

# GCE AS Examiners' Report

Film Studies

AS

Summer 2025

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## 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.<sup>1</sup>

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.	<a href="https://www.eduqas.co.uk/home/professional-learning/">https://www.eduqas.co.uk/home/professional-learning/</a>
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.	<a href="#">Portal by WJEC</a> 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:  <a href="#">Results and Grade Boundaries and PRS (eduqas.co.uk)</a>

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<sup>1</sup> 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.	<a href="#">Portal by WJEC</a>
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.	<a href="https://resources.eduqas.co.uk/">https://resources.eduqas.co.uk/</a>
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.	<a href="#">Portal by WJEC</a> 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.	<a href="#">Become an Examiner   Eduqas</a>

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## Executive Summary

### AS Film Studies NEA Executive Summary

The 2025 AS Film Studies assessment series demonstrated a generally strong performance across all components, with evidence of effective teaching and growing confidence among candidates. The report highlights both areas of success and those requiring further development to support future cohorts.

#### Component 1: American Film

Candidates showed a confident grasp of set texts, particularly in Section A, where films like *Vertigo*, *Bonnie & Clyde*, and *Do the Right Thing* were popular. Responses to questions on cinematography and representation were generally strong, with many candidates effectively comparing sequences and using appropriate film terminology. However, some responses drifted into auteur theory, which is not assessed at AS level, leading to diluted analysis. In Section B, *Get Out* saw increased uptake, and *Captain Fantastic* remains popular. Candidates demonstrated improved focus and time management, though some struggled with applying spectatorship theory / approaches meaningfully, often relying on rote-learned content rather than personal analysis.

#### Component 2: European Film

Candidates generally demonstrated enthusiasm and understanding of British and European cinema. Popular films included *Trainspotting*, *Shaun of the Dead*, *Belfast*, and *Pan's Labyrinth*. Candidates generally demonstrated good AO1 knowledge, but AO2 skills—particularly detailed analysis of meaning in specific sequences—were less consistent. Stronger responses explored setting, narrative structure, and camera techniques with confidence. However, questions requiring understanding of production context or binary opposition proved more challenging, with some candidates defaulting to theoretical downloads rather than applied analysis.

#### Component 3: Non-Exam Assessment (NEA)

The NEA component was well administered, with most centres adhering to assessment procedures. Film extracts were generally more accurately assessed than screenplays and storyboards. Creative responses were noted, especially in the new protagonist brief and closing sequences. However, issues persist with overuse of music, prose-style screenwriting, and weak storyboard execution. Evaluative analyses often lacked focus, with candidates including unnecessary narrative summaries or production process descriptions. Stronger submissions integrated cinematic influences effectively and demonstrated clear alignment with the chosen brief.

#### Key Strengths

- Confident engagement with set films and film form terminology.
- Improved time management and question focus.
- Creative and technically competent NEA submissions.
- Stronger understanding of representation and context in both American and European films.

**Areas for Improvement**

- Avoiding non-assessed content (e.g., auteur theory) in AS responses.
- Developing AO2 skills through deeper analysis of meaning and response.
- Clarifying spectatorship application in Section B.
- Improving storyboard quality and evaluative analysis focus in NEA.
- Ensuring all NEA submissions meet format and length requirements.

Overall, the 2025 series reflects a positive trajectory in candidate performance, with clear evidence of effective teaching and engagement. Continued focus on analytical depth, assessment objectives, and technical accuracy will further enhance outcomes in future series.

**AS FILM STUDIES**  
**GCE Advanced Subsidiary**

**Summer 2025**

**COMPONENT ONE: AMERICAN FILM**

**Overview of the Component**

**Following changes to set films in 2024 in both section A and section B**, the 2025 series demonstrated a confident understanding of the films with both good candidate responses and evidence of strong teaching.

Overall candidates demonstrated a confident approach to the questions, demonstrating good and appropriate responses in line with the specification and mark scheme guidelines for both section A and section B. Whilst retained films still appear popular choices for centres, it was pleasing to note that a good number of centres have continued to study new film options. Examiners reported that all set films in section A were analysed and noted that candidate responses were focussed on the set question, showing good knowledge and understanding and with good use of specific film terminology.

