



GCE AS Examiners' Report

Subject FILM STUDIES

Level GCE AS

Summer 2024

Introduction

Our Principal Examiners' report provides valuable feedback on the recent assessment series. It has been written by our Principal Examiners and Principal Moderators after the completion of marking and moderation, and details how candidates have performed in each component.

This report opens with a summary of candidates' performance, including the assessment objectives/skills/topics/themes being tested, and highlights the characteristics of successful performance and where performance could be improved. It then looks in detail at each unit, pinpointing aspects that proved challenging to some candidates and suggesting some reasons as to why that might be.¹

The information found in this report provides valuable insight for practitioners to support their teaching and learning activity. We would also encourage practitioners to share this document – in its entirety or in part – with their learners to help with exam preparation, to understand how to avoid pitfalls and to add to their revision toolbox.

Further support

Document	Description	Link
Professional Learning / CPD	Eduqas offers an extensive programme of online and face-to-face Professional Learning events. Access interactive feedback, review example candidate responses, gain practical ideas for the classroom and put questions to our dedicated team by registering for one of our events here.	https://www.eduqas.co.uk/home/professional-learning/
Past papers	Access the bank of past papers for this qualification, including the most recent assessments. Please note that we do not make past papers available on the public website until 12 months after the examination.	Portal by WJEC or on the Eduqas subject page
Grade boundary information	Grade boundaries are the minimum number of marks needed to achieve each grade. For linear specifications, a single grade is awarded for the subject, rather than for each component that contributes towards the overall grade. Grade boundaries are published on results day.	For unitised specifications click here: Results and Grade Boundaries and PRS (eduqas.co.uk)

¹ Please note that where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

Exam Results Analysis	Eduqas provides information to examination centres via the WJEC Portal. This is restricted to centre staff only. Access is granted to centre staff by the Examinations Officer at the centre.	Portal by WJEC
Classroom Resources	Access our extensive range of FREE classroom resources, including blended learning materials, exam walk-throughs and knowledge organisers to support teaching and learning.	https://resources.eduqas.co.uk/
Bank of Professional Learning materials	Access our bank of Professional Learning materials from previous events from our secure website and additional pre-recorded materials available in the public domain.	Portal by WJEC or on the Eduqas subject page.
Become an examiner with WJEC.	We are always looking to recruit new examiners or moderators. These opportunities can provide you with valuable insight into the assessment process, enhance your skill set, increase your understanding of your subject and inform your teaching.	Become an Examiner Eduqas

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Executive Summary

Component 1 American Film

Overall performance

This was the first year of examining with new set film texts. In Section A, *Imitation of Life* and *Alien* were popular choices, while *One Flew Over The Cuckoo's Nest* and *Bonnie & Clyde* were effectively compared. In Section B, *Get Out* and *Moonlight* were popular choices, with *Captain Fantastic* still widely taught. The best responses maintained a tight focus on the question, analysing films' contexts and themes. Weaker candidates tended to offer generic overviews or plot summaries. There was a move away from using abstract spectatorship theories which was pleasing to see, as candidates focused on the film they had studied.

Common issues and key recommendations

We recommend teachers emphasise the importance of planning and focusing on specific elements of film form to achieve higher marks. Teachers are encouraged to guide candidates in addressing the specific demands of each question to improve their performance.

Component 2 European Film

Overall performance

Candidates responded well to the demands of the paper across Section A and Section B. Most candidates answered all questions, indicating effective exam preparation. Some centres taught the new films on the specification (*Belfast*, *Saint Maud* and *Mogul Mowgli*) whilst the popularity of the existing films and pairings remains *Trainspotting*, *This is England* and *Shaun of the Dead*. *Pan's Labyrinth* remained a favourite for Section B. Candidates showed good knowledge of film form, avoiding discussions of performance, which is not required at this level. The best responses demonstrated a confident appreciation of film language and concepts, with fewer rubric infringements. Candidates effectively sustained focus on specific examples and sequences, moving away from pre-prepared answers.

