• Incorporates a limited sense of mise-en-scène, with little attention to location(s) and little contribution to the narrative sequence.</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of cinematography, editing and sound.</li> <li>• There is a limited range of shot types, with few if any camera angles, close-ups or establishing shots used and with many shots repeated.</li> <li>• Camera movement, where used, will be limited and, not controlled.</li> <li>• Editing will be limited, unable to establish meaning with a limited sense of continuity features.</li> <li>• Sound used has limited effect, is unable to establish mood or create an appropriate audience response.</li> </ul>
	<b>0 marks</b>	

<b>Production: screenwriting and its accompanying storyboard Marking grid</b>		
<b>AO3: Apply knowledge and understanding of elements of film to the production of a film or screenplay and storyboard (20%)</b>		
<b>Band</b>	<b>Screenwriting (and storyboard): application of structural elements (narrative construction, including mise-en-scène)</b>	<b>Screenwriting (and storyboard): application of key elements (cinematography, editing and sound)</b>
<b>Band 5</b>	<p style="text-align: center;"><b>21-25 marks</b></p> <ul style="list-style-type: none"> <li>• Applies an excellent knowledge and understanding of elements of film to the production of a screenplay for a narrative sequence and an illustrative storyboard.</li> <li>• Demonstrates an excellent ability to construct a narrative sequence and illustrative storyboard appropriate to the chosen brief.</li> <li>• Incorporates an excellent sense of mise-en-scène through sluglines and scene descriptions, with an excellent use of appropriate and meaningful location(s) which contribute(s) to the narrative sequence in a sophisticated way.</li> </ul>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of screenwriting.</li> <li>• Excellent and consistent use of the 'master scene script' layout. Dialogue is used purposefully and convincingly.</li> <li>• The illustrative storyboard illustrates an excellent variety of effective shot types, camera angles, including close-ups and (where appropriate) establishing shots, camera movement and editing.</li> <li>• Screenplay and illustrative storyboard indicate that the narrative is sequenced skilfully and establishes meaning in a clear and sophisticated way.</li> </ul>
<b>Band 4</b>	<p style="text-align: center;"><b>16-20 marks</b></p> <ul style="list-style-type: none"> <li>• Applies a good knowledge and understanding of elements of film to the production of a screenplay for a narrative sequence and an illustrative storyboard.</li> <li>• Demonstrates a good ability to construct a narrative sequence and illustrative storyboard appropriate to the chosen brief.</li> <li>• Incorporates a good sense of mise-en-scène through sluglines and scene descriptions, with a good use of appropriate location(s) which contribute(s) effectively to the narrative sequence.</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of screenwriting.</li> <li>• Good and consistent use of the 'master scene script' layout. Dialogue is used convincingly.</li> <li>• The illustrative storyboard illustrates a good variety of effective shot types, camera angles, including close-ups and (where appropriate) establishing shots, camera movement and editing.</li> <li>• Screenplay and illustrative storyboard indicate that the narrative is sequenced appropriately and establishes meaning clearly.</li> </ul>

<b>Band 3</b>	<p style="text-align: center;"><b>11-15 marks</b></p> <ul style="list-style-type: none"> <li>• Applies a satisfactory knowledge and understanding of elements of film to the production of a screenplay for a narrative sequence and an illustrative storyboard.</li> <li>• Demonstrates a satisfactory ability to construct a narrative sequence and illustrative storyboard appropriate to the chosen brief.</li> <li>• Incorporates a satisfactory sense of mise-en-scène through sluglines and scene descriptions, with appropriate location(s) which contribute(s) reasonably to the narrative sequence.</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of screenwriting.</li> <li>• Satisfactory and reasonably consistent use of the 'master scene script' layout. Dialogue is convincing in parts.</li> <li>• The illustrative storyboard illustrates a satisfactory range of shot types, camera angles, including close-ups and (where appropriate) establishing shots, camera movement and editing.</li> <li>• Screenplay and illustrative storyboard indicate that the narrative is sequenced reasonably appropriately and establishes meaning.</li> </ul>
<b>Band 2</b>	<p style="text-align: center;"><b>6-10 marks</b></p> <ul style="list-style-type: none"> <li>• Applies a basic knowledge and understanding of elements of film to the production of a screenplay for a narrative sequence and an illustrative storyboard.</li> <li>• Demonstrates a basic ability to construct a narrative sequence and illustrative storyboard appropriate to the chosen brief.</li> <li>• Incorporates a basic sense of mise-en-scène through sluglines and scene descriptions, with some attention to appropriate location(s) which makes only a basic contribution to the narrative sequence.</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of screenwriting.</li> <li>• Basic and not always consistent use of the 'master scene script' layout. Dialogue is mostly unconvincing.</li> <li>• The illustrative storyboard illustrates a basic range of shot types, camera angles, with a tendency to repeat shots. Close-ups may be used but not always appropriately. Only a basic sense of camera movement and editing conveyed.</li> <li>• Screenplay and illustrative storyboard indicate that the narrative is sequenced in a basic way, not always able to establish meaning.</li> </ul>
<b>Band 1</b>	<p style="text-align: center;"><b>1-5 marks</b></p> <ul style="list-style-type: none"> <li>• Applies a limited knowledge and understanding of elements of film to the production of a screenplay for a narrative sequence and an illustrative storyboard.</li> <li>• Demonstrates a limited ability to construct a narrative sequence and illustrative storyboard appropriate to the chosen brief.</li> <li>• Incorporates a limited sense of mise-en-scène through sluglines and not adequately detailed scene descriptions, with little attention to location(s) and little contribution to the narrative sequence.</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of knowledge and understanding of screenwriting.</li> <li>• Limited and inconsistent use of the 'master scene script' layout (if used at all). Dialogue is unconvincing.</li> <li>• The illustrative storyboard illustrates a limited range of shot types, with a tendency to repeat shots. Few, if any, close ups will be used.</li> <li>• Screenplay and illustrative storyboard indicate that the narrative is sequenced in a limited way, only occasionally establishing meaning.</li> </ul>
<p><b>0 marks</b> No production work submitted or not worthy of credit.</p>		