An increased proportion of responses to both *Imitation of Life* and *All About Eve* were also noted. *Vertigo*, *Some Like it Hot* and *Casablanca* remain the most popular choices for candidates in this section. Whilst in group 2 *Alien*, *Bonnie & Clyde* and *One Flew Over the Cuckoo's Nest*, followed by *Do the Right Thing* remained the most popular choices for centres, less evidence that *Night of the Living Dead* was chosen for study. Popular combinations chosen for comparison were *Vertigo* paired *One Flew Over the Cuckoo's Nest* as well as *Bonnie & Clyde* alongside either *Vertigo* or *Do the Right Thing*.

In Section B, it was noted by all examiners that many more centres have, this year, studied *Get Out*. Whilst a large percentage of centres continue to teach *Captain Fantastic*, the use of this film did not over dominate responses as in previous years. Some evidence of *Promising Young Woman* was noted, but as in the 2024 examination, did not seem an overly popular choice.

Assessment for all questions runs 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 and apply relevant aspects of Spectatorship Issues.

## Comments on individual questions/sections

### Section A: Q1.1

Candidates responded well to this question and very few rubric issues were noted. Many centres chose to study *Vertigo* along with either *Bonnie and Clyde* or *Do the Right Thing*, although other films were paired successfully. The term 'cinematography' gave candidates a fairly broad range of film form techniques to choose from. The best candidates limited their responses to camera movement, framing and shot types and were able to compare techniques across both films and discuss how meaning is created in film through cinematography. It was also noted that some candidates overly discussed 'Auteur traits'.

This is an understandable strategy and is often relevant when discussing cinematography. However, this knowledge is not an assessed skill at AS and can act as a diversion or dilution of applied knowledge. This was noted particularly with the film *Vertigo*. As is often predicted, most candidates will overlap other issues of film form such as editing and sound. This is acceptable, but the best candidates were able to communicate how elements such as shot type and duration created meaning and style or how camera movement and the use of either diegetic or non-diegetic sound could evoke a deeper meaning when combined. Weaker candidates tended to drift into extended discussion of music and editing techniques (with phrases such as 'then we are given a shot of...') without grounding their analysis in the terms of the question or film language.

This sometimes led to significant drift away from the set question and therefore diluted their response. It was noted that Q1.2, which is generally the first question to be answered were shorter than in previous years and more tightly focussed on the question. This most likely enabled candidates to manage their time more effectively to complete the entire paper in the given time. Centres are clearly supporting their candidates to recognise the marks awarded for each question and have helped them to plan their responses accordingly. The best candidates and those gaining marks in the higher bands tended to be those who compared one or two relevant sequences from each film and discussed how specific elements of cinematography creates meaning, supports themes and ideas in the films studied. Sometimes candidates tended to approach this question from a Spectatorship or Auteur point of view and therefore focussed their answer in this direction when and more straightforward micro analysis would be more appropriate and allow for greater depth.

### Section A: Question 1.2

This question (as is Q1.3) is accompanied with bullet points to guide candidates to the contextual ideas that would enable a focussed response. Whilst broad, and not mandatory, centres are advised to encourage and support their students to engage with the bullet points suggested.

In this question candidates demonstrated good knowledge and understanding of both films studied and were able to confidently discuss and compare their chosen films. All films were accessible for this question, and it was clear that centres understood both the AO1 and AO2 requirements for a successful response. A good level of background/contextual understanding was apparent for all films and candidates were able to apply this knowledge to key scenes. Responses were general evenly spread across both films. Weaker candidates tended to tell the story and drift into description of scenes and characters without anchoring their responses in film analysis. Often elements of auteur status were discussed, which is not a specific requirement for AS, but handled lightly by better candidates they were able to incorporate elements of director background, themes and experiences as evidence of social and political response.

### Section A: Question 1.3

This question (as is Q1.2) is accompanied with bullet points to guide candidates to the contextual ideas that would enable a focussed response. Whilst broad, and not mandatory, centres are advised to encourage and support their students to engage with the bullet points suggested.