Common issues and key recommendations

Weaker responses are often generalised, undeveloped and descriptive. Encourage candidates to focus on key sequence analysis and to relate any contextual knowledge to the film itself.

Component 3: Production

Overall performance

Component 3 assesses candidates' ability to apply film knowledge in creating a film or screenplay extract and to evaluate their work in relation to professional productions. This year's submissions showcased a variety of genres and styles, with the introduction of a protagonist being the most popular brief. Successful screenplays and films demonstrated clear narrative structure and development. Screenplays were generally well-constructed, with the best utilising dialogue effectively and detailed mise-en-scene.

Common issues and key recommendation

Storyboards varied in quality, with some relying too heavily on found images. Centres are reminded that storyboards must be digitally photographed. Evaluative analyses were strong in discussing aims and cinematic influences, though screenplay writers should ensure their analysis has sufficient reference to professional screenplays. Ensure screenplays adhere to the Master Scene layout format.

Areas for improvement	Classroom resources	Brief description of resource
Component 1: weaker responses were generalised and descriptive.	Section A: Resource (eduqas.co.uk) Section B: Resource (eduqas.co.uk)	Factsheets on Component 1 films.
Component 1 Section B: Ensure candidates focus on the film in detail. There has been improvement this year in this area.	Blended Learning: Resource (eduqas.co.uk)	Blended learning lessons on spectatorship that can be applied to any of the films studied.
Component 2: weaker answers were generalised, lacking sequence analysis	Blended learning lessons: Eduqas Digital Educational Resources	Blended learning lessons on every global film. Each resource contains sequence analysis.
Component 3: Storyboards lacking in details and some storyboards not digitally photographed.	Storyboard template and sample storyboard storyboard-template.docx (live.com) eduqas.co.uk/umbraco/surface/blobstorage/download?nodeId=12108	Storyboard template containing key information that can be downloaded and adapted. Example of a digital storyboard.

FILM STUDIES

GCE Advanced Subsidiary

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COMPONENT 1 – AMERICAN FILM

Overview of the Component

The 2024 paper is the first year of examining AS Film Studies Component 1 with changes in set film texts for both section A and section B. Whilst retained films still appear popular choices for centres, it is pleasing to note that a good number of centres have studied new film options. In section A group 1, *Imitation of Life* appeared more popular than *All About Eve*. In group 2 *Alien* was a popular choice for centres, with less evidence that *Night of the Living Dead* was chosen for study. *One Flew Over The Cuckoo's Nest* and *Bonnie & Clyde* proved a popular choice and candidates were able compare these films effectively. In Section B, it was noted that many centres had studied the new films. *Get Out* was a popular choice, followed by *Moonlight*. Although a large percentage of centres continue to teach *Captain Fantastic*. Some evidence of *Promising Young Woman* was noted but did not seem an overly popular choice.

Assessment was across both AO1 and AO2 with a specific focus to **compare two films** in section A (one from group 1 and one from group 2). Section B expects candidates to engage with Spectatorship Issues.

Comments on individual questions/sections

Quality of Responses to Section A

Q1.1 Is a compulsory question. The question asks for an analysis of mise-en-scene and requires the candidate to compare their chosen films. It was noted that whilst mise-en-scene was discussed, many candidates broadened their response to include other elements of film form such as cinematography and at times responses were more of a general overview of film form and meaning, rather than a focussed response to the set question. By doing this candidates risk being awarded in lower bands. This tendency was particularly noticed in analyses of *Casablanca* and *Do the Right Thing*. The best responses kept a tight focus to the question and were able to confidently find differences and similarities with an analysis of how context can shape themes and representations.

Area to highlight: Tendency to ignore the focus of the question and offer a generic overview analysis. Weaker candidates tend to offer several film form elements and their response feels 'downloaded' and lacking on the specific question focus (in this case mise-en-scene). It is possible that this occurs because this is the first question on the paper and candidates have many points at their disposal. Teachers should assist their students by spending teaching time exploring the whole paper and directing candidates how best to approach each question.

