



---

# **GCE AS EXAMINERS' REPORTS**

---

**FILM STUDIES  
AS**

**SUMMER 2023**

Grade boundary information for this subject is available on the WJEC public website at:  
<https://www.wjecservices.co.uk/MarkToUMS/default.aspx?!=en>

### **Online Results Analysis**

WJEC provides information to examination centres via the WJEC secure website. This is restricted to centre staff only. Access is granted to centre staff by the Examinations Officer at the centre.

### **Annual Statistical Report**

The annual Statistical Report (issued in the second half of the Autumn Term) gives overall outcomes of all examinations administered by WJEC.

<b>Unit</b>	<b>Page</b>
Component 1	1
Component 2 – Section A	5
Component 2 – Section B	8
Component 3	11

## FILM STUDIES

### GCE AS

Summer 2023

### COMPONENT 1

#### General Comments

Candidates were able to navigate this paper with confidence and adhere to rubric instructions. Candidates had been well prepared for the layout and format of the examination paper and that a knowledge of the relative mark allocation has shaped their ability to assign the appropriate time to each question. They also demonstrated good understanding of the expected exam techniques required at this level; with written communication well expressed. This was pleasing to note, and teachers are to be congratulated on the preparedness of their students in this external exam. Evidence suggests that very good teaching and learning took place, and attainment standards appeared to have been maintained.

Some films remain perennially popular and common pairings were *Casablanca/Bonnie & Clyde*, *Blade Runner/One Flew Over the Cuckoo's Nest*, *Vertigo/Do the Right Thing*. However other combinations were also attempted, with more use of *Lady from Shanghai* and *Some Like it Hot* and *Apocalypse Now*. *Johnny Guitar* is not popular choice. Responses to 1.1 were occasionally uneven. Candidates that used *Do the Right Thing* sometimes struggle to answer with the same level of detail and academic analysis as their comparison film. Centres should encourage candidates to explore both films in equal depth.

Candidates managed their time effectively. Candidates tended to write extensive responses to Q1.1 (perhaps as they answered this question first). Responses to Q2.2/2.3 were often much shorter, as they may be running out of time. Teachers should note that these questions are both worth 20 marks and therefore should be mindful of this when preparing candidates for the whole paper. Q1.1 responses often ran to two sides whereas Q2.2/2.3 regularly came in in at 2/3rds of a page. It is therefore likely that marks could be uneven across these questions with candidates missing out on the higher band descriptors. Candidates often found it necessary to add contextual information to Q1.1 (production/auteur etc) and this isn't required. This is more appropriate in Q1.2/1.3 and candidates should be guided to approach Q1.1 differently with the aim of getting to the thrust of the question quicker and being more focussed on the key assessment points.

Issues of Spectatorship are integral to Section B and most centres have prepared their students well for this specialist area. Candidates demonstrated understanding and confidence regarding Spectatorship and were able to apply this to their analysis in a meaningful way. The message of 'taking students to the brink' of theory to enhance their response seems to have been recognised by teachers and allowed for both academic understanding and thoughtful insight into spectatorship. The best answers were those that integrated ideas around spectatorship intelligently into close textual analysis and with reference to the actual question (e.g., 'point of view of a key character'). The downloading of abstract theory rarely does the candidate justice. A notable observation was that many candidates seemed to have a download, pre-planned essay for Q2.2 and Q2.3 and it was often unclear which question was being addressed. It is important that candidates are encouraged to assess a question and focus their response on what is being asked of them, rather than giving a generic response which could be either 2.2 or 2.3. Candidates who do not focus on the question will find that they will struggle to move beyond band 3. A small, but sizable number of students took this approach.

## Comments on individual questions/sections

### Q.1 Compare how editing techniques create meaning of the two films you have studied. Refer to key sequences from each film.

