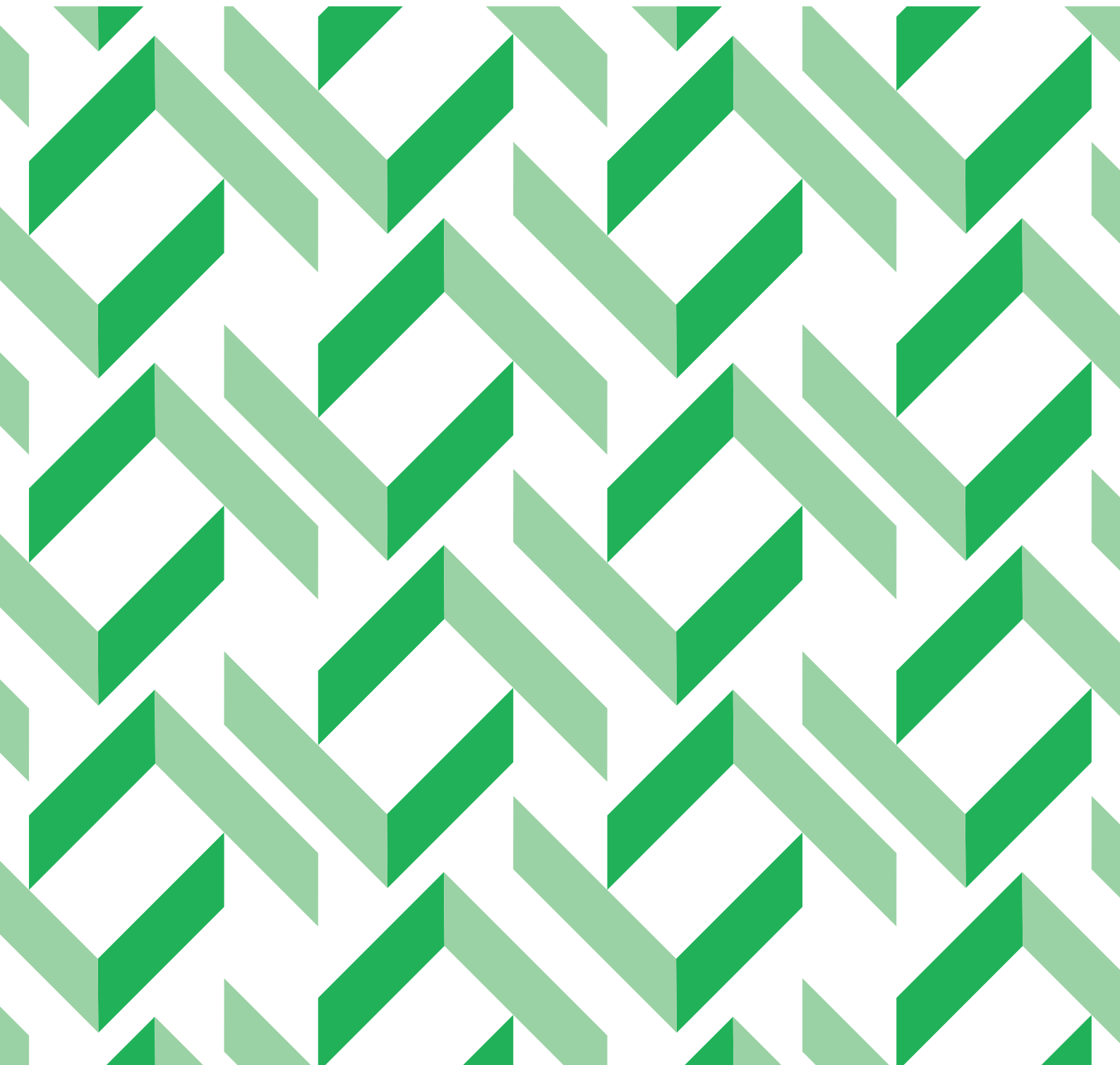




# **GCSE**

## **Specifications for teaching from 2008**

### Film Studies



# Contents

## WJEC GCSE in FILM STUDIES For Teaching from 2008

---

	Page
<b>Summary of Assessment</b>	<b>2</b>
<b>1. Introduction</b>	<b>3</b>
<b>2. Aims</b>	<b>5</b>
<b>3. Assessment Objectives</b>	<b>6</b>
<b>4. Specification Content</b>	<b>7</b>
<b>5. Scheme of Assessment</b>	<b>10</b>
<b>6. Awarding and Reporting</b>	<b>14</b>
<b>7. Key Skills</b>	<b>15</b>
<b>8. Performance Descriptors</b>	<b>16</b>
<b>9. Internal Assessment: Guidelines</b>	<b>18</b>
- <b>Assessment Criteria</b>	
- <b>Administration</b>	
- <b>Moderation</b>	
<b>10. Teaching Resources</b>	<b>35</b>

**GCSE FILM STUDIES**  
**SUMMARY OF ASSESSMENT**

**1: External Assessment (50%)**

<b>Paper 1: Exploring Film</b>	<b>30% (1 hr 30 minutes)</b>
<p><b>Four compulsory questions</b> focusing on one film genre. These questions will assess knowledge and understanding of film language and key industry and audience issues. The film genre will be set by the Awarding Body and will change every three years (four in the first instance). Genre for first examination in Summer 2009 and last examination in Summer 2012: Disaster Films.</p>	
<b>Paper 2: Exploring Film outside Hollywood</b>	<b>20% (1 hour)</b>
<p><b>Three compulsory questions</b> on one film produced outside Hollywood chosen from a list prescribed by the Awarding Body. Questions will be based on:</p> <ul style="list-style-type: none"> <li>• characters, narratives, themes and issues in the film chosen</li> <li>• the way people, places, events and issues are represented in the film and</li> <li>• a creative question involving individual responses to the film (e.g., reviews, blogs, website entries).</li> </ul>	