**Production (evaluative analysis)**

**For each band:**

- *If work securely meets the criteria for a particular band, award a mark in the centre of the band.*
- *Award higher or lower marks depending on the degree to which the evaluative analysis meets the criteria for that band.*

<b>Evaluative Analysis of the Production: film or screenplay and storyboard Marking grid</b>		
<b>AO2: Apply knowledge and understanding of elements of film to analyse and evaluate own work in relation to other professionally produced work (10%)</b>		
<b>Band</b>	<b>Filmmaking – narrative sequence</b>	<b>Screenwriting – narrative sequence and storyboard</b>
<b>Band 5</b>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• An excellent, well-focused account of the creative aims and intentions</li> <li>• An excellent consideration of the cinematic influences on the production</li> <li>• An excellent and perceptive evaluative analysis of how visual/audio elements are used to create meaning for spectators in relation to other professionally-produced films</li> </ul>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• An excellent, well-focused account of the creative aims and intentions</li> <li>• An excellent consideration of the cinematic influences on the production</li> <li>• An excellent and perceptive evaluative analysis of how screenplay and visual/audio elements are used to create meaning for spectators in relation to other professionally-produced screenplays</li> </ul>
<b>Band 4</b>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• A good, reasonably focused account of the creative aims and intentions</li> <li>• A good consideration of the cinematic influences on the production</li> <li>• A good evaluative analysis of how visual/audio elements are used to create meaning for spectators in relation to other professionally-produced films</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• A good, reasonably focused account of the creative aims and intentions</li> <li>• A good consideration of the cinematic influences on the production</li> <li>• A good evaluative analysis of how screenplay and visual/audio elements are used to create meaning for spectators in relation to other professionally-produced screenplays</li> </ul>

<b>Band 3</b>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• A satisfactory account of the creative aims and intentions</li> <li>• A satisfactory consideration of the cinematic influences on the production</li> <li>• A satisfactory evaluative analysis of how visual/audio elements are used to create meaning for spectators in relation to other professionally-produced films</li> </ul>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• A satisfactory account of the creative aims and intentions</li> <li>• A satisfactory consideration of the cinematic influences on the production</li> <li>• A satisfactory evaluative analysis of how screenplay and visual/audio elements are used to create meaning for spectators in relation to other professionally-produced screenplays</li> </ul>
<b>Band 2</b>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• A basic indication of the creative aims and intentions</li> <li>• A basic consideration of the cinematic influences on the production</li> <li>• A basic evaluative analysis of how visual/audio elements are used to create meaning for spectators in relation to other professionally-produced films</li> </ul>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• A basic indication of the creative aims and intentions</li> <li>• A basic consideration of the cinematic influences on the production</li> <li>• A basic evaluative analysis of how screenplay and visual/audio elements are used to create meaning for spectators in relation to other professionally-produced screenplays</li> </ul>
<b>Band 1</b>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• A limited sense of the creative aims and intentions</li> <li>• A limited consideration of the cinematic influences on the production</li> <li>• A limited evaluative analysis of how visual/audio elements are used to create meaning for spectators in relation to other professionally-produced films</li> </ul>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• A limited sense of the creative aims and intentions</li> <li>• A limited consideration of the cinematic influences on the production</li> <li>• A limited evaluative analysis of how screenplay and visual/audio elements are used to create meaning for spectators in relation to other professionally-produced screenplays</li> </ul>
	<p><b>0 marks</b> No evaluative analysis submitted or not worthy of credit.</p>	