This compulsory question often generated a fairly extended response. As it is usually the first question that candidates attempt, there is a tendency for context setting/background information. Teachers should guide candidates to address the question which asks for a discussion of key sequences from each film studied. The focus is given in the question (in this case editing). Most responses acknowledged editing correctly and students were able to accurately discuss this element of film form and how it creates meaning. A significant number of candidates ignored this steer and strayed into other areas of film form or representation in their answer, with much discussion of lighting and sound as well as framing devices. This is a delicate balance, as one element of film form rarely operates exclusively. However, many candidates did offer a broad textual analysis of film form. Candidates should consider the 'you may consider' bullet points which offer focus and guidance.

Another interesting and common approach was for candidates to interpret 'editing' as image manipulation/colour grading etc. This is understandable when the vocabulary of editing software and manipulation tools uses the term 'editing'. Teachers understand that in the context of film analysis editing means elements such as duration, pace, point-of-view, cross cutting, manipulation of time and space etc, but candidates often drifted to other interpretations editing.

There was some use of erroneous production detail e.g., filming on a sound stage for *Casablanca* and discussions of the issue of Director's Cut in the case of *Bladerunner*. Candidates should be reminded that they are analysing the set film and not comparing it with other versions. It was noted that, as in previous years, candidates who wrote on *Vertigo*, persist with an auteur-based analysis. This is not required at AS level and often leads to an uneven approach in the comparison element of this question. Distinctiveness can be discussed but should, in this question, be analysed in the context of cinematic meaning rather than specific directorial traits. The best responses to this question were seen in *Bonnie & Clyde* and *One Flew Over the Cuckoo's Nest*, and *Blade Runner*. Evidence of knowledgeable film terminology was noted. Most candidates implied comparison by demonstrating contrast/difference. Explicit comparison was less noticeable, and teachers are advised draw candidates attention to this element of the question to reach to higher bands. This will extend candidates' understanding that different techniques can create completely different meanings and responses for spectators.

### Q.1.2 Compare how the representation of female characters in each of films you have studied is influenced by the times in which they were made.

This was the more popular of the two questions in this section. The question is specific in its scope and offered candidates the opportunity to focus on a key area of learning and study for this unit. The bullet points allowed for an exploration of the social context of each film as well as a discussion of how representations are constructed. Candidates were able to bring much good learning to this question and demonstrated good textual and theoretical ideas of representation issues. As is common, there was some muddling of the timeline of Feminism/changing attitudes to women in society with some sweeping statements about female power/second & third wave of feminism. Candidates often find it difficult to apply gender to a time in which they have no personal experience of.

One approach would be to avoid any taught historical perspective early in the analysis of a film and simply discuss the action and experience of characters. Once candidates are secure in this then discussion through the lens of contextual attitudes is easier for them to grasp and express.

Comparison was acknowledged with some good ability to find similarities and differences in films.

**Q.1.3 Compare how aesthetic elements contribute to the overall style of the two films you have studied. Refer to key scenes from each film.**

Although fewer candidates chose this option, those who did were confident in their discussion of aesthetics and wrote well about distinctiveness and meaning in relation to context. Regardless of film choice, this question opened good scope to candidates who are interested in the style and look of cinema rather than an 'issues'-based approach. Candidates were able to discuss Classical v New Hollywood and had been taught enough contextual detail and which enabled them to support textual analysis effectively.

Candidates were able to discuss creative influences that shaped the aesthetic of their films and could draw on good comparison points to support the question. The word 'aesthetics' did surprise candidates, suggesting that they have been taught to appreciate and understand the visual and aural techniques that can be applied to a film.

**Q.2.1 Examine how lighting and/or colour is used in one key sequence from the film you have studied.**

This compulsory 10-mark question requires a tightly focussed answer given that the time allocated can only be about 10 minutes. Most responses dispensed with much introduction, some to the extent that they did not name the film they studied. Whilst brevity is important in the question, some context to their answer should be evident. The choice of film form elements was helpful in allowing candidates to write in specific detail. Overwhelming, *Captain Fantastic* is the most popular choice in this section and candidates who were able to identify suitable examples to explore. *Beasts of the Southern Wild* also proved a popular choice, while *Boyhood* is less popular this year.