**2: Internal Assessment (50%)**

<b>Exploring and creating</b>
<p><b>Four main pieces of work:</b> an exploration of a film extract, a film pitch leading to a preproduction, a production and an evaluative analysis.</p> <p><b>1: Exploring a film of the candidate's choice (25 marks)</b> An exploration of the micro features of film language in a short extract from a film of the candidate's choice (350 – 750 words).</p> <p><b>2: Pitch and Preproduction (30 marks)</b> Candidates create a <b>pitch</b> for an imaginary film (approximately 150 words) and then use it to form the basis of a pre-production chosen from a range of options.</p> <p><b>3: Production (35 marks)</b> Create a production chosen from a range of options.</p> <p><b>4: Evaluative Analysis (10 marks)</b> A brief evaluative analysis highlighting what candidates have learnt about the main study areas for film from their preproduction and production work (film language, film organisations and audiences).</p>

**First Assessment and Award: Summer 2009**

<b>Subject Entry Code</b>	
GCSE in Film Studies	0155 01

**Qualification Accreditation Number: 500/3690/7**

# FILM STUDIES

## 1

### INTRODUCTION

#### Criteria for GCSE

This specification meets the General Criteria for GCSE issued by the regulators. Assessment for this qualification is carried out according to codes of practice published by the regulatory authorities. The qualification may be undertaken either through the medium of English or of Welsh.

GCSE qualifications are reported on an eight-point scale from A\* to G, where A\* is the highest grade. Candidates who fail to reach the minimum standard for a grade to be awarded are recorded as U (unclassified) and do not receive a qualification certificate.

#### Rationale

Film is widely acknowledged as the major art form of the 20<sup>th</sup> century and today film continues to be an important part of most people's cultural experience. This specification is designed to build upon students' own experience of film – as consumers and creators – and to encourage a recognition of the complexity of this experience within an increasingly globalised, interconnected environment.

Starting with the familiar, the specification allows students to study films and the ways in which they are experienced, the importance of visual representation in today's global society and the place film has in communicating ideas, attitudes and cultural beliefs, both now and in the past.

The specification approaches this through three inter-related study areas, which act as a framework for studying and creating film:

- the 'language' of film
- the organisations which produce, distribute and exhibit them and
- the audiences for film.

The specification is designed to integrate internally assessed work with externally assessed work so that active learning can be encouraged and learning is constantly being reinforced through a variety of assessment. The specification therefore allows an introduction to filmmaking, the film industry and the impact films' representations have on audiences' cultural identities.

## Prior Learning and Progression

There are no specific requirements for prior learning with this specification. It builds upon the knowledge, understanding and skills acquired at Key Stages 1-3 in a wide range of subjects. The subjects will include English (where at Key Stage 3 students are given opportunities to analyse and evaluate a wide range of moving image and media material).

This specification may be followed by any student, irrespective of their gender, ethnic, religious or cultural background. This specification is not age-specific and, as such, provides opportunities for students to extend their life-long learning.

Students who have followed this specification will have the necessary knowledge, understanding and skills needed to progress either to the more demanding AS/A Level in Film Studies or other equivalent level qualifications, including applied qualifications.

## Overlap and Restrictions on Entry

The classification code for this specification is 5350, which is the same as for GCSE Media Studies.

Whereas candidates may enter for both GCSE Film and GCSE Media Studies, centres should be aware that candidates who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

## Equality and Fair Assessment

This specification has been designed to offer fair access for all candidates and to minimise any later need to make reasonable adjustments for candidates who have particular requirements. Any potential barriers to access for particular groups of candidates arise from objectives judged to be essential for demonstrating skills and understanding in the subject. For example, candidates with visual impairments may be restricted when required to demonstrate knowledge and understanding of some aspects of film and in the options they select for pre-production and production.

Details of special arrangements and special consideration for candidates with particular requirements are contained in the Joint Council for Qualifications document *Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations*. Copies of this document are available from WJEC.

**2****AIMS**

Candidates will be encouraged to:

- develop their interest and enjoyment of film in its national and global contexts and begin to develop an appreciation of cultural diversity through the close study of a wide range of films
- develop a critical and investigative approach to films, the film industry and film audiences
- study patterns of similarity and difference across a range of films
- recognise the ways in which films represent people, places, ideas, issues and events to different audiences
- recognise the ways in which film technologies shape film productions
- recognise and explore the creative possibilities of film and film products
- engage with aesthetic, technical, economic, ethical and moral issues as they arise in their study of film, film audiences and the film industry.

### 3 ASSESSMENT OBJECTIVES

Candidates will be expected to:

<b>AO1</b>	Demonstrate knowledge and understanding of how films communicate meanings, evoke personal responses and engage audiences.
<b>AO2</b>	Explore, respond to and evaluate a range of films and topics, including their own preproduction and production work, using key film concepts and appropriate terminology.
<b>AO3</b>	Demonstrate planning, research and presentational skills.
<b>AO4</b>	Use creative and technical skills to construct film products.