Candidates demonstrated good understanding of issues of representation and took note of the accompanying bullet points to discuss race, age and gender in relation to the films they studied. Focus on the question was good, with candidates able to accurately discuss why particular representations were encoded in the films and how filmmakers constructed representations through film form. They were able to discuss social movements such as the rise of Feminism, Masculinity in Crisis and changing social attitudes. An understanding of the time in which a film was made was also demonstrated and best candidates showed some excellent understanding and analysis of film sequences and characters. There were some sophisticated responses for both *Vertigo*, *One Flew Over the Cuckoo's Nest* and *Alien*. *Imitation of Life* and *All About Eve* were well represented and compared well with a range of film choices.

### Section B Question 2.1

It was pleasing to see a good focus on discussion relating to the question on this 10 mark question that requires brevity and a tight focus. It was observed that *Get Out* has increased in popularity for this section. Candidates were able to focus on a key scene/sequence effectively. Generally, candidates found useful comments and could apply analysis to this film. Other films were well represented, with the exception of *Promising Young Woman* which only exacted a small percentage of responses. Centres who wish to use this film would be advised to seek guidance via training materials and other online resources. The 'post-modern' approach that this film utilises often seemed a challenge to candidates. Most candidates were able to focus their responses directly to the question and particularly were able to cite props and settings to good effect. Some interesting responses to *Moonlight* were observed, particularly in terms of exploring mood and tone. *Beasts of the Southern Wild*, which had previously appealed to a wide range of centres, appeared to be less popular this year. Perhaps centres have moved to *Get Out*. *Captain Fantastic* continues to be popular with centres and it was noted that many of these responses showed greater depth of analysis than in previous years

## Section B: Question 2.2

As with questions in section A, 2.2 and 2.3 are accompanied with guidance bullet points. It would be useful for teachers to draw this to their student's attention. Point one is intended to support candidates to focus on the terms of the question and point two is a reminder that this section requires the application of spectatorship. As in previous years, candidates can get bogged down in an overview/knowledge explanation of spectatorship theory. Teachers are reminded that there is no explicit requirement to address this 'theory' explicitly in either AO1 or AO2. A downloaded taught response to spectatorship is not recommended as it often results in explanations of theory rather than student led analysis of impact, understanding and interpretation. Examiners noted a significant number of 'downloaded' detail which was unconnected to scenes/analysis in the films. A meaningful discussion of personal response (and why, in this case the use of camera techniques) is more appropriate. A review of the guidance notes in the mark scheme should clarify this point. However, given this, candidates are moving away from abstract comments about possible competing reactions and focussing more clearly on how film form can both impact and manipulate the spectator. Most candidates were able to identify camera techniques and use correct terminology to demonstrate and the way they impact the spectator to good effect. However, there were a small group of candidates who completely ignored the focus of the question and produced a less focussed response, taking in a range of film form elements.

## Section B: Question 2.3

This question also required a distinct focus on one element of film form, and while many candidates could offer good or excellent discussion of the impact of editing on the spectator, some applied a selection of film form elements and diluted their response. Again, the range of films used was impressive with *Captain Fantastic* and *Get Out* being the most popular. Guidance bullet points encouraged candidates to engage with the idea of passive and active audiences. While there was some broad downloading of definitions, candidates did engage well with how audiences can be positioned to react and explore the devices used to do so. Some misunderstanding of these terms still persists with candidates interpreting 'active' as 'positive' and 'passive' as 'negative'. It was clear that attempts have been made to address this issue and guide candidates to a less judgemental position and developing a more explorative approach.

## Rubic infringements/omissions

Very few rubric infringements were noted. A very small number of candidates used a film from section A for a section B response (and vice versa). No use of non-specification films was noted.