Q1.2 / Q1.3 Candidates had a choice of questions. Responses were fairly even across both questions. Candidates appeared familiar and confident with the focus of these questions and clearly understood the concept of 'context' in which to discuss and compare their two films. New films enabled some interesting and thoughtful comparisons, specifically when comparing *Imitation of Life* and *Do the Right Thing*.

Alien emerged as a very popular choice and was often paired with *Vertigo* and this enabled candidates to explore issues of gender in a thoughtful way, demonstrating the ability to compare. Weaker candidates tend to re-tell the plot and narrate action that renders responses 'descriptive'. This limits the candidate's attainment to band three. As a substantial question, carrying the highest number of potential marks, candidates should be encouraged to spend a short time in planning their response to ensure that both AO1 and AO2 grade descriptors are covered. The best responses kept a tight focus to the question and were able to confidently find differences and similarities with a focussed analysis of how differing contexts can shape themes and representations.

- Q2.1** This short compulsory question was generally well answered. Some candidates broadened their response to 'sound' in general. For some this was integrated with an analysis of music and proved successful, but others drifted into an analysis of sound effects that left little opportunity to allow time for a focussed analysis of 'music'. Teachers should encourage students to just focus on the element outline in the question. Whilst *Moonlight* was a popular choice it was noted that the study of the use of music had not been fully explored and some candidates struggled to identify how music was used in the film. Conversely, candidates who had studied *Get Out* were able to offer detailed and appropriate responses to this question. Some weaker candidates did not address sound in any meaningful way at all and this suggested that the question was not properly read. Past AS papers have shown that film form is a key assessment element in this section and as such candidates should be prepared to analysis an element in the context of spectator response.

Area to highlight: This is short, tightly focussed question that requires a very specific response with close reference to the question asked.

- Q2.2 / Q2.3** Q2.2 provided candidates with a clear focus and most responses demonstrated a good ability to engage with the question in a straightforward way, keeping a tight focus on editing. Candidates demonstrated good understanding of editing techniques and used appropriate terminology and applied knowledge to key sequences as directed by the question. Q2.3 is perhaps a more subtle and nuanced choice, but it was pleasing to see many candidates choosing this option. Most were able to engage with the thrust of the question 'people who are different from ourselves' which allows for an interesting discussion of spectatorship and film form. Most understood the focus of the question and engaged well. Some weaker candidates offered a general response and chose to simply discuss a character that they/ spectators could relate to without recognising the slant of the question. *Beasts of the Southern Wild* gave some good responses, as did *Captain Fantastic*. Issues of race in *Moonlight* and *Get Out* also showed good focus and understanding of the question. It was notable that fewer candidates are simply 'downloading' Spectatorship theory and now are more able to embed theory within their response resulting in a more integrated response that gives a flow and structure to their response and demonstrates a better sense of application of knowledge.

Area to highlight: The move away from abstract spectatorship theories has improved candidates' responses to questions in this section.

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COMPONENT 2 – EUROPEAN FILM

Overview of the Component

In this examination series candidates responded well to the demands of the paper across Section A and Section B. In this Component candidates are assessed on their ability to demonstrate AO1: knowledge and understanding of elements of film and its application in AO2.

There were only a few instances where candidates did not answer all the questions or not complete them, which indicates how effectively centres have built-in exam support and strategies when approaching the demands of the paper in timed conditions. In Section A, candidates undertake a two-film study which is not comparative whilst they focus on one European film in Section B. In Section A the British study both optional questions proved equally popular with candidates, whilst in Section B Question 2.2 remains the more popular. It was pleasing to see that some centres had taught the new films on the specification (*Belfast*, *Saint Maud* and *Mogul Mowgli*) whilst the popularity of the existing films and pairings remains *Trainspotting*, *This is England* and *Shaun of the Dead*. More centres this year studied *Fish Tank* and no centres studied *Mangrove* which is also a new film in the specification. In Section B, *Pan's Labyrinth* by far continues to be the popular film chosen by centres. *Mustang* and *Life is Beautiful* were also studied, whilst centres did not opt for the new addition of films to the specification (*Portrait of a Lady on Fire*, *The Worst Person in the World*, *Another Round*).