### Weightings

	<b>Paper 1</b>	<b>Paper 2</b>	<b>Internal</b>	<b>Total</b>
<b>AO1</b>	18	12	7.5	37.5
<b>AO2</b>	12	8	15	35
<b>AO3</b>			12.5	12.5
<b>AO4</b>			15	15

### Written Communication

Candidates will be assessed on the quality of their written communication across all the Assessment Objectives.

# 4 SPECIFICATION CONTENT

## Introduction

GCSE Film Studies aims to place students' experiences and creative ideas at the centre of the specification. It is designed to allow them to explore a wide range of films and to learn through their own creative work. The specification is underpinned by the relationship between films, their audiences and the organisations which produce, distribute and exhibit them.

The specification is therefore organised in three inter-related study areas:

- film language
- film organisations
- film audiences.

## 1 Film Language

Studying film language will be approached by exploring:

- mise-en-scène, cinematography, editing and sound – the **micro** elements of film
- genre and narrative – the **macro** elements of film
- how and what films communicate – representations and ideologies.

(a) The **micro** elements of film language are:

- mise-en-scène - *setting, costume & props, lighting/colour, performance, gesture & body language*
- cinematography – *framing, camera angles and movement, shot size, focus*
- sound - *diegetic and non-diegetic, parallel and contrapuntal, sound bridges, ambient sound and sound effects*
- editing – *types of edits, pace of editing and special effects*

*Although these elements will be studied separately, candidates will need to understand how aspects of film language work together to create meanings in films.*

(b) The **macro** elements of film are:

- Genre

For genre, candidates will study:

- the conventions of genre, based on iconography, mise-en-scène, themes, issues, narrative & plot, characters & stars, style (camerawork, editing, sound)
- the relationship between genre, industry and audiences.

- Narrative

For narrative, candidates will study:

- how narratives are created and constructed, focusing particularly on the role of editing
- the role of character functions - central characters, supporting characters, heroes & villains - and audience identification in narrative
- the role of locations and settings in narrative construction
- the structure of narratives – e.g., equilibrium and disequilibrium, binary oppositions, open/closed, story/plot.

(c) How and what films communicate involves studying:

- Representation

- the way films can offer different representations of age, gender, culture, social class, ethnicity and disability
- the role of stereotypes – positive and negative – in representations
- the process of categorisation, identification and recognition
- the role of stock characters in representation
- the ways in which films show different groups of people, what they believe in and how their societies are organised.

- Ideologies

- how representations convey different points of view and reflect different ways of seeing the world
- what value systems are evident in films.

## 2 Film Organisations

Candidates will investigate the way film organisations produce, distribute and exhibit films. They will also consider the ways in which the film industry aims to expand its market by creating and responding to audience demands. This will begin with a consideration of personal consumption and broaden into a wider appreciation of how the film industry markets its products.

- Film Production

Candidates will study the organisations and processes of film production, such as:

- Sources for films - where ideas for films come from, screenplays, franchises
- Film funding
- The main roles in film production (producers, directors, technical and cast).

- Distribution

Candidates will study the organisations and processes of distribution, such as:

- Creating prints of film for distributing to cinemas
- Marketing – audience research & targeting, test marketing, advertising, release schedules, trailers
- Promotion – merchandising tie-ins, websites, publicity, sponsorship, branding.

- Exhibition

- Cinema types and ownership – multiplexes, mainstream cinemas, independent, art-house
- Programming – scheduling, range of films available
- Certification – the role of the BBFC.

### **3 Audiences**

Candidates will investigate the issues raised by films produced for a diverse range of audiences. They will be encouraged to begin with an investigation into their own personal use of film.

- film demand and consumption – stars and genres
- cinema-going experiences
- different kinds of consumption – TV, DVD, video, home cinema, internet, digital technologies
- commercial and cultural importance of cinema
- everyday uses and pleasures
- audience appeal and interpretation
- target audiences and fans
- personal response - the student as consumer.

# 5

## SCHEME OF ASSESSMENT

### External Assessment (50%)

#### Paper 1: Exploring Film (1 hour 30 minutes, 30%)

**Four compulsory questions** focusing on one film genre. These questions will assess knowledge and understanding of film language and key industry and audience issues. The film genre will be set by the Awarding Body and will change every three years (four years in the first instance).

- Question 1: Response to a film extract chosen from the genre candidates have studied (questions based on film language)
- Question 2: Response to genre elements of study, considering all aspects of film language
- Question 3: Response to aspects of the marketing and promotion of films
- Question 4: A series of creative tasks assessing the knowledge and understanding of films in relation to audience and industry.

#### Areas of study

- Study **one** set genre (e.g. Disaster films, Horror, Science Fiction, Crime) to change every three years (four years in the first instance).
- Gain an awareness of the contemporary film industry (mainly Hollywood) and of the audiences for film.

#### Set Genre

The set genre for *first* examination in Summer 2009 and *last* examination in Summer 2012 will be *Disaster films*.

#### Paper 2: Exploring Film outside Hollywood (1 hour, 20%)

**Three compulsory questions** on **one** film produced outside Hollywood film, chosen from a list prescribed by the Awarding Body. Questions will be based on:

- characters, narratives, themes and issues in the film chosen
- the way people, places, events and issues are represented in the film and
- a creative question involving individual responses to the film (e.g. reviews, blogs, website entries).

