



GCSE Examiners' Report

FILM STUDIES

Level GCSE

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	<p>Grade boundaries are the minimum number of marks needed to achieve each grade.</p> <p>For unitised specifications grade boundaries are expressed on a Uniform Mark Scale (UMS). UMS grade boundaries remain the same every year as the range of UMS mark percentages allocated to a particular grade does not change. UMS grade boundaries are published at overall subject and component level.</p> <p>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.</p>	<p>For unitised specifications click here:</p> <p>Results and Grade Boundaries and PRS (eduqas.co.uk)</p>

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: Key Developments in US Film

Overall Performance

Candidates offered strong responses to questions on cinematography, mise-en-scène, and representation. The assessment objectives (AO1 and AO2) were well addressed, with candidates demonstrating knowledge and understanding of film and applying it effectively. It was pleasing to see centres who have chosen new film options on the updated specification have prepared candidates well. Dracula and The Lost Boys was a popular choice for the new films.

Common Issues and Key Recommendations

There were some misunderstandings of terms like “cinematography”. Please refer to the key bullet points for cinematography in the specification. Ensure candidates provide detailed sequence analysis for higher tariff questions in Section A. For question 3, the ability to compare films is a skill that requires practice. A reminder to centres that the timeline for Section B has been revised. In Section C, candidates should offer personal and informed responses to the specialist writing.

Component 2: Global Film

Overall Performance

Overall, candidates gave insightful and confident responses, reflecting centres’ growing familiarity with the specification. Attainment was consistent with previous years, reflecting effective teaching and understanding of film conventions. Popular films included Slumdog Millionaire, Tsotsi, and Attack the Block. Candidates generally performed well, with strong responses in identifying climactic moments, discussing cinematography, and analysing mise-en-scene.

Common Issues and Key Recommendations

Centres are reminded of the importance of teaching the full specification, as some centres used outdated films. This year, Section A focused on ‘narrative climax’. Centres are reminded to address the key points for each element of film in the specification. ‘Narrative climax’ is identified on page 11 of the specification. For Section B, centres are reminded that they must not encourage candidates to prepare generic responses to questions on representation as candidates often overlook the particulars of the question.

Component 3: Production

Overall Performance

Overall, it was a pleasure to see the range and creativity in response to the briefs set out for this component. Work submitted demonstrated creativity and understanding of film genre, with screenplays being the most popular option. There were some very sophisticated ideas executed in the submissions. Even in the lower bands, candidates showed a real engagement with the tasks and a creative approach. This is highly commendable.

Common Issues and Key Recommendations

Shooting scripts often lacked detail, particularly in lighting and editing. The evaluative analysis sometimes failed to meet production requirements, with candidates not adequately comparing their work to professional films. There were some issues with the authentication of work and some centres submitted storyboards, which are no longer accepted. Overall, it is important that centres adhere to the requirements of the specification, annotate work clearly, and ensure all elements of film production are thoroughly addressed.

Areas for improvement	Classroom resources	Brief description of resource
Comp 1 and 2: Detailed analysis required for higher tariff questions	Factsheets: Resource (eduqas.co.uk)	Factsheets for all Comp 1 and 2 set films which include a sequence analysis.
Comp 1: Some misunderstanding of key terms	Glossary gcse film studies glossary.pdf (wjec.co.uk)	Glossary of key terms, including cinematography.
Comp 1: Candidates must compare films for Q3	Blended learning: eduqas digital educational resources	Blended learning lessons on all Comp 1, Section A films, including comparisons.
Comp 2: Focus on particulars of the question rather than pre-prepared generic responses	Exam walkthrough: resource (eduqas.co.uk)	Exam Walk Through resource offers practical hints and tips on how to effectively approach questions in the examination paper.

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COMPONENT 1 – KEY DEVELOPMENTS IN US FILM

Overview of the Component

Overall, once again this year centres should be commended for how well candidates have been prepared for what was the first session of the updated specification. In the main most candidates were able to access the full range of questions. They largely responded with the appropriate levels of knowledge both in terms of the theoretical requirements and detailed knowledge of the films themselves.