It was pleasing to read many responses across the paper which showed good and often excellent knowledge of the different elements of film form. Unlike in previous years candidates did not venture into discussions of performance. It is important to note that performance is a requirement of the A Level and not this qualification.

Component 2 examines the following subject content across the paper: key elements of film form, meaning and response, the contexts of film, and narrative as an additional specialist area with the British film study in Section A.

Overall, centres must be commended for candidates' preparation in all these areas of the paper which generated a range of engaging and meaningful responses. In comparison with the examination series last year, candidates are developing their responses with the ability to sustain their focus on specific examples/ sequences; and they have steered away from downloaded responses which often do not address the specific aspects of the question. This sharper focus on the question demonstrates a confidence in engaging with meaning and response through the key elements of film form. The very best and confident responses across the paper came from candidates who commanded an appreciation of film language, concepts and the intrinsic qualities of film to create meaning. Centres must be congratulated for continuing to engage and enthuse their students.

There were few rubric infringements, showing confidence and familiarity with the paper.

Comments on individual questions/sections

1.1. Explore how editing is used to create meaning in each of the films you have studied. [20]

All candidates are required to respond to this question. The best responses tended to break down aspects of the films' editing in terms of pace, style and technique. Without having to pinpoint a specific sequence for their exploration, many strong responses were able to navigate moments in their two films to develop focused and detailed explorations which offered AO2 qualities. The weaker responses tended to overlook the requirements of the question by moving on to explorations of camera work. The best responses demonstrated candidates' ability to consider how pace and style of editing contribute to the development of the narrative, characters and themes. In the very best responses, candidates linked the role of editing to the films' aspects of social realism (e.g. *This is England* and *Fish Tank*) and with other films to their use of elements of film and narrative and genre conventions (e.g. *Under the Skin* and *Shaun of the Dead*). Some candidates struggled with editing as a key element of film. It is recommended that candidates are offered opportunities to explore sequences in their two films to examine how meaning and response is generated through editing.

1.2 Explore how narrative devices are used to create powerful opening sequences in each of the films you have studied.

Overall candidates offered good and, in many instances, excellent responses to this question by demonstrating their focus on the specific question. A range of approaches proved effective in attaining marks at the top of Band 4 and into Band 5 where candidates are required to address the AO2 aspects of the qualification (application and analysis of a critical approach); and the full implications of the question. Candidates developed effective and sustained responses by anchoring their work around an exploration of the opening sequences. This did not preclude the best responses navigating other moments or sequences in the film. Strong responses were coherently structured by utilising the optional prompts. It was very pleasing to read responses which were developed in relation to their films' unique mode of storytelling and use of film form which in some instances linked to the films' genre or style (e.g. Sci-fi or social realism). Good and excellent responses were detailed in using carefully selected sequences to support their exploration.

Weaker responses to this question were often limited in considering a range of narrative devices or in teasing out how and why the opening sequences were 'powerful'. In these cases, some candidates tended towards plot description which unfortunately steered their focus from the specific requirements of the question. In the range of responses across the Bands, candidates are steering away from pre-prepared answers which downloaded theories of narrative. Responses attaining Band 5 were evident in cases where candidates engaged with some complex aspects of narrative without explicitly using theories or theorists.

1.3 Examine how sound and mise-en-scene contribute to the dramatic tension in each of the films you have studied.

This question required candidates to shape their response in relation to sound and mise-en-scene as key elements. As with question 1.2, candidates find the bullet points helpful in terms of the structure and content of their response.