#### Areas of study

Candidates study **one** film produced outside Hollywood from a prescribed list in terms of:

- the characters and narrative of the film chosen
- the issues raised by the chosen film
- the representation of people, places, events and issues
- how film language contributes to those representations

## Films available for study

The following choice of films is available for *first* examination in Summer 2009 and the *last* examination in Summer 2012:

*Amélie* (Jean-Pierre Jeunet, France/Germany, 2001)  
*Bend It Like Beckham* (Gurinder Chadha, UK/Germany/US, 2002)  
*The Devil's Backbone* (Guillermo del Toro, Mexico/Spain, 2001)  
*Ghosts* (Nick Broomfield, UK, 2006)  
*Goodbye Lenin!* (Wolfgang Becker, Germany, 2003)  
*Ratcatcher* (Lynne Ramsay, UK/France, 1999)  
*Spirited Away* (Hayao Miyazaki, Japan, 2001)  
*Tsotsi* (Gavin Hood, South Africa/UK, 2005)  
*Yasmin* (Kenneth Glenaan, UK/Germany, 2004)  
*Whale Rider* (Nick Caro, New Zealand/Germany, 2002)

## Internal Assessment (50%) – Exploring and Creating

Candidates will be required to submit **four** main pieces of work. These linked pieces are designed to draw on candidates' personal experiences of consuming and responding to film and to allow them to demonstrate understanding through creative preproduction and production work. The personalised exploration of a particular film will involve research into aspects of the production, distribution and exhibition of their chosen film as well as a close analysis of a specific sequence from that film. This provides a foundation for the creative work, which is intended to be integrated with the externally assessed elements of the course and thus reinforce and extend learning creatively. This creative work consists of: a linked pitch and preproduction; a production and an evaluative analysis of all that has been learnt about the main study areas of film from their creative work.

### 1: Film Exploration (25 marks)

The Film Exploration consists of **two** elements:

- (a) Industry research (5 marks)
- (b) Micro analysis of a film sequence (20 marks)

#### (a) Industry

This aspect of the film exploration introduces candidates to some of the areas involved in producing, distributing and exhibiting a film of their own choice. Candidates complete brief research on a film of their choice addressing the following areas:

- **Production:** Who made it and how?
- **Distribution:** Who sold it and how?
- **Exhibition:** Why have audiences chosen to see it? Who saw it? Why? Where?

Candidates should consider finance, production companies, budget, stars, narrative, director and genre. Candidates complete a coversheet (FL1) summarising these research findings.

**(b) Micro Analysis of a film sequence from candidate's chosen film (extract: 5 minutes maximum)**

This aspect of the film exploration will extend the candidates' initial research on their chosen film into a consideration of the way in which meanings are made in a specific sequence from that film. Candidates produce a written analysis of 350 – 750 words which focuses on how one or more micro feature(s) (e.g. mise-en-scène, editing, camerawork and sound) create meanings and generate responses in their chosen film sequence (maximum length: 5 minutes).

**Note: Assessment in Summer 2011 and subsequent years**

For their micro analysis of a film sequence in Summer 2011 and subsequent years, candidates must **not** select films from:

- **either** the set genre for Paper 1
- **or** those listed for Paper 2 (Exploring Film outside Hollywood).

**2: Pitch and Preproduction (30 marks)**

The pitch and preproduction consists of two elements:

- (a) Pitch (10 marks)
- (b) Preproduction (20 marks).

**(a) Pitch**

Candidates will create a sales pitch for an imaginary film of approximately 150 words. The pitch should be no longer than 150 words and begin with a 'log line'. The pitch could be presented to an audience and could involve the use of stills or a Powerpoint presentation.

The pitch will include:

- a 'log line' (a one sentence summary of the film's narrative)
- brief reference to genre (where relevant)
- brief reference to at least one similar film
- indication of main stars and main audience
- brief summary of narrative.

**(b) Preproduction**

Candidates choose **one** of the following preproduction options to be based on the film outlined in the pitch:

- Script a short opening scene for the film (approx 500 words)
- Create a storyboard of approximately 20 frames for a key sequence from the film
- Produce digitally a design for a front page and contents page for a new film magazine, featuring the new film
- Produce a marketing campaign for the film (at least four items).

**3: Production (35 marks)**

Candidates choose **one** of the following production options:

- Create a short sequence of approximately 2 minutes which creates tension and/or atmosphere. (The sequence can be for any section of a film, including the pre-credit sequence)
- Produce a home page and at least one linked page for a website promoting a new film (including at least two original images)

- Produce a poster campaign for a new film (2-4 posters, using original images)
- Produce a press pack for a new film (minimum 4 items, including at least two promotional still photographs, using original images)
- Produce a feature based on the production of a new film for a film magazine or a school/college magazine (at least two pages). The feature should include star/director interviews, biographies and at least two appropriately captioned images from the production (original images must be used).

#### 4: Evaluative Analysis (10 marks)

- An evaluative analysis (approximately 350-750 words for preproduction and production combined) highlighting what candidates have learnt about the main study areas for film from their preproduction and production work (film language, film organisations and audiences).

The evaluative analysis can be presented in two parts – one part for the preproduction and the other for the production – or as one piece. It can be produced in any of the following forms, using subheadings as appropriate:

- A discursive essay (with or without illustrations)
- A digital presentation with slide notes (such as PowerPoint)
- A suitably edited blog.

#### 5: Groupwork

The **preproduction** and the **production options apart from the film sequence** must be completed individually.

The **film sequence** may be completed in **groups of no more than four**, providing each candidate's contribution is clearly identified. Two candidates may share camerawork and two may share editing provided they are individually responsible for approximately 50% of the total work involved. The evaluative analysis must clarify an individual's contribution.