**Q.2.2 'Spectators are often encouraged to share the point of view of a key character'. Explore this statement in relation to the film you have studied.**

This question was more popular than 2.3 and candidates did well in identifying a 'key character' and balanced their responses between film form elements and character features. Candidates were able to apply spectatorship to good effect and could blend this with relevant analysis. Those who studied *Frances Ha* were able to explore this question in a sophisticated way. *Captain Fantastic* continues to be a very popular choice but some responses lacked sophistication and were often limited in their scope. *Beasts of the Southern Wild* proved to be a good fit for this question with some thoughtful and insightful responses.

**Q.2.3. 'Watching a film can provoke a wide range of reactions and emotions in the spectator' Explore this statement in relation to the film you have studied.**

Emotional and intellectual impact is an important element of spectatorship. How audiences and individuals react to films are fundamental to engagement, experience and feeling. Some candidates wrote well on their own feelings and how they were manipulated to take pleasure and enjoyment in the film studied. The use of the word 'provoke' elicits ideas about manipulation and positioning, which is core to discussions around spectator response. Most candidates were able to explore how they felt and why and integrate this with reference to film form techniques. This question elicited more sophisticated responses with candidates understanding nuance and subtle ways that the spectator could be influenced to think and feel.

**Summary of key points**

- All questions were accessible to candidates with very few incidents of lack of understanding.
- The blend of context, analysis and theory was in most cases pitched right.
- Spectatorship is being taught well and candidates were able to apply this appropriately.

**FILM STUDIES**  
**GCE AS**  
**Summer 2023**  
**COMPONENT 2**  
**SECTION A: BRITISH FILM (TWO-FILM STUDY)**

### **General Comments**

Centres are highly commended for preparing this cohort to meet the demands of Component 2. Candidates were very familiar with the layout of each section, the length and tariff of the individual questions and the area that they were being assessed on. Across Sections A and Section B, most candidates demonstrated a confident knowledge and understanding of their films, which enabled them to access the demands of each question. It was pleasing that only a few candidates misunderstood the question they attempted. There were no issues with centres misunderstanding the specification in respect of the choice of films for each section. It was also pleasing to see a range of responses across the paper which indicates a strong familiarity and confidence with the films and assessment areas. In Section A, *Shaun of the Dead*, *Trainspotting*, *Sightseers* and *This is England* remain the popular choices, whilst many more centres studied *Moon* and *Under the Skin* this year. Candidates have brought excellent insights into the contexts and social realism aspects of British film and cinema and where relevant the generic codes and conventions. In Section A, candidates study two films and attempt a 20 mark question and a 40 marker. The latter assesses candidates' knowledge and understanding of narrative. In addition, there was strong engagement with the intrinsic qualities of film and cinema which stems from an appreciation of the key elements of film form. Many candidates engaged with issues around Performance. Whilst these responses often made for engaging explorations, it is not a requirement of the AS qualification that they do so. Few candidates struggled with the length of the paper, which suggests a stronger mastery of exam techniques, stamina in writing and thus excellent preparation for the conditions of external assessment by centres.

### **Comments on individual questions/sections**

#### **1.1.1 Explore the representation of a male character in one sequence from each of the films you have studied.**

Candidates approached this question with confidence in the main, demonstrating suitable choices when selecting a male character. Stronger responses came from candidates who selected a sequence to give their exploration a coherent focus. Popular male characters were Renton and Begbie from *Trainspotting* and Shaun and Ed from *Shaun of the Dead*. Woody and Combo were the focus of explorations drawing on *This is England*, with some candidates choosing Shaun or Milkie. Responses focusing on *Under the Skin* proved less developed and sustained. A range of relevant and engaging aspects of representation were examined which often linked back to the film's genre, themes, wider context or social realism. Some excellent responses linked contextual issues to representation. In Bands 4 and 5, candidates demonstrated an excellent and sustained focus on their chosen sequence and also explored a range of points around the male characters and their representation. In Bands 4 and 5, candidates had the ability to make detailed references to their sequence. Often, candidates made comparative points in relation to both films studied.