## AS FILM STUDIES

### GCE Advanced Subsidiary

Summer 2025

#### FILM STUDIES- AS COMPONENT 2 EUROPEAN FILM

##### Overview of the Component

Candidates continue to perform very well in this component, demonstrating their keen and enthusiastic knowledge of the distinct qualities of British and European films. Centres must also be congratulated on nurturing an appreciation of the subject through its distinctive subject-specific concepts and terminology. This approach enables candidates to develop their ability to explore how film is pivotal form in creating narratives and telling culturally and socially diverse stories.

In Section A, candidates are required to demonstrate their knowledge and understanding and its application in the study of two British films, which is a two-film, rather than a comparative study. In Section B candidates focus on one European film. This year's candidates have demonstrated good and often excellent abilities when meeting AO1 and AO2 in both these sections. Completing the examination paper under timed conditions is not an issue which indicates that centres are preparing candidates to have the stamina in writing and exam techniques required to approach the demands of the examination.

Popular film choices have prevailed in both sections of the component with an increased interest in studying some of the film additions; including *Belfast* and *Mogul Mowgli* and *St. Maud* in Section A. In Section B, *Pan's Labyrinth* remains the most popular film with some centres studying *Mustang* and *Life is Beautiful*.

Particular areas of strengths are centres' robust approach to the core study areas: key elements of film form, context of film and meaning and response. Candidates' responses which drew on subject specific terminology and used the key elements of film form to explore the questions demonstrated a stronger, more detailed and sustained response. Whilst candidates in this series continue to demonstrate their ability to explore their films using the key elements of film form, this year's cohort offered 'satisfactory' and 'good' responses; rather than 'excellent'. This trend suggests that whilst candidates have a sound grasp of their films and demonstrate AO1 qualities, centres may focus on preparing candidates to address AO2 aspects of the assessment criteria. These include a sustained and detailed exploration of the question which examines 'meaning' in specific sequences.

## Comments on individual questions/sections

### Section A: 1.1

*Trainspotting*, *Shaun of the Dead* and *This is England* remain the most popular films for this section, whilst more centres studied *Belfast*, *Saint Maud* and *Mogul Mowgli* this series. Overall, candidates offered good approaches to this question, interpreting the meaning of 'setting' in ways which were relevant to their film/s. Responses explored how setting was purposeful in relation to characters and their development as well as in furthering the film's ideas, narrative and messages. The best responses proved exploratory, offering good and often detailed analysis of setting which linked to wider aspects of their film such as its genre or realism, as well the context of British film, culture and society.

Weaker responses tended towards plot description, lacked exploration of 'meaning' or did not focus on a specific setting, which limited opportunities to demonstrate AO2 qualities such as analysis and sustained detailed referencing.

### 1.2

This was the most popular of the two optional questions for this section. Stronger responses explored the implications of the question, drawing on the opening sequence to examine and explore their films' narrative devices, structures and mode of storytelling. In these responses candidates demonstrated their ability to develop detailed and often sophisticated approaches which drew on very good and excellent knowledge of their films, moving from the opening sequence and on to other moments or sequences to make meaningful connections. Candidates who lacked a more detailed knowledge and understanding of their films often focused on events and plot development; and this forfeited their ability to access high AO2 marks for analysis and/ or a more focused, sustained exploration.

### 1.3

This question proved more challenging for candidates. There was an overall tendency to focus on the aspects of the question which required an understanding of binary opposition rather than to connect this to their visual construction. Weaker responses often 'downloaded' theories of conflict and binary opposition drawing overwhelmingly on the work of Levi-Strauss. These approaches often took candidates' focus away from a meaningful exploration of their film in the context of the question. Stronger responses came from candidates who examined the construction of conflict and binary opposition through the visual elements (colour, mise-en-scene, characters, setting for example). In these responses, exploration and close detailed analysis enabled candidates to demonstrate their AO2 skills – analysis and detailed, sustained exploration of their films.

### 2.1

Candidates approached this question with overwhelming confidence, demonstrating a good ability to apply their knowledge and understanding of the representation of gender. Stronger responses came from candidates who were able to isolate a specific sequence as required by the demands of the question. Consequently, they were able to develop a focused response with detailed and highly detailed references which elevated their mark to Band 4 or Band 5. Where candidates did not respond to the requirement of offering a specific sequence, their approach became more general and descriptive and thereby placed them in Band 2 or 3.