There were very few rubric infringements where candidates tackled a section or question with reference to the wrong film. The preparation of candidates for the specific requirements of the questions is generally strong and continues to improve. Although there was some evidence of preprepared responses, particularly for Q5, and this did not serve the candidates well particularly in accessing the higher bands. We would remind centres that the revised timeline will be examined moving forward.

Assessment Objectives, the paper assessed:

AO1 Demonstrate knowledge and understanding of elements of film.

AO2 Apply knowledge and understanding of elements of film, including to:

- analyse and compare films
- analyse and evaluate own work in relation to other professionally produced work.

In terms of candidate response AO1 was reflected in their recall of both key elements and structural aspects of film form. AO2 reflected how they were able to apply AO1 to analysing, interpreting and understanding the meaning created by their chosen films.

The following content and skills were tested:

- cinematography (including lighting)
- mise-en-scène
- representation
- key developments in film and film technology
- strengths and weaknesses of the specialist film writing
- description, explanation, analysis, interpretation and comparison

Overview of general performance across the component:

The paper did produce a full range of range of responses across the whole attainment spectrum. The candidate responses proved to be overall varied and strong.

How the assessment performs compared with previous series:

Given that this was the first session to examine the updated specifications it was felt that performance was broadly in line with previous sessions.

I would again like to take the opportunity to thank the teachers involved in the delivery of Film Studies and the preparation of their candidates. Your hard work was apparent in the way that most candidates were able to approach the paper with an evident degree of confidence.

Comments on individual questions/sections

SECTION A: US Film Comparative Study

Question 1

- Q.1 (a)** Identify one example of cinematography used in the film you have studied. [1]

This question proved problematic for many candidates on two fronts, both in the “identify” aspect and in understanding the term “cinematography”. The problem continued to centre on the correct interpretation of the word “identify” and the specificity required of a correct answer. Many were able to give a correct example of cinematography, but their identification was not made specific to their chosen film. “Close up” is an example of cinematography that can be found in any film. To make an identification it must be specific: “the close up of Becky’s face at the end of Invasion Of The Body Snatchers”. Candidates should be reminded to be specific - generalised responses cannot be rewarded.

Historic issues concerning confusion around the term cinematography seemed to re-surface this session. Centres should also be mindful to prepare candidates thoroughly for terminology such as cinematography. Many candidates appeared to think that “cinematography” means anything they have learned about cinema. The typical style of problematic responses being “one piece of cinematography I’d like to talk about is mise-en-scene... another piece of cinematography is sound... the final piece of cinematography I’m going to talk about is editing” and as a result candidate made many good points resulting in low (or no) marks because they had not actually written anything about cinematography.

Additional guidance to candidates would be to carefully select the example in 1a since this question is often linked to 1b. Candidates are advised to read through all the questions in each section in full before completing the first one, as this choice can have an impact on how they approach subsequent questions.

- (b)** Briefly outline the effect created by this example of cinematography. [4]

Relevant responses here were of a generally good standard. They were able to discuss the how and the why the cinematography technique had been used. Where candidates faltered was in a lack of detail in their explanation, repetition and failing to make direct links between the technique and the meaning created. Candidates should be encouraged to consider as to whether they have made 4-mark worthy points within their explanation. Candidates should also avoid being too general in their response here. A noticeable minority responded with explanations that were along the lines of “close ups, because this can make the audience feel emotion” rather than the specific emotional meaning of how a piece of cinematography was used in the film they had studied.

- (c)** Explore how cinematography (including lighting) is used to create meaning in the film you have studied. Refer to at least one key sequence. [10]

The standard of response here tended to vary depending on two factors: the detail from a chosen sequence and the variety of cinematography terminology at their disposal. Candidates who had thoroughly prepared 1 (or more) sequences were able to access bands 4 and 5 more readily as they had plenty of examples to discuss. This detailed knowledge of specific sequences also facilitated a wider use of terminology. The weaker candidates tended to repeat what they had done for question b) with some additions, which is rewarded but rarely in the higher bands. Weaker candidates were often limited in their response by only being able to address a limited range of cinematography. Centres are reminded that cinematography should be considered in 4 main aspects: camera angle, camera distance, camera movement and lighting. Discussing 1 example from each of these four aspects should enable candidates to access Band 4 & 5 more readily. Candidates are well served if they can remember this when called upon to produce a detailed 10-mark analysis. Many of the exemplary responses were able to deal with a range of aspects of cinematography and how they combined with other elements to make meaning, sometimes exceeding the expectations of GCSE.