This is not in the assessment outcomes or marking criteria, however. Weaker responses often led to general comments about the male characters, descriptions of the characters or the inability to access high AO2 marks which require a more focused exploration. In these instances, weaker responses did not sustain their exploration on one sequence and candidates offered simplistic responses. There were very few instances where candidates explored only one film or one sequence. Centres must advise candidates to read the question carefully so that they do not forfeit marks.

**1.1.2 Examine the ways in which the two films you have studied tell their stories in creative and interesting ways. In your answer, you may consider:**

- **Narrative construction and techniques (flashback, editing, ellipsis)**
- **Plot, story and time**

It is very commendable to see how candidates engaged with a wide range of ideas in relation to narrative techniques. Overwhelmingly, responses focused solidly on the implications of the question to explore what made the narratives of their two films creative and/ or interesting. The scope of points examined depended on the selection and combination of the two films studied. However, candidates are to be congratulated for sustaining their explorations on the specific focus of the question. There were fewer instances in this examination series of candidates re-telling or describing their film plots rather than responding to the question's direction. In the strongest responses, candidates attained marks for AO1 and AO2 in the top of Band 4 and Band 5, where they offered wide ranging and detailed examples from across their films to support their points. There were excellent attempts to explore how a range of key elements of film form become creative or interesting narrative devices (e.g., sound, editing and mise-en-scène). The strongest responses came from candidates who applied narrative theories e.g., Todorov without 'downloading' them. This examination series demonstrated fewer explorations of narrative theorists which did not engage with the focus of the question. Weaker candidates generated responses which were more plot descriptive and weaker in applying their knowledge of the films to develop their response to the question. In these instances, candidates were unable to pin-point examples from their films. It is possible for candidates to attain marks in Band 4 and 5 without referring to theories, whilst some sophisticated responses in these bands did demonstrate more complex engagement with different narrative techniques. Candidates demonstrated sound essay writing techniques with the ability to develop structured and coherent responses.

**1.3 'Conflict between characters is not always resolved by the end of the film.' Explore this statement in relation to the two films you have studied.' In your answer, you may consider:**

- **Binary oppositions in the narrative**
- **Narrative resolution**

This was the more popular question in this section with candidates responding in interesting and relevant ways. It was very reassuring to see candidates engage with the focus of the question by developing their response with very close reference to characters, conflict and narrative resolution. This sustained approach in the strongest responses led to excellent demonstration of knowledge (AO1) and also application (AO2) where candidates used their confident understanding of their films to explore the question.

It was really pleasing to also note how candidates who did engage with Claude Levi-Strauss, did so in an exploratory way avoiding a re-hash of the theory. As with question 1.2, centres are steering candidates away from any tendencies to re-tell or 'download' theory and this has clearly enabled candidates to explore their chosen films in a more sustained, detailed and sophisticated fashion. Furthermore, the very best responses engaged fully with the question by offering specific characters and examples. Strong responses which did engage with Levi-Strauss focused on how conflict is/ is not resolved, thus sustaining a close eye on the question. Weaker responses often lost their focus on the characters discussed or the idea of resolution and drifted into plot descriptions.

### **Summary of key points**

- Across Section A, candidates have demonstrated a keen engagement with the films studied and a strong knowledge and understanding of their contribution to British cinema through social realism, representational issues, wider contexts and generic conventions.
- Candidates are developing a far stronger focus on the implications of the set questions.
- Candidates' appreciation of the key elements of film form enables them to engage with the intrinsic qualities of film and cinema and thus their responses reflect this understanding.
- Candidates engage effectively with ideas around storytelling and narrative structures and demonstrate their ability to reflect their understanding by referencing specific moments in the films studied.
- Centres are preparing candidates very well by focusing on sustained and detailed sequence analyses which lead to engaging and relevant written responses, rather than descriptions of plots and events.