Overall, it was encouraging to see how candidates were able to focus on specific moments or sequences in their chosen films to highlight and explore how these two key elements of film play a pivotal role in creating dramatic tension.

In the very strong responses, it was evident that centres had encouraged candidates to centre their responses around the unique devices employed by filmmakers when creating their narratives and stories. In so doing, candidates in the top Bands demonstrated their confident abilities to consider a wide range of aspects of both sound and mise-en-scene when exploring specific sequences. These responses engaged at some length which the question's direction and candidates offered sustained explorations of how conflict and opposition generate dramatic tension with a close eye on the question. Candidates who attained marks in Band 4 or Band 5 did not necessarily engage with Levi-Strauss's theory (as theory is not required) but they developed a focused response which ensured they remained analytical and critical (AO2) rather than descriptive.

Weaker responses which tended to attain marks in Band 3 were 'satisfactory' because their lack of attention to the question led to plot descriptions. Candidates in this Band often struggled to develop their response by ignoring how sound and mise-en-scene create dramatic tension. In some cases, candidates who did not focus on the implications of the question but offered pre-prepared responses.

Detailed and sustained sequence analysis which responds to the demands of the question always ensures that candidates have opportunities to develop and demonstrate their AO2 skills and abilities.

2.1 Examine how setting and/ or location is used to create meaning in one sequence from the film you have studied.

The most popular by far film in this section was *Pan's Labyrinth*. When selecting a sequence for exploration, the popular ones (the film's beginning and the Pale Man's sequence) were utilised. Many responses which drew on *Mustang* or *Life is Beautiful* interpreted 'setting' or 'location' as the geographical or physical setting/ location. This led to meaningful and focused explorations of 'meaning' which often discussed themes, ideas, context, representation and messages and values in the films. It is possible with this question to be awarded a mark in Band 4 or Band 5 without having to write at great length for 10 marks. The best responses built their answer around possible 'meanings' and they offered a specific sequence. Weaker responses did not develop their exploration because they did not sustain their focus on a specific sequence. Often this prevented candidates from accessing AO2 marks as some slipped into description rather than analysis of setting/ location.

2.2 Explore how cinematography is used to construct representations of gender in at least one key sequence from the film you have studied.

Candidates continue to excel when they respond to questions on representation more widely and particularly the representation of gender. In this instance however some potentially strong responses did not attain a Band 4 or 5 mark because they ignored the requirement in the question to consider how aspects of cinematography construct gender representations. In this instance, whilst many candidates developed good and often excellent points around masculinity or femininity in their film, they did not make the importance links between camera, framing and lighting and representation. Again, it must be emphasised that pre-prepared answers working around familiar themes and sequences do not always enable candidates to develop focused and relevant responses in relation to the specific question.

The best responses came from candidates who drew on the role of different aspects of cinematography to explore how they constructed gender representations. In so doing these stronger responses offered detailed points which were supported by close references to specific sequences. The weaker responses did not demonstrate their knowledge and understanding of the key elements of film form (AO1) and often drifted into descriptions of gender representation.

2.3 'To fully appreciate a film, knowledge of its wider context is important.' Explore this statement in relation to the film you have studied.

This question was not as popular as 2.2, however candidates continue to demonstrate good knowledge and understanding of their film's wider context. It is pleasing to see how far centres engage and prepare their candidates to develop a more holistic appreciation of the significance of some or all these contextual factors as much as it is rewarding to read their enthusiastic responses. As the question indicates, there is no requirement to explore all the contextual issues and candidates explore the areas which prove the most relevant to their film.

As with previous examination series, the best responses came from candidates who maintained a sharp focus on the demands of the question. Responses which scored into the top of Band 4 or Band 5 came from candidates who developed coherent reasons as to how particular aspects of their film's context enhanced their appreciation of the film. This ability to develop their exploration and make connections between text and context created very engaging responses which demonstrated a confident knowledge and understanding (AO1) as well as (AO2) abilities and skills. In these strong responses candidates focused on specific sequences from their film to explore and develop the implications of the question. Weaker responses either lacked sufficient knowledge of the aspects of the film's wider contexts and drifted into description or they tended to 'download' factual knowledge (e.g political and historical developments) without weaving their importance into the film's narrative and their own appreciation of the film more widely.