- *It is essential that the contribution of each candidate can be identified and authenticated.*
- *Evidence of this must be demonstrable to the Awarding Body and the moderator on the appropriate form.*

# 6

## **AWARDING AND REPORTING**

GCSE qualifications are reported on an eight-point scale from A\* to G, where A\* is the highest grade. Candidates who fail to reach the minimum standard for a grade to be awarded are recorded as U (unclassified) and do not receive a qualification certificate.

Papers 1 and 2 are available in June. Submission of marks for the Internal Assessment will be made according to the usual timetable (see Section 9 for further details).

Marks for the Internal Assessment may be carried forward (or enhanced) according to the normal rules for GCSE.

This is a linear examination: the written papers must both be re-taken if a candidate wishes to re-enter with the aim of improving their grade.

# 7

## KEY SKILLS

The requirement for all GCSE specifications to assess candidates' quality of written communication will be met where appropriate through all three assessment components. Effective communication is required in order for candidates to demonstrate that they have met assessment objectives AO1, AO2 and AO3 and is indicated within the mark scheme for each component.

Key Skills are integral to the study of GCSE *Film Studies*. These Key Skills may be assessed through the course content and the related scheme of assessment as defined in the specification. Candidates will be provided with opportunities to develop and generate evidence in five of the six Key Skills at Level 1 or Level 2:

- Communication
- Information Technology
- Problem Solving
- Working with Others
- Improving Own Learning and Performance

'Exemplification of Key Skills for GCSE Film Studies' (a mapping of opportunities for the development of Key Skills within the subject) is available on the WJEC website.

# 8

## PERFORMANCE DESCRIPTORS

**Performance Descriptors** are provided to give a general indication of the standards of achievement likely to be demonstrated by candidates awarded particular grades. The descriptors must be interpreted in relation to the content specified by the specification. They are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of assessment may be balanced by better performances in others.

### Grade F

Candidates will be able to demonstrate basic but uneven knowledge and understanding of how films communicate meanings, evoke personal responses and engage audiences within the context of externally assessed work on the set genre and on films produced outside Hollywood as well as within the context of the internally assessed exploration of a film.

They will be able to explore, respond to and reflect on a range of films and topics, including their own preproduction and production work, making basic but uneven use of key film concepts and terminology. Explicit use of the appropriate terminology may be limited.

At this level, candidates will be able to demonstrate basic but uneven planning, research and presentational skills preproduction and production work as a whole and is likely to be uneven. Similarly, creative abilities and technical skills will be basic and uneven.

### Grade C

Candidates will be able to demonstrate reasonable knowledge and understanding of how films communicate meanings, evoke personal responses and engage audiences within the context of externally assessed work on the set genre and on films produced outside Hollywood as well as within the context of the internally assessed exploration of a film. A reasonable awareness of industry issues will be evident.

They will be able to explore, respond to and reflect on a range of films and topics, including their own preproduction and production work, making reasonable use of key film concepts and terminology. Explicit use of the appropriate terminology will be evident but is likely to be inconsistent.

At this level, candidates will be able to demonstrate reasonable planning, research and presentational skills. Similarly, creative abilities and technical skills will be reasonable.

## **Grade A**

Candidates will be able to demonstrate excellent knowledge and understanding of how films communicate meanings, evoke personal responses and engage audiences within the context of externally assessed work on the set genre and on films produced outside Hollywood as well as within the context of the internally assessed exploration of a film. Excellent awareness of industry issues will be evident and at this level candidates will demonstrate an excellent understanding of the representation issues underlying films produced outside Hollywood.

They will be able to explore, respond to and reflect on a range of films and topics, including their own preproduction and production work, making excellent use of key film concepts and terminology. Explicit and well-integrated use of the appropriate terminology will be evident.

At this level, candidates will be able to demonstrate excellent planning, research and presentational skills. Similarly, creative abilities and technical skills will be excellent.

## 9

**INTERNAL ASSESSMENT GUIDELINES****Internal Assessment**

The **four** main pieces of work submitted for internal assessment are:

<b>1</b>	<b>Film exploration</b>	<b>25</b>
	(a) Production, Distribution and Exhibition Details (5) (b) Micro analysis of a Film Sequence (20)	
<b>2</b>	<b>Pitch and Preproduction</b>	<b>30</b>
	(a) Pitch (10) (b) Preproduction (20)	
<b>3</b>	<b>Production</b>	<b>35</b>
<b>4</b>	<b>Evaluative Analysis</b>	<b>10</b>
	<b>TOTAL</b>	<b>100</b>

**Assessment Criteria****1: Film Exploration [25]****(a) Production, Distribution and Exhibition Details of chosen film (5)**

	<b>AO1: Demonstrate knowledge and understanding of how films communicate meanings, evoke personal responses and engage audiences.</b>
<b>Level 1: 0-1</b>	Extremely limited, little or no knowledge and understanding demonstrated about film industry. Written communication uneven and extremely limited with high proportion of inaccuracies.
<b>Level 2: 2</b>	Basic knowledge and understanding of film industry. Written communication more generally accurate although still limited.
<b>Level 3: 3</b>	Reasonable knowledge and understanding of film industry and how it engages audiences. Written communication good. More confident use of specialist terminology.
<b>Level 4: 4-5</b>	Excellent knowledge and understanding of film industry and how it engages audiences. Written communication excellent. Confident and well-integrated use of specialist terminology.