Overall cinematography proved to be the more challenging of the 2 key elements of film form examined in Section A, however the great majority of candidates were able to access some marks in explaining the use of cinematography in their chosen film.

- Q.2 (a)** Identify one key setting used in the film you have studied. [1]
The response here was accessed more readily than that of 1(a), the use of “setting” seemed to help focus the candidates on specific identification by its very nature. For example, we were much more likely to see the answer “Ferris Bueller’s Bedroom” (1 mark) rather than “a room” (0 mark). Nevertheless, specific identification from within the chosen film is still the standard here.
- (b)** Briefly explain the importance of this setting. [4]
The general quality of responses to this question was good. With a variety of approaches rewarded, from contextual symbolism, a narrative role or character development. Where candidates faltered was again in a lack of detail in their explanation, repetition and failing to make direct links between the setting and its importance. Candidates should be encouraged to consider as to whether they have made 4-mark worthy points within their explanation.
- (c)** Explore how mise-en-scène (including setting) is used in at least one key sequence from the film you have studied. [10]

The range of topics within mise-en-scène here increased accessibility for most of the candidates. Overall, it proved to be a much more straightforward question with many Band 4 & 5 answers, allowing candidates to really demonstrate their knowledge and understanding. Candidates who had thoroughly prepared 1 (or more) sequences were able to access bands 4 and 5 more readily as they had plenty of examples to discuss. This detailed knowledge of specific sequences also facilitated a wider use of terminology. The weaker candidates tended to repeat what they had done for question b) with some additions, which is rewarded but rarely at the higher levels. Weaker candidates were often limited in their response by only being able to address a single aspect of mise-en-scène.

Centres are reminded that *mise-en-scène* embraces the elements of setting, props, costume, hair & make-up, positioning of characters & objects within a frame, colour and performance. Candidates are well served if they can discuss at least half of these areas when called upon to produce a detailed 10-mark analysis. Many of the exemplary responses were able to deal with 3 or more of these aspects and how they combined with other elements to make meaning, sometimes exceeding the expectations of GCSE.

- Q.3** Compare the representations of one character from each of the films you have studied. In your answer you may:
- consider social, historical context (for example, changing attitudes, representations and beliefs)
 - consider stereotypical roles and behaviours
 - consider how key elements of film form represent characters. [20]

It was pleasing again to see responses from the full range of the films on offer with a clear understanding and engagement with the central “representations” contextual theme. Candidates who made a clear choice as to which characters they discussed and analysed them in relation to both films before moving on more readily accessed bands 4 and 5. The emphasis on the assessment of the responses to this question continues to be comparison. Careful selection of what to discuss here went a long way to supporting a successful response. For example, dealing with the change in gender roles and expectations between the two eras lent itself readily to direct comparison. Many exemplary answers dealt well with one or more areas prompted by the bullet points. The most sophisticated responses were able to compare the films within their contextual era, some of these responses went beyond what we would expect at GCSE level. Some excellent teaching of content and technique was readily apparent in many responses. Where candidates were less strong here was through a lack of a clear comparison. They either chose characters that did not readily lend themselves to comparison or merely considered each film in isolation. Additionally, there were some examples where there was clear recall of the historical eras of the films but the link between this and the films themselves was not really explored or compared. Candidates should be reminded that in this question that comparing their two chosen films is the key to success.

Section B: Key Developments in Film and Film Technology

- Q.4** This section generated responses across the full range of possible marks. Most candidates responded well to the content of the new timeline. The only other observation to be made is the time-honoured guidance to consider the question carefully and prepare as thoroughly as they can. Accurate recall of dates and names will remain a perennial staple here.