## 2.2

This was the more popular question of the two choices. Candidates are required to examine how camera techniques convey their film's themes and ideas with reference to at least one sequence. It is very rewarding to see how centres have given candidates a strong appreciation of camera techniques. Centres must be applauded for adopting an approach which demonstrates the distinct qualities of the subject in generating meaning and responses through key elements of film form, such as camera work and techniques. In the strongest responses, candidates demonstrated their confidence in exploring a range of relevant camera techniques (including framing, movement, shot types and camera angles) when examining their contribution to the film's ideas and themes. In so doing, strongest approaches drew on specific sequences to offer a sustained and sophisticated analysis. Weaker responses which were 'satisfactory' and sat in Band 3 tended to be descriptive when referencing camera techniques; with limited if any connections to their part in conveying the film's themes and ideas.

## 2.3

Candidates who responded to this question often misunderstood the full implications of the question and therefore did not offer the most suitable response. Some candidates struggled in identifying specific production aspects of their film such as funding or technology, whilst the need to link to their film's 'aesthetic qualities' also posed some challenges. In weaker responses, candidates chose instead to include social, cultural and/ or historical contexts which they were more familiar with, and this tended to generate a more 'downloaded' approach; particularly in instances where they had selected specific sequences better suited to an exploration of social/cultural or historical contexts; rather than production context. This trend suggests that a film's production contexts may be an area for further appreciation and development in centres as this can enhance candidates' understanding of their film's aesthetic qualities. Stronger approaches came from candidates who were able to focus on specific aspects of their film's production context with detailed knowledge and understanding. This was effectively applied to specific sequences in their film to explore and analyse the question more fully. The best responses made meaningful connections between particular areas of their film's production context to explore how it enhanced their film's aesthetic qualities, for example referencing uses of CGI, budgets and funding to the film's 'look', mood and use of motifs.

## **FILM STUDIES**

### **GCE Advanced Subsidiary**

**Summer 2025**

### **COMPONENT 3**

#### **Overview of the Component**

The work reflected the selected production briefs clearly and administrative aspects were successfully completed by most centres. Assessment tended to be accurate and there were some detailed and useful comments on the coversheets to show the rationale for awarding marks.

It is important to label the work clearly; some film extracts in particular were not labelled with the candidates' names and candidate numbers, just film or final film which was not helpful when downloading multiple files. Centres should record on coversheets where the assessment procedures (page 27 of the specification) have been applied. There were some examples where film extracts and screenplays either failed to reach the minimum running time or word count, or exceeded the maximum running time or word count, but the coversheet did not mention this or the impact on assessment.

Some written work did not have word counts added, it is helpful for both moderation and centre assessment when candidates include this. It is also helpful for candidates who have chosen the brief of distinct genre codes to name the genre on the coversheet.

Scenes in a screenplay should be numbered and then there should be a heading on the storyboard indicating the scene number and precise point which is being visualised.

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

Film extracts were in general assessed more accurately than the screenplay and storyboard option. There were some interesting and creative responses to all the briefs on offer. The introduction of a protagonist brief allowed some candidates to create a sense of character in subtle and interesting ways. There were also some interesting and creative closing sequences. In terms of distinctive genre codes, horror and thriller still dominated with some successful versions of these narratives. A few candidates cited 'drama' as a genre, for academic study and fulfilling the brief, 'drama' is too wide a category, lacking clear conventions which can be analysed in the evaluative analysis and candidates should be more specific in their choices. Parallel editing was still less popular but tended to be done well where it was chosen.

Far fewer film extracts used music inappropriately this year. For some there was still an over-reliance on one music track to carry the narrative, and a music video style piece was produced which is not appropriate. There is still a need for candidates to be more careful in their music choices: some film extracts used music tracks that seemed to be chosen based on their lyrics rather than tone to match the mood and atmosphere of that moment in the sequence.

The use of credit sequences to fill the minimum time requirement was less prevalent this year, but this was still the case with some candidates and must be avoided.