**(b) Micro analysis of a film sequence (20)**

	<b>AO2: Explore, respond to and evaluate a range of films and topics, including their own preproduction and production work, using key film concepts and appropriate terminology.</b>	<b>AO1: Demonstrate knowledge and understanding of how films communicate meanings, evoke personal responses and engage audiences.</b>
<b>Level 1: 0 – 5</b>	Extremely limited, little or no ability to explore chosen film.	Extremely limited, little or no knowledge and understanding of how films communicate meanings.
<b>QWC</b>	Written communication uneven and extremely limited with high proportion of inaccuracies.	
<b>Level 2: 6 -11 (6-8)</b>	Basic ability to explore the micro features of film.	Basic knowledge and understanding of how films communicate meanings.
<b>QWC</b>	Written communication basic with some inaccuracies.	
<b>(9-11)</b>	Some ability to explore the micro features of film.	Some knowledge and understanding of how films communicate meanings.
<b>QWC</b>	Written communication more generally accurate although still limited.	
<b>Level 3: 12-15 (12-13)</b>	Reasonable ability to explore the micro features of film. Key concepts and appropriate terminology emerging.	Reasonable knowledge and understanding of how films communicate meanings, evoke personal responses and engage audiences.
<b>QWC</b>	Written communication reasonable. Specialist terminology emerging.	
<b>(14-15)</b>	Good ability to explore the micro features of film. Key concepts and appropriate terminology used with more confidence.	Good knowledge and understanding of how films communicate meanings, evoke personal responses and engage audiences.
<b>QWC</b>	Written communication good. More confident use of specialist terminology.	
<b>Level 4: 16-20</b>	Excellent ability to explore the micro features of film. Key concepts and appropriate terminology confidently used and well-integrated.	Excellent knowledge and understanding of how films communicate meanings, evoke personal responses and engage audiences.
<b>QWC</b>	Written communication excellent. Confident and well-integrated use of specialist terminology.	

**2: Pitch and Preproduction [30]****(a) Pitch (10)**

	<b>AO1: Demonstrate knowledge and understanding of how films communicate meanings, evoke personal responses and engage audiences.</b>
<b>Level 1: 0-2</b>	Extremely limited, little or no knowledge and understanding of how to pitch a film. Written communication uneven and extremely limited with high proportion of inaccuracies.
<b>Level 2: 3-5</b>	Basic knowledge and understanding of how to pitch a film. Written communication more generally accurate although still limited.
<b>Level 3: 6-7</b>	Reasonable knowledge and understanding of how to pitch a film. Written communication good. More confident use of specialist terminology.
<b>Level 4: 8-10</b>	Excellent knowledge and understanding of how to pitch a film. Written communication excellent. Confident and well-integrated use of specialist terminology.

**(b) Preproduction (20)**

	<b>A03: Demonstrate planning, research and presentational skills.</b>
<b>Level 1: 0 – 5</b>	Extremely limited, little or no ability to demonstrate planning, research and/or presentational skills. Written communication uneven and extremely limited with high proportion of inaccuracies.
<b>Level 2: 6 -11</b> (6-8)	Basic ability to demonstrate planning, research and/or presentational skills. Written communication basic with some inaccuracies.
(9-11)	Some ability to demonstrate planning, research and/or presentational skills. Written communication more generally accurate although still limited.
<b>Level 3: 12-15</b> (12-13)	Reasonable ability to demonstrate planning, research and/or presentational skills. Written communication reasonable. specialist terminology emerging.
(14-15)	Good ability to demonstrate planning, research and/or presentational skills. Written communication good. More confident use of specialist terminology.
<b>Level 4: 16-20</b>	Excellent ability to demonstrate planning, research and/or presentational skills. Written communication excellent. Confident and well-integrated use of specialist terminology.

**3: Production [35]**

	<b>A04: Use creative and technical skills to construct film products.</b>
<b>Level 1: 0-10</b>	Extremely limited, little or no ability to use creative and technical skills to construct film products. Written communication uneven and extremely limited with high proportion of inaccuracies.
<b>Level 2: 11-20</b> (11-15)  (16-20)	Basic ability to use creative and technical skills to construct film products. Written communication basic with some inaccuracies.  Some ability to use creative and technical skills to construct film products. Written communication more generally accurate although still limited.
<b>Level 3: 21-27</b> (21-25)  (24-27)	Reasonable ability to use creative and technical skills to construct film products. Written communication reasonable. Specialist terminology emerging.  Good ability to use creative and technical skills to construct film products. Written communication good. More confident use of specialist terminology.
<b>Level 4: 28-35</b>	Excellent ability to use creative and technical skills to construct film products. Written communication excellent. Confident and well-integrated use of specialist terminology

**4: Evaluative analysis [10]**

	<b>A02: Explore, respond to and evaluate a range of films and topics, including their own preproduction and production work, using key film concepts and appropriate terminology.</b>
<b>Level 1: 0 -2</b>	Extremely limited, little or no ability to evaluate what film pre-production and production reveal about film study areas. Written communication uneven and extremely limited with high proportion of inaccuracies.
<b>Level 2: 3-5</b> (3)  (4-5)	Basic ability to evaluate what pre-production and production reveal about film study areas. Written communication basic with some inaccuracies.  Some ability to evaluate what preproduction and production reveal about film study areas. Written communication more generally accurate although still limited.
<b>Level 3: 6-7</b> (6)  (7)	Reasonable ability to evaluate what preproduction and production reveal about film study areas. Written communication reasonable. The use of key film concepts and appropriate terminology emerging.  Good ability to evaluate what preproduction and production reveal about film study areas. Written communication good. The use of key film concepts and appropriate terminology will be more confident.
<b>Level 4: 8-10</b>	Excellent ability to evaluate what preproduction and production reveal about film study areas. Written communication excellent. The use of key film concepts and appropriate terminology will be confident and well-integrated.