## FILM STUDIES

### GCE AS

Summer 2023

### COMPONENT 2

### SECTION B: NON-ENGLISH LANGUAGE EUROPEAN FILM

#### General Comments

#### General Comments

Whilst *Pan's Labyrinth* continues to remain the most popular film in this section, there were more centres studying *Mustang*, *Victoria* and *Life is Beautiful*. Very few had studied *Ida* and *The Diving Bell and the Butterfly*. Responses in Section B were often strongly underpinned by the distinctiveness of the film studied in terms of wider contexts and representational issues, regardless of the selected question. This knowledge and understanding is extremely pleasing to see. In this section, candidates attempt a 10 marker, focusing on one sequence and a developed essay response for 20 marks. This section affords candidates the opportunity to sustain their attention on one European language film. There were very few instances of rubric infringements in this section. Candidates continue to offer suitable responses in terms of length in this section, thus indicating that the duration and tasks of this section of the paper do not pose any difficulty.

#### Comments on individual questions/sections

#### 2.1 Explore how props and/ or costumes create meaning in one sequence from the film you have studied.

Candidates demonstrated their abilities to respond very well to this question, focusing on one sequence and either props and/ or costume. Popular sequences from *Pan's Labyrinth* remain the opening and the Pale Man's sequence. In view of the popularity of these sequences, it is important to remind students to focus on the specific aspects of the question. Some candidates did ignore the question's direction in favour of an exploration of the wider contexts implicit through this sequence, which they may have saved for their 20 mark question. When referring to *Mustang*, candidates often chose the opening sequence, whilst responses drawing on *Life is Beautiful* tended to refer to more than one sequence, without developing a sustained response. The best responses were not necessarily lengthy, but they were from candidates who demonstrated a high level of textual film knowledge, knowledge of key elements and a strong ability to explore meanings and responses generated by props and or costume. Candidates often developed their response by considering how meaning was connected to wider contexts. Weaker responses did not examine meanings or did not identify a sequence.

**2.2 Explore how representations of age are constructed in the film you have studied. In your answer, you may consider:**

- **Key elements of film form (e.g., mise-en-scène, editing)**
- **Themes and issues**

This question generated a range of responses, whilst those attempting it with reference to *Pan's Labyrinth* drew extensively on the characters of Ofelia, Vidal, Carmen and Mercedes. In these instances it was noticeable that attempts to develop a response around the constructions of age often extended into discussions of gender. With *Mustang*, explorations around the construction of youth did in similar fashion lead to a focus on gender and patriarchy. Candidates attempting a response with reference to *Victoria* tended to sustain the focus more closely on age. The tendency to divert attention from the question is something that centres should communicate to candidates, as in some cases they drifted away from the set questions; thus forfeiting marks. The very strongest responses demonstrated candidates' abilities to attain Band 4 or 5 marks for both AO1 and AO2, through an approach which was explorative. In these instances, candidates used their strong knowledge of the films to develop a range of points around old age and youth, which drew on carefully selected examples from their films. The best responses did not rehearse pre-prepared responses, but rather focused on the implications of the question to explore a range of ideas, issues and themes. Weaker responses were naïve and often simplistic. Satisfactory responses were those where candidates demonstrated sufficient understanding of a range of issues around age and its construction and some ability to offer reasonably detailed examples. Limited or basic responses lacked a sufficient range of points which thus prevented candidates from attaining high enough marks for application (AO2).

**2.3 Examine how an awareness of the social context of the film you have studied contributes to your understanding of the film. In your answer, you may consider:**

- **Ideas and messages**
- **Social and/ or historical events, debates and movements**

There has been an increase in the number of candidates opting for this question. Candidates have demonstrated an excellent grasp of a range of social aspects and contexts in order to fully appreciate the themes and messages of their films. Strong responses came from candidates who were able to weave in this knowledge and understanding to explicitly respond to the question. In this case, the strongest responses were confident in applying their understanding of a range of issues, to specific sequences or examples in their film. It is very pleasing to see candidates appreciate the contextual specificities of European film and cinema as well as engage with a range of historical events and issues. Weaker responses tended to identify stand alone factual points without referring to how these enhanced their understanding of the film studied. In Band 3 candidates were able to refer to relevant aspects of their film's social context and to make some attempt to apply them to specific instances. However, in Bands 4 and 5 candidates demonstrated a very confident ability to use their knowledge of context, issues and events in order to examine and fully explore a range of textual issues. There were excellent and very sophisticated examples in this section.