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COMPONENT 3 – PRODUCTION

Tasks

Comments on tasks/questions relating to candidate performance/meeting assessment criteria

Overview of topics chosen by candidates

It was encouraging to see most candidates embracing the range of available brief options this year. The brief to introduce a protagonist was the prevalent option, followed by genre, with horror and crime as popular choices. There were more closing sequences this year, and more successfully executed submissions for this brief, with clearer understanding of narrative closure evident in both the screenplay and film extract options, and some experimenting with open ended narratives which was sometimes effective. The parallel editing option was less popular but delivered some excellent examples in both film and screenplay formats, with a clear understanding of how to portray two or more events happening simultaneously evident in most of the work for this option. Some candidates had combined one or more brief options such as introducing a protagonist for a romantic comedy genre piece, and most of these were successfully executed.

Characteristics of successful pieces of work seen along with characteristics of less successful pieces of work.

Filmed extracts were generally creative and successful, with a variety of cinematography and editing techniques and fewer 'music video' like extracts from previous years. The strongest work demonstrated clear narrative structure and development with establishment of character and thoughtful incorporation of mise en scene appropriate to the chosen brief. Key elements were employed with purpose by the most successful candidates to create meaning and continuity, with some excellent choices of shot, use of match on action, eyeline match and a combination of diegetic and non-diegetic sound.

Less successful films lacked clear narrative development with mise en scene not contributing to the meaning of the piece. In terms of key elements less successful films lacked purposeful shot choices, sound and editing features were characterised by diegetic ambient sounds and lack of a range of continuity features, use of the 180-degree rule was sometimes present, but meaning was not always established.

Screenplays were generally well constructed, and most candidates were able to demonstrate the ability to construct a narrative sequence appropriate to the brief. The best work utilised dialogue well without relying on exposition to lead the narrative and employed a "show don't tell" approach through detailed mise en scene of locations, character and performance to contribute to the sequence in a meaningful and sophisticated way. There was a noticeable effort to use the Master Scene Script layout for many candidates. Less successful screenplays were written in a literary style or contained camera instructions, thoughts and background information that cannot be conveyed visually. For some this replaced detail of mise en scene in the scene descriptors with content that made little contribution to the narrative sequence.

Storyboards were generally successful in supporting the screenplays although some candidates had submitted hand drawn images and digital illustration artwork instead of digitally photographed storyboards. There were also instances of overuse of found images, with some submitting entire storyboards of found images rather than sparing use where a digitally photographed image would not be possible. It was good to see some candidates employing creative use of figures and toys to realise their storyboards effectively through framing and editing.

Some images were difficult to see due to either being too dark, stretched to fit or too small to fit the template, or upside down. Some storyboards seemed to avoid showing characters' faces or consisted predominantly of shots of empty locations where descriptions indicate characters and action should be. This made it difficult to establish meaning from the storyboard in terms of meeting the brief and to accurately assess framing and shot composition. Similarly, storyboards which consisted entirely of point of view shots from the character also struggled to demonstrate a variety of shots. Some candidates attempted to cover the entire screenplay in their storyboards which affected continuity editing and clarity of meaning.

The best storyboard photographs were taken in landscape with attention paid to lighting, framing and continuity with the preceding/following shot. The most successful storyboards selected a section corresponding to approximately 1 to 2 pages of the screenplay. There was some very perceptive evaluative analysis of the productions this year, with some candidates being awarded and fully deserving of high marks. Analyses for the filmed extracts generally had correctly focused on meaning making rather than the production process and film theory, although this was still evident for a few candidates.