Section C: US Independent Film

- Q.5** Explore the strengths and weaknesses of what the specialist film writing says about the film you have studied. Refer to at least one key sequence in your response. In your answer, you may:
- identify the specialist writing you have studied
 - discuss the ideas raised by the specialist writing
 - explain your own ideas in response to the film
 - show how these ideas compare with the specialist writing. [15]

Very few candidates this year failed to engage with the specialist film writing, a problem that centres seem to have thankfully consigned to the history books. Where a minority of candidates did not refer to the specialist film writing it is particularly frustrating when the quality of what they are saying is high but not rewardable as it is not actually answering the question was asked.

There was a perceptible issue in response to the wording of this question this year. Many failed to overtly structure their responses in terms of “the strengths and weaknesses of what the specialist film writing says”. Some of this is possibly contingent on many candidates answering in the style of previous questions rather than the question that was asked. This often resulted in them gaining some (or even quite a few) marks but restricted them from accessing the higher bands due to a lack of focus on the question that was being asked. Thorough preparation for these extended response questions is good practice, however candidates should also be prepared to be flexible in response to the approach required, as this will vary year on year. Although a noticeable proportion of the responses were agree/disagree rather than strengths/weaknesses there were many clearly personal Band 5 responses of very high quality.

Aside from this more effective time management seems to have reduced the number of truncated or none attempted responses. Where centres chosen text is of the 2 general pieces - 'Finding the Frame' by Gustavo Mercado and 'What Makes a Film Independent?' by Rona Murray candidates should be encouraged to be critical as to the application of the ideas in these pieces to their chosen films.

Nevertheless, it was pleasing to see not just the wide range of film choice here, but also the general level of engagement with the specialist film writing. It is good practice for candidates to state their chosen piece at the outset of the answer. Most candidates were able to engage on an informed and personal level with the chosen specialist film writing. The better responses were both varied and personal in their arguments and clearly backed this up with evidence from the film. Centres are reminded that assessment at both AO1 and AO2 depends on the use of detailed reference to elements of film to justify any mark worthy assertions a candidate may make.

Summary of key points

Credit and thanks are due to teacher’s professionalism in preparing candidates for this session and their effective delivery of the content.

In conclusion:

- In question 1 and 2 (a) candidates should be clear as to the requirement of an identified example.
- Candidates need detailed sequence specific knowledge and examples of the key elements of film form.
- A good general understanding and appreciation of the films, particularly in terms of genre and context, is also important.
- In question 3 the ability to compare as a practiced skill is as important as the content-based knowledge.
- In question 5 a personal and informed response, guided by the approach set out in the question is required.
- In a very demanding component efficient planning and timing is essential.

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COMPONENT 2 – GLOBAL FILM

Overview of the Component

Component 2 of the course is divided into 3 distinct sections – each of which focuses on a particular aspect of the specification. Section A requires candidates to demonstrate their knowledge of narrative in relation to one of the global English language films; Section B focuses on representation in a film not in the English language; Section C pertains to film style in a contemporary UK film.

As in previous years, some films are considerably more popular than others. An overwhelming majority of centres have taught *Slumdog Millionaire* for Section A, *Tsotsi* for Section B, and *Attack the Block* for Section C (though there were also significant numbers of candidates responding to *Skyfall* and *Submarine*). That said, candidates were able to achieve highly irrespective of their choices of films.

Each section of the exam is sub-divided into parts. AO1 and AO2 are assessed across all sections of the exam – either in isolation in the case of lower tariff questions (such as 1a, 1b etc.) or together in the higher tariff question such as 1c, 2d and 3d.

While most candidates were clearly well prepared for this year's exam, it is important to remind centres that there have been amendments to the films that can be studied. A small number of centres had taught films which are no longer on the specification. On this occasion, candidates were not penalised for this. However, it is imperative that centres are only using texts from the current list going forward.

Centres should also ensure that candidates have covered the full specification. This year, Section A focused on climax which is clearly identified on page 11 of the specification as a feature of the structural elements of film form. While many candidates answered this question with a degree of assurance, it was clear that some centres had overlooked this in their teaching and that candidates were uncertain as a result.