### **Summary of key points**

- Candidates demonstrate a greater confidence in developing their response with increased relevance to the set question, in place of a more pre-prepared response.
- The very strongest responses which attained marks in Band 4 and 5 applied their knowledge and understanding by referring to specific textual examples.
- Candidates continue to engage with a wide range of contextual issues relevant to the study of their European film.
- Focusing on specific moments or sequences generates a far more focused response which can engage with the implications of the question more effectively.
- Allocating further attention to the development of AO2 qualities will enable candidates to nurture their analytical skills.

## **FILM STUDIES**

### **GCE AS**

**Summer 2023**

### **COMPONENT 3**

#### **General Comments**

There was some very creative and imaginative work this year with candidates' screenplays and filmed extracts reflecting a wide variety of genres, styles and influences. It was good to see most candidates embracing the new set of Production Briefs successfully and it was clear to see which option the candidates had chosen from the tick box section on the new coversheets. Most candidates completed the GDPR section, although for some this was left unchecked with some candidates failing to complete the form. Administration was problematic in many cases this year and the importance of submitting full folders of work which is authenticated by both marker and candidate needs to be stressed as vital. Assessment of the coursework was generally thorough, and moderation was aided in most cases by helpful comments on the coversheets using phrases from the marking grid in the specification. In some cases, this needed to be personalised to the work and not simply a 'cut and paste' from the relevant band of the marking grid, which led to some inconsistencies between content that was claimed to be evident and what was actually found in the work. Marker annotations on the written work itself were helpfully provided in many cases which was pleasing to see, yet there were a significant number of submissions still lacking this essential part of the assessment process to help evidence and support the assessment decisions. Word counts were provided by some centres but often this was not noted and, in some cases, led to inaccuracies in assessment.

#### **Comments on individual questions/sections**

##### **Film Extract**

As with last year's cohort, some excellent film extracts were submitted this year which successfully responded to the chosen brief, although there were some candidates who had made complete short films and documentaries rather than an extract from a fictional film as specified in the Production Brief. The narrative which introduced a protagonist and the narrative which displayed genre codes both proved popular and candidates were generally able to successfully meet the brief for these options across the bands. The introduction of a protagonist allowed stronger candidates to employ techniques of alignment and use close ups to facilitate allegiance with the character. Candidates engaged well with the concept of genre and were able to interpret the brief in a variety of ways from solid staples of horror, western and gangster to coming of age films and the more subtle eccentricities of Wes Anderson style comedy-dramas. The closing sequence option was less popular but the best candidates who chose this option were often able to create incredibly effective sequences which demonstrated a developed understanding of film language and structure. The parallel editing option was also underutilised, but when carried out well, led to some very skilful pieces which created meaning and established a clear sense of simultaneous action happening in different locations. For some candidates there was evident uncertainty surrounding the requirements of this option and a few had confused the idea of a flashback sequence for a single character with the idea of cutting between two scenes in present time.

Several centres had not penalised candidates for work that was too short or too long, and for some there was still the issue of using over long credit sequences to make up the run time. Centres should refer to the appropriate section of the specification on assessment procedures and apply the appropriate penalty. It was encouraging to see some candidates using foley and ADR creatively in addition to music as part of the soundtrack. However, many were still choosing a song or single track to serve as the soundtrack which was occasionally effective but usually resulted in the music detracting from the overall clarity of meaning of the work. For some, the overuse of “borrowed” dialogue from Hollywood films or literature to form the narrative led to some over rewarding for structural elements as this should be treated in the same way as other material which is not the learner’s own with a ten second maximum limit.