Discussion of aims and analysis of meanings was generally a strength for most of the evaluative analyses. Cinematic influences were also discussed well in relation to the productions in most cases with fewer references to inappropriate sources, however there were still a significant number of candidates referring to TV series, music videos, novels and computer games as influences. There were also a significant number of candidates who struggled to meet the full assessment criteria as they analysed their own work well but did not link enough to their influences, and some provided in depth analysis of appropriate sources but struggled to link these clearly with their own work, using the word count available to describe the cinematic texts. Lack of reference to professionally produced screenplays was an issue for many candidates who chose the screenplay option, and for some of those that did include this, it was a brief sentence which lacked analysis of how their work was influenced.

Common candidate misconceptions and areas for improvement.

To summarise the main issues for the component 3 work this year were:

- Not constructing a clear narrative, particularly for the Introduce a protagonist option – in both film and screenplay extracts.
- Attempting to cover the whole screenplay in storyboards.
- Not adhering to storyboard production requirements in terms of suitable images.
- Not adhering to Master Scene Script format or including appropriate content in screenplays. Not adhering to word count requirements and submitting excessively long work in both productions and evaluative analyses.

Task marking

Comments on approaches to internal marking

Internal marking (to include annotation/comments/accuracy) and moderation – best practice.

There was evidence of thorough and accurate application of the assessment criteria across the bands for both film and screenplay options in most cases this year. Some productions had been very generously rewarded for narrative structure and use of mise en scene, and for the introduce a protagonist option, consideration of voiceover, close ups and other techniques of alignment was sometimes overlooked, particularly for the filmed extracts. For screenplays there was a tendency in some cases to over reward for narratives that were dialogue based and lacked descriptive detail of mise en scene.

For storyboards, found images from the internet were sometimes overused, with some storyboards consisting entirely of found shots appearing across the whole centre sample rather than up to five shots where a photograph would not be possible. Some hand drawn storyboards were submitted across whole centre samples and some centres were awarding high marks for these rather than deducting marks for images that cannot be credited/accepted. There was a noticeable vigilance for storyboard format from most centres however and the majority were accurately assessed.

Evaluative analyses tended to be accurately assessed, although generously rewarded in some cases for lack of reference to cinematic influences and in the screenplay option work for lack of reference to professionally produced screenplays.

Internal moderation was evident for some centres and in most cases led towards more accurate assessment. Evidence usually took the form of a second signature and amendment or agreement of marks on the cover sheet, but the more thoroughly moderated folders also contained second marker annotations and comments throughout the written work – identifiable through different handwriting and pen.

Marker annotations on the written work were present to a higher degree than last year which was good to see, yet the lack of annotations on any written work, or just ticks, was an issue in some cases which made the assessment of some folders harder to justify. Most cover sheets had included commentary which referenced the marking grid to support the marks. Cover sheet commentary which consisted of copied and pasted marking grid criteria without any reference to how it was met specifically by the candidates' own work struggled to support assessment decisions clearly and, in some cases, did not accurately reflect the content of the submissions. When coupled with lack of annotations throughout written work, or for filmed sequences, this sometimes made it very hard to see how assessment decisions had been arrived at. Some cover sheets were not evidencing application of penalties for short or long work in their commentary, although overall there was a noticeable increase in applying assessment procedures for work that did not meet length requirements.

Administration was generally thorough and correct, with a notable improvement from last year on completing the GDPR section, and fewer cases where folders of work were not authenticated by both marker and candidate. Assessment of the coursework was generally thorough and supported in many cases by helpful comments on the coversheets using phrases from the specification marking grid. Word counts were provided in more cases than last year to support assessment decisions.

Supporting you

Useful contacts and links

Our friendly subject team is on hand to support you between 8.30am and 5.00pm, Monday to Friday.

Tel: 029 22404301

Email: film@eduqas.co.uk

Qualification webpage: [AS and A Level Film Studies | Eduqas](#)

See other useful contacts here: [Useful Contacts | Eduqas](#)

CPD Training / Professional Learning

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