## Administration

### Marking Procedures

Each piece of internally assessed work will be marked individually and the overall mark will be achieved by aggregating the marks of the individual pieces.

Use the marking criteria to determine a level for **each** of the assessment objectives and award a mark from within the level. The marks awarded should be aggregated to arrive at the total mark.

### Supervision and Authentication of Internally Assessed Work

Centres will be expected to provide sufficient supervision to enable teachers to ensure that the work presented is that of the candidate concerned. As much internally assessed work as possible should be conducted in conditions under the direct supervision of the teacher to enable the teacher to authenticate the work with confidence. When candidates have consulted a published source of reference it must be acknowledged.

Before the internally assessed work starts, the supervising teacher is responsible for warning candidates of the regulations concerning malpractice.

Candidates will be required to certify on the Mark Sheet for Internally Assessed Work (FL1) that they have read and understood the regulations relating to unfair practice. These mark sheets must be countersigned by teachers as an assurance that, to the best of their knowledge, any assistance beyond normal learning support has been identified and recorded.

### Annotation of Internally Assessed Work

The mark sheet, FL1, must accompany **each** candidate's work. This form will, of necessity, be a summary of the marking process. It is not a substitute for the detailed marking of assignments. Its purpose is to make clear, in as detailed a way as possible, how the final mark has been awarded. The marking of the assignments themselves must reveal where, in the assignment, the work is meeting the requirements of the marking criteria.

Clear annotation helps the moderator understand more fully how teachers have arrived at the mark awarded to the candidate and should therefore always be used.

## Moderation

### (a) Internal Moderation of Internally Assessed work

Where more than one teacher is responsible for internally assessed work, centres must ensure that marking is standardised. This is to ensure that marking is consistent and of the same standard.

The teacher assuming responsibility for the standardising should ensure that evidence of cross moderation is apparent on the mark sheet (FL1).

(b) External Moderation of Internally Assessed Work

The moderation of teacher assessment will be provided by inspection of a sample of internally assessed work received from centres by post. The sample must be selected according to the final total marks achieved.

WJEC's *Internal Assessment Manual* gives instructions about selecting and despatching samples of work to the moderator.

The total number entering must be clearly indicated on the Moderation Sample Marksheet (FL/SAMPLE).

Where there are several candidates at a particular point then one should be selected.

The moderator may request further samples of work, if this is considered necessary.

## Submission of Internally Assessed Work for Moderation

### Moderation sample

By the date specified, centres should send sample work to the moderator accompanied by the appropriate forms:

- FL/SAMPLE – a list of those candidates included in the sample **in rank order**

**Each** candidate's submission of coursework, including those candidates not included in the initial moderation sample, should be accompanied by:

- FL1, FL2, FL3a and FL3b, appropriately completed and authenticated.

## GCSE FILM STUDIES 24

The mark sheet, FL1, **must** be signed by both the candidate and teacher. The following information should also be provided as indicated on the form:

- (a) Title/brief description of each task
- (b) A brief comment by the teacher to support marks awarded making reference to the relevant assessment objectives.

Each piece of work submitted, including DVDs, must be identified with the candidate's name and number and the centre's name and number.

### **Response from Awarding Body**

Centres will be informed of any adjustments to marks made in the process of moderation.

The moderator will write a brief report on the sample of work that has been assessed and this will be sent to centres in September/October following moderation in the Summer. The report aims to identify the strengths and weaknesses of the work presented for moderation in terms of its suitability for the specification and the quality of the assessment.

Centres need to retain all internally assessed work until the time permitted for appeals has expired, usually three months after the results have been published.

Work will be returned to centres by the moderator when the moderation process is complete. A sample of work will be sent to the Chief Moderator and may be retained for use by the Awarding Body for archive purposes and/or for use as exemplar material.







**GCSE FILM STUDIES:  
INTERNALLY ASSESSED WORK**

**FL/1**

**CANDIDATE COVER SHEET**

Centre Name: \_\_\_\_\_

Centre Number: \_\_\_\_\_

Candidate's Name: \_\_\_\_\_

Candidate's Number: \_\_\_\_\_

<b>To be completed by the teacher/lecturer</b>		
<b>Comments justifying marks awarded</b>		<b>Marks awarded</b>
FILM EXPLORATION	(5)	(25)
(a) Production, Distribution and Exhibition Details (AO1:5)		
(b) Micro analysis of a film sequence (AO1 and AO2: 20)	(20)	
PITCH AND PREPRODUCTION	(10)	(30)
(a) Pitch (AO1:10)		
(b) Preproduction (AO3:20)	(20)	
PRODUCTION (including comment on contribution to groupwork where relevant) (AO4:35)		(35)
EVALUATIVE ANALYSIS (AO2:10)		(10)
Total (100)		

**Declaration by teacher or lecturer**

I confirm that the candidate's work was conducted under the conditions laid out by the specification.  
I have authenticated the candidate's work and am satisfied that to the best of my knowledge the work produced is solely that of the candidate.

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

**To be completed by the candidate**

Film Exploration

Pitch and Preproduction

Production (including details of your contribution to group work, where relevant)

Evaluative Analysis: brief summary of key points

**NOTICE TO CANDIDATE**

The work you submit for assessment must be your own.

If you copy from someone else, allow another candidate to copy from you, or if you cheat in any other way, including plagiarising material, you may be disqualified from at least the subject concerned.