Screenplays were assessed with a high degree of accuracy this year with most candidates using the master scene script format effectively. Candidates mostly described the characters and action in ways that were easy to visualise, there were however still too many examples of prose writing which is not visual. Candidates need to ensure that they do not describe a character's thoughts or feelings. Some candidates wasted words on detailed camera instructions, and this is to be avoided. Narratives that were dialogue based and lacked description of mise en scene, character and action, were over-rewarded in some cases.

Storyboards are still a problematic part of this option and tend to be assessed too generously, although there were some excellent examples. Too many candidates were not using images shot in landscape and this limits the efficacy of the cinematography as the size of the frame is limited; this was also the case with some film extracts that were shot in portrait. Some candidates, but not enough, considered non-diegetic sound and had some appropriate and specific music choices. This is an area for improvement with the storyboard work. The storyboard is an opportunity to show the characters visually and use key elements to create a connection between protagonist and viewer; some candidates did not take this opportunity and did not show the characters clearly, often choosing to shoot from too far away of from behind the character and this limited the effectiveness of the storyboard.

The evaluative analysis is also a piece that tends to be assessed with some generosity, particularly for screenwriters as they also need to write about their work in relation to professionally produced screenplays and the art of screenwriting. Too many candidates included a lengthy introduction describing the story and aims of the piece, this is not required, instead a better starting point would be a brief analysis of how the work meets the chosen brief. The focus should be on the analysis of the meaning and response created by the specific use of key elements in the candidate's own work with cinematic influences woven into that analysis; the cinematic influences should not be discussed separately. Too many candidates described the production process and discussed how the work could have been improved; neither of these things are required. There is no need to describe narrative theory in this piece.

Moderators saw some excellent, creative work and there were many recommendations that work should be entered for The Moving Image Awards.

Key points to consider when teaching and moderating your centre's NEA work:

Film extracts:

- Check the minimum and maximum running time. The time must be narrative time and credit sequences cannot be counted. A resolution after the maximum running time cannot be assessed and this will affect the mark for structural elements.
- Refer to assessment procedures on page 27 of the specification.
- Don't over-use music tracks so that the work resembles a music video.
- Shoot in landscape.

#### Screenplays:

- Add a word count and refer to assessment procedures if work is too short or too long.
- Follow Master Scene Script layout as outlined on pages 22 and 23 of the specification.
- Do not include camera and editing instructions or non-diegetic music.
- Screenplays should be entirely visual and should not contain any thoughts or feelings.
- Candidates cannot produce a screenplay for an animated film extract, see page 20 of the specification.

#### Storyboards:

- Shots should be presented in landscape mode, see page 20 of the specification.
- Hand or digitally drawn images cannot be accepted for assessment.
- Indicate camera movement where necessary.
- Add detail of non-diegetic sound.
- Use close-ups of characters for characterisation and to create alignment.
- Check the pacing by ensuring that shot durations are not too long.
- Use the correct number of shots rather than making up the time with long shot durations.
- Use people rather than inanimate objects as substitutes.
- Very few marks are available for key elements if a storyboard is not submitted.

#### Evaluative Analyses:

- This needs to be annotated.
- Include a word count.
- Refer to assessment procedures on page 27 of the specification when assessing work which is too short or too long.
- Cinematic influences must be films.
- Screengrabs of the influences alongside the work of the candidate are useful.
- Don't include a lengthy introduction which outlines the plot, aims and intended audience.
- Refer to the chosen brief and discuss how the work meets it.
- The focus should be on the analysis of the meaning and response created by the specific use of key elements in the candidate's own work with cinematic influences woven into that analysis; do not discuss the influences separately.
- Do not describe narrative theory.
- For screenwriters, the third bullet point of the marking grid is concerned with the relation of the work to professionally produced screenplays. These must be included and the art of screenwriting discussed in relation to the candidate's own work. Screengrabs of both screenplays would be a useful illustration.
- Do not include a description of the process of production or discuss what could have been done to improve the work.

## 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](mailto: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

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

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