It was also noted that some candidates' responses to the higher tariff questions lacked focus on the specific task at hand. For instance, responses to 2d often discussed representation in the candidate's chosen film in a general sense without focusing specifically on the way young characters have been influenced by the culture they are exposed to.

That said, it has been a pleasure to read responses that are insightful and demonstrate sound understanding of the conventions of film. Many candidates were able to convey clear appreciation for the work of the filmmakers they have studied and did so with confidence. Centres' growing familiarity with the specification is allowing them to teach with authority which is resulting in pleasing responses. Attainment this year is broadly in line with that from previous years.

Comments on individual questions/sections

Section A

Section A of this year's exam focused on narrative climax. This was a three-part question, the most contentious of which was 1a where candidates were required to define what they understand by the term narrative climax. Examiners rewarded positively when assessing this sub-question. Most candidates were able to achieve at least one of the two available marks; many alluded to a narrative climax being a "peak" within the film. More concrete definitions worthy of two marks were less common, though some were able to explore the notion of a climax being something that was built up towards. Centres are reminded of the need to explicitly teach all aspects of the specification to best equip candidates for the exam. Overall, candidates were more comfortable with outlining a climactic moment in the film they had studied as required of them in 1b. The overwhelming majority were able to identify a key sequence and offer a description of its importance to the film.

Question 1c required candidates to explore the use of editing and another aspect of film form in a key climactic sequence from their chosen film. As this question is assessed for both AO1 and AO2, it is essential that candidates demonstrate an understanding of film form and use appropriate terminology to support their analysis. The strongest candidates use film form terminology to underpin their analysis of their chosen sequence, whereas weaker candidates misuse terminology which undermines the authority of their response. As is often the case, candidates' understanding of editing was variable in quality. Though some confused editing with special effects, many were able to talk about the pace of editing. Candidates often used mis-en-scene or cinematography as their 'other' aspect of film form. Where candidates only addressed one aspect of film form, their mark was capped in Band 3 of the mark range.

Section B

Question 2

Question 2 focused on representation of young characters. 2a required candidates to identify a young female character in their chosen film. Almost all candidates were able to do so and were awarded a mark accordingly. Examiners were instructed to be liberal with the definition of 'young'. On occasion, candidates identified a young female character from a film outside the remit of this question. Centres should remind candidates of the importance of ensuring that they deploy the correct films for the specific questions.

For the most part, 2b was answered well by candidates. There were a variety of approach to this question: some identified 4 behavioural traits for a character, whilst others identified fewer traits but explored them in greater depth. All approaches were rewarded on their merits and so candidates were successful in attaining several marks here.

2c required candidates to explain how cinematography is used to introduce the character in their chosen film. For the most part, candidates are secure in their knowledge of cinematography and so were able to provide responses of a good standard. It was particularly pleasing to see greater appreciation for the role lighting plays in cinematography. Most responses relied on camera angles and movement, using them to assess meaning to good effect.

Question 2d saw responses across the full range of the mark scheme. The strongest candidates were able to adeptly discuss the representation of young people and the influence of society and culture on them – all the while skilfully analysing a key sequence from their chosen film, using film form terminology to underpin their response. At the other end of the spectrum, some candidates overlooked referring to a key sequence or made little to no reference to the influence of society and culture on young people.

Without explicit reference to a key sequence, candidates were unable to attain a mark more than Band 3. Centres are reminded that they must not encourage candidates to prepare generic responses to questions on representation as candidates can be stifled by doing so; they often overlook the particulars of the question. That said, candidates' ability to reflect on representation in their chosen film – arguably the most challenging aspect of the course - is a credit to centres' teaching of the topic.

Question 3

Beginning with costume, Question 3 focused on mise-en-scene's role in the construction of film style or aesthetic. 3a proved accessible to all candidates. Examiners were instructed to reward a range of responses here – including very specific examples (James Bond's suit jacket, for instance) or more generalised answers (Moses' costume). Additionally, examiners were instructed to be liberal with the distinction between costume and props here where it was reasonable to consider them one and the same (for example, a hat).