**Declaration by Candidate**

I have read and understood the **Notice to Candidate** (above). I have produced the attached work without assistance other than that which my teacher has explained is acceptable within the specification.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

**This form *must* be completed by all candidates and *must* accompany work submitted for moderation.**



**GCSE FILM STUDIES**  
Internal Assessment

**FL/2**

**1: Film Exploration**

Centre Name: \_\_\_\_\_ Centre Number: \_\_\_\_\_

Candidate Name: \_\_\_\_\_ Candidate Number: \_\_\_\_\_

**TO BE COMPLETED BY TEACHER**

	Yes	No
Did the candidate discuss/negotiate choice of film with teacher?		
Is there clear evidence that the candidate has undertaken research?		
Was the candidate given time in class to work on the project?		
Was the candidate given interim deadlines to break down the project?		
Has work produced outside class been monitored by teacher?		
Did the candidate take the opportunity to show drafts of work?		
Is the standard of work consistent with candidate's previous work?		

If the answer to any of the above questions is **NO** please provide details of the circumstances:

*I certify that:*

- *the candidate has been appropriately supervised during the preparation of the internally assessed film exploration*
- *the exploration contains no plagiarised material and is the candidate's own unaided work.*

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

**TO BE COMPLETED BY CANDIDATE**

Referring to the research you carried out for your chosen film, list the most important elements about production, distribution and exhibition you have found out.

<b>Film:</b>	<b>Year:</b>
--------------	--------------

<b>Production Details</b>
<b>Distribution Details</b>
<b>Exhibition Details</b>



**GCSE FILM STUDIES**  
**Internal Assessment**

**FL/3a**

**2: Evaluative Analysis - Pitch and Preproduction**

Centre Name: \_\_\_\_\_ Centre Number: \_\_\_\_\_

Candidate Name: \_\_\_\_\_ Candidate Number: \_\_\_\_\_

Outline the main points you have learnt about the main study areas of film from your pitch and pre-production:

- Industry
- Genre
- Narrative
- Representation
- Audiences





**GCSE FILM STUDIES**  
**Internal Assessment**

**FL/3b**

**3: Evaluative Analysis - Production**

Centre Name: \_\_\_\_\_ Centre Number: \_\_\_\_\_

Candidate Name: \_\_\_\_\_ Candidate Number: \_\_\_\_\_

Outline the main points you have learnt about the main study areas of film from your production:

- Industry
- Genre
- Narrative
- Representation
- Audiences



The following list of sources of material to support GCSE Film Studies courses is amplified in the *Notes for Guidance*.

**Useful Websites:**

<http://www.baftascotland.co.uk>  
BAFTA (Scotland)

<http://www.bfi.org.uk>  
British Film Institute

<http://www.britishpictures.com>  
Essays, articles, reviews and specific information on a wide range of film titles

<http://www.en.wikipedia.org>  
The free on-line encyclopaedia

<http://www.imdb.com>  
Internet Movie Data Base – specific information on the widest range of films and an excellent ‘portal’ into a whole range of other film sites.

<http://www.screenonline.org.uk>

<http://www.mediaed.org.uk>

<http://www.filmcouncil.org>

<http://www.film.guardian.co.uk>

<http://www.script-o-rama.com>

<http://www.themakingof.com>

<http://www.ukfilmcouncil.org.uk>

<http://filmeducation.org>

<http://www.mcli.dist.maricopa.edu/smc/journey/index.html>  
Good introduction to narrative.

<http://www.bbc.co.uk/wales/capturewales/>

<http://www.mcli.dist.maricopa.edu/authoring/studio/guidebook/storyboard.html>  
Production storyboard guidebook.

## Organisations

English and Media Centre ([www.englishandmedia.co.uk](http://www.englishandmedia.co.uk))

Media Education Association (MEA)

British Film Institute ([www.bfi.org](http://www.bfi.org))

Film Education ([www.filmeducation.org](http://www.filmeducation.org)).

## Classroom Resources produced by Film Education

Film Language: A study guide with compilation video

Reading Movies

Film and Audience

Film: Key Concepts.

Film Education: Study Guides

- Tsotsi
- The Color Purple
- Way of Life
- Bride and Prejudice
- Teaching Trailers.

*For other resources, see Film Education website.*

## Some Reference Books for Teachers

Abrams, Bell and Udris (2001), *Studying Film* (Arnold)

Bordwell and Thompson (2003, 7<sup>th</sup> edition), *Film Art: An Introduction* (McGraw Hill)

Clark, Jones, Malyszko, Wharton (2007), *Complete A-Z Media and Film Studies Handbook* (Hodder Arnold)

Hayward (2000), *Cinema Studies: The Key Concepts* (Routledge)

Gianetti (2004), *Understanding Movies* (Prentice Hall)

Hayward (2006), *Cinema Studies: The Key Concepts* (Routledge)

Keane (2006) *Disaster Movies: The Cinema of Catastrophe* (Short Cuts) (Wallflower)

Lacey (2005), *Introduction to Film* (Palgrave)

Monaco (2004), *How to Read a Film* (Oxford)

Readman (2003), *Teaching Scriptwriting, Screenplays and Storyboards for Film and TV Production* (Bfi)

Stafford (2007), *Understanding Audiences and the Film Industry* (Bfi).

There are also:

- several books produced for the AS & A Level Film Studies specification
- a range of film guides published by the British Film institute
- a series of books, *Teaching Film and Media Studies*, also published by the British Film Institute and
- a number of film guides produced by Auteur Publishing.