## **Screenplay**

The screenplays were generally successful and allowed for lots of ambitious work, particularly for the genre brief which included science fiction, high fantasy, period crime drama and Victorian ghost stories. The candidates were able to demonstrate the ability to construct a narrative sequence in the screenplays with the best work avoiding an over reliance on dialogue to lead the narrative and employing detailed mise-en-scene to contribute to the sequence in a meaningful way. There was a noticeable effort to use the Master Scene Script layout for many candidates, yet still lots of centres were not addressing the issue of camera instruction in screenplays and a significant number contained thoughts and background information that cannot be conveyed visually. Overall centres could spend more time preparing candidates to write effective screenplay content and to understand the requirements of a Master Scene Script more fully. Providing a word count would also be helpful to ensure the work fully meets the requirements of the brief. As with the filmed sequences there was evidence of some wonderfully creative and engaging storytelling across all the chosen brief options. Care should be taken however with adaptations and franchises as this occasionally resulted in some very derivative work appearing in terms of narrative.

## **Illustrative Storyboard**

The storyboard allows candidates choosing the screenplay option to demonstrate technical audio/visual instructions and the best work had some great detail in this section. Candidates were able to illustrate all the brief options well in many cases but those who had produced dialogue heavy screenplays sometimes struggled to illustrate a good variety of effective shot types due to the conversational nature of the narratives. The parallel editing option was illustrated particularly well in a number of storyboards, and the more successful candidates across all brief options were able to establish meaning clearly through continuity features such as eyeline match, match on action and the 180-degree rule. Those who had attempted to cover the whole screenplay rather than a section of it were less able to demonstrate the use of editing successfully, and sound was often overlooked in terms of detail in comparison with other key elements used. A significant number of storyboards failed to support the screenplays effectively with only 6 or 7 frames, and marking did not always acknowledge or reflect this. Furthermore, found images from the internet were overused and unacknowledged for some candidates with some storyboards consisting entirely of found shots appearing across the whole centre sample; this impacted on the ability to construct a sequence visually and demonstrate continuity editing and resulted in some over rewarding.

## Evaluative Analysis

There was some very thoughtful and insightful 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 things they would have done differently, although this was still evident for a few candidates. Screenplay analyses were overall still lacking sufficient reference to professionally produced screenplays in most cases and, where this was evident, it did not always successfully relate to creative decisions in the candidates' own work. Cinematic influences were often appropriate choices, reflecting taught films from the specification alongside a wider range of cinema from the candidates' own research, which is commendable. In most cases these were discussed meaningfully in both film extract and screenplay options, with images often used to highlight how influences visually informed the films and storyboards. As in previous years, popular TV shows such as *Pretty Little Liars* and *Stranger Things* still featured as influences for many of the pieces with some extending to vastly different formats such as *Ross Kemp On Gangs*; please advise candidates that their influences **must be cinematic**. It would be helpful if candidates could include a word count of their evaluative analyses to help them meet the specification requirements, as there were some short analyses submitted this year.

## Summary of key points

- Please follow administration requirements prior to submitting work for moderation.
- Annotations on written work to support assessment decisions are a requirement.
- Coversheet comments should use language from the marking grid and be tailored to reflect the assessment decisions for the specific piece of work, including penalties applied for work which does not meet the required length.
- Filmed extracts and screenplays should be an extract from a fictional film focusing on narrative construction.
- Filmed extracts should avoid using a single music track, especially one which overwhelms the visuals.
- Use of material which is not the candidate's own must be acknowledged and restrictions applied according to the specification requirements.
- Screenplays should be visual, thoughts and emotions should be expressed through action, dialogue, and performance.
- Avoid using dialogue as the sole method of narrative development.
- the storyboard should be given the same amount of care and attention as the screenplay.
- Screenplays should avoid instruction for cinematography or editing in the screenplay, these should be in the storyboard.
- Screenplay candidates need to make reference to professionally produced screenplays as influences on their work.
- TV shows are not appropriate cinematic influences.
- Include a word count on written pieces.



WJEC  
245 Western Avenue  
Cardiff CF5 2YX  
Tel No 029 2026 5000  
Fax 029 2057 5994  
E-mail: [exams@wjec.co.uk](mailto:exams@wjec.co.uk)  
website: [www.wjec.co.uk](http://www.wjec.co.uk)