As with 2b, 3b was answered using a variety of approaches. Some candidates were very literal in their description of a character's costume listing four features of it. This was considered an acceptable approach and could be awarded four marks. Other candidates identified fewer features but gave a more detailed description which often strayed into analysis. This was equally acceptable. For the most part, candidates produced good responses to this question.

Again, with 3c, there were numerous ways in which candidates could tackle the task. Some candidates addressed one character's costume in a particular scene in detail; others discussed one character's costumes across several scenes in the film; and some addressed several different characters' costumes in a key sequence. All these approaches were valid, and candidates were able to access the full mark scheme whichever route they chose to take. However, it was imperative that they made explicit reference to a key sequence. Overall, this question was answered to good effect by most candidates who were able to apply sound knowledge and understanding.

Much like 1c and 2d, 3d saw responses across the whole mark range. Mise-en-scene is an element of film form that many candidates feel confident with and so there were a great many responses that saw candidates achieve marks in Band 5. Candidates who had studied *Submarine* were generally adept at analysing the use of colour and its contribution to the 'look' of the film. Similarly, candidates who address *Skyfall* were often able to provide a convincing analysis of iconography. The most frequently used film, *Attack the Block*, saw many candidates discuss brutalist architecture, green light and sci-fi conventions with a degree of assurance. In summary, responses were often of a high standard and were pleasing to read as a result.

NEA For internally assessed NEA/CA components

COMPONENT 3 - PRODUCTION

Overview of the Component

This component assesses candidates in their ability to apply knowledge and understanding of elements of film to the production of a genre-based film or screenplay (AO3) as well as applying knowledge and understanding of elements of film to analyse and evaluate their own work in relation to other professionally produced work (AO2).

The work consists of a genre-based film or screenplay option, a shooting script (for the screenplay option) and an evaluative analysis. The genres available are outlined in the specification and reflect the genres studied throughout the course.

Overall, it was again a pleasure to see the range and creativity in response to the briefs set out for this component. Screenplay is still largely the most popular option; however, there seems to be a rise in the centres offering the choice to candidates to film or write productions and more film-based submissions were noted. It is encouraging to see centres embrace the creative nature of this component. Candidates across both options often demonstrated an excellent understanding of their chosen genre and there were some very sophisticated ideas executed in the submissions this year. Even in the lower bands, candidates showed a real engagement with the NEA tasks and a creative approach to the work. This is commendable and reflects true engagement with the course.

Across the submissions reviewed, it was clear the shooting script remains the most problematic element of the NEA, both in the creation and assessment. Shooting scripts should reflect all key elements studied on the course and it is clear from some submissions that certain areas, such as lighting or editing, are either omitted from the shooting script or added in with little understanding of how this would look on screen. It was also disappointing to see so many of these shooting scripts being assessed generously for detail included. Centres are reminded the template available on the EDUQAS website is not compulsory; it can be adapted and could be viewed as a starting point. Candidates can choose a page of the screenplay and annotate this in some detail. Some centres who did choose this approach found it gave more scope for the candidates to demonstrate their understanding and application of all the key elements.

In some cases, moderation showed that the evaluative analysis piece had not met the production requirements and therefore had been generously assessed. Centres are reminded that this is a film course; the analysis calls for the candidates to evaluate their production alongside at least 3 professionally produced films. Television texts are not suitable and should not be used. Also, the evaluation should be closely linked to the professional texts; in some cases, the submitted work consisted of candidates listing what they would do differently next time or challenges in production, rather than considering and evaluating their work alongside the professional texts they chose.

Submission of work was largely done very well this year. Centres seem confident with E-Submission and there were only a minority of centres who required further support. However, the authentication of work was still an issue at times, with some centres submitting coversheets that had not been signed by the candidate. Centres are reminded that all work must be authenticated, by staff and students, using the coversheet. There are no exceptions. Signatures can be hand-written or digital. Centres are encouraged to begin this process far in advance of the 5th of May deadline, to ensure they have a record of the authentication process and upload the completed coversheet with the work to avoid hindering the moderation process. Without authentication it is impossible to determine if malpractice is an issue for the work being reviewed.

This is particularly pressing considering the rising use of AI.

Oddly, this year we saw a rise in storyboards being submitted in place of shooting scripts or sections of screenplay. All centres are reminded the storyboard option was only in place for 2022. Whilst storyboards might form part of the planning work candidates complete, these should not be submitted or assessed towards a final mark. The specification contains the full details of the production requirements and should be followed carefully.

Tasks

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

There were a wide range of genres chosen for both the screenplay and filmed options. It was encouraging to see in the evaluative analyses that candidates had gone beyond just using core exam texts as their basis for their own work. Screenplays remain the more popular option, although there was an increase in the number of filmed options seen compared with last series. Candidates demonstrated an often sophisticated understanding of their chosen genre, particularly so for science-fiction.

- In filmed productions, candidates (even in the lower bands) often showed a sound grasp of all the key elements of cinematography, sound, mise-en-scene and editing. However, in the comparable shooting script for the screenplay option, this was often not the case. Candidates would omit whole areas, leaving gaps for editing or sound, and were often being generously awarded for doing so.
- For the shooting script option, candidates should submit a detailed plan of how their chosen section of would look on screen. This should demonstrate their knowledge, understanding and application of all key elements and beyond. They can use the template available but can go beyond this. The top band examples demonstrated an understanding of how a range of key elements will create meaning on screen, such as special effects, key props, score, lighting, positioning, camera movement, angle, shot and pace; it should show how all these elements will work together to create meaning for the spectator. The lower band examples merely listed a series of camera shots with durations and possibly the use diegetic sound. It was difficult to envisage how this would appear on screen and therefore 'basic' or 'limited' in scope.
- In a few cases, centres did not seem to be aware of the production requirements outlined in the specification. These relate to time and word limits, work required to be submitted and available genres. All centres are reminded to check the specification carefully to ensure candidates are meeting the production requirements in the submitted NEA work.

Task marking

Comments on approaches to internal marking

- Overall, most centres have a very good grasp of the marking criteria, particularly for the production element of the NEA. Centres demonstrate good practice in clearly annotating all written work, including the evaluative analysis, and linking detailed summative comments on the coversheet. This clearly demonstrates how and why the final mark was awarded. Although, not always possible, it was clear some centres had completed internal moderation, and this does seem to support more accurate final assessment.

In some cases, written work had not been annotated at all. It is therefore extremely difficult for the moderation team to understand how and why the final mark had been awarded. In many of these cases, the work had been generously assessed because the assessor had not tracked the final mark using annotations and noting where there were rewardable examples within the work.

The best practice showed, with very specific references to the work, how and why the final mark had been awarded. Some centres used the coversheets very effectively, using time stamps from the filmed productions and explaining on the coversheet how this matched the mark/band awarded.

All work should be annotated, along with the coversheet, using references to the work and the language of the marking criteria.

As noted above, assessment of the shooting scripts tended to be generous in some cases in relation to the amount of detail included from the key elements. It should be comparable to the filmed productions.

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 2240 4301**

Email: film@eduqas.co.uk

Qualification webpage: [Click to enter text.](#)

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

CPD Training / Professional Learning

Access our popular, free online CPD/PL courses to receive exam feedback and put questions to our subject team, and attend one of our face-to-face events, focused on enhancing teaching and learning, providing practical classroom ideas and developing understanding of marking and assessment.

Please find details for all our courses here: <https://www.eduqas.co.uk/home/professional-learning/>

Regional Rep Team

Our regional team covers all areas of England and can provide face-to-face and online advice at a time which is convenient to you.

Get in contact today and discover how our team can support you and your students.

[Regional Support Team | Eduqas](#)

Eduqas Qualifications

We are one of the largest providers of qualifications for schools, academies, sixth form and further education colleges across England, offering valued qualifications to suit a range of abilities. Each and every one of our qualifications is carefully designed to engage students and to equip them for the next stage of their lives.

We support our education communities by providing trusted qualifications and specialist support, to allow our students the opportunity to reach their full potential.



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