Contents

WJEC GCSE in FILM STUDIES

For First Award in 2013
(Two year course: teaching from 2011)
(One year course: teaching from 2012)

GCSE FILM STUDIES

SUMMARY OF ASSESSMENT

1:   External Assessment (50%)

Paper 1: Exploring Film   30%   (1 hr 30 minutes)
Four compulsory questions focusing on one film genre. These questions will assess knowledge and understanding of film language and key industry and audience issues. The film genre will be set by WJEC. Genre for first examination in 2013 and in subsequent examination series (until the end date of the specification): Superhero films.   *The end date of the specification will be confirmed on WJEC's website when established.*

Paper 2: Exploring Film outside Hollywood   20%   (1 hour)
Three compulsory questions on one film produced outside Hollywood, chosen from a list prescribed by WJEC.   Questions will be based on: • characters, narratives, themes and issues in the film chosen • the way people, places, events and issues are represented in the film and • a creative question involving individual responses to the film (e.g., reviews, blogs, website entries).   The films outside Hollywood for first examination in 2013 and in subsequent examination series (until the end date of the specification) are listed on page 11 of specification.   *The end date of the specification will be confirmed on WJEC's website when established.*

2:   Controlled Assessment (50%)

Exploring and creating

Two main items: a film exploration (two tasks) and a production (four tasks).
 	
1: Exploring a film of the candidate's choice – two tasks (30 marks)
     An exploration of a film of a candidate's choice consisting of (i) industry research (350-500 words) and (ii) a micro analysis of a short extract from the film (350 – 750 words).
 	
2: Production – four tasks (70 marks)
     Candidates create (i) a **pitch** for an imaginary film (approximately 150 words), use the created pitch to form the basis of (ii) a **preproduction** (chosen from a list of options) and (iii) a final **production** (chosen from a list of options).   They then complete (iv) a brief **evaluative analysis** of the final production.

First Assessment and Award: Summer 2013

Subject Entry Code	
GCSE in Film Studies	0155 01

Qualification Accreditation Number: 500/3690/7

FILM STUDIES

1 INTRODUCTION

Aims

Candidates will be encouraged to:

- develop their interest and enjoyment of film in its national and global contexts and begin to develop an appreciation of cultural diversity through the close study of a wide range of films

- develop a critical and investigative approach to films, the film industry and film audiences

- study patterns of similarity and difference across a range of films

- recognise the ways in which films represent people, places, ideas, issues and events to different audiences

- recognise the ways in which film technologies shape film productions

- recognise and explore the creative possibilities of film and film products

- engage with aesthetic, technical, economic, ethical and moral issues as they arise in their study of film, film audiences and the film industry.

Rationale

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

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

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

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

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

Criteria for GCSE

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

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

Prior Learning and Progression

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

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

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

Classification Codes

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

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

Candidates may not enter the same work for GCSE Film Studies controlled assessment as that entered for the controlled assessment in GCSE Media Studies.

Equality and Fair Assessment

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

Details of special arrangements and special consideration for candidates with particular requirements are contained in the Joint Council for Qualifications document *Access Arrangements, Reasonable Adjustment and Special Consideration.* Copies of this document are available from WJEC.

2 ASSESSMENT OBJECTIVES

Candidates will be expected to:

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

Weightings

	Paper 1	Paper 2	Controlled Assessment	Total
AO1	18	12	10	40
AO2	12	8	15	35
AO3			10	10
AO4			15	15

Written Communication

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

3 SPECIFICATION CONTENT

Introduction

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

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

- film language
- film organisations
- film audiences.

1. Film Language

Studying film language will be approached by exploring:

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

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

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

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

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

- Genre

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

- Narrative

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

(c)   How and what films communicate involves studying**:**

- Representation

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

- Ideologies

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

2.   Film Organisations

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

- Film Production

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

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

- Distribution

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

  - creating prints of films for distributing to cinemas and the emergence of digital distribution
  - marketing – audience research & targeting, test marketing, advertising, release schedules, trailers
  - promotion – merchandising tie-ins, websites, publicity, sponsorship, branding.

- Exhibition

  - cinema types and ownership – multiplexes, mainstream cinemas, independent, art-house
  - programming – scheduling, range of films available
  - 3D projection
  - certification – the role of the BBFC.

3. Audiences

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

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

4   *ASSESSMENT*

External Assessment (50%) – Exploring Film

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

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

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

Areas of study

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

Set Genre

The set genre, **Superhero films**, first examined in Summer 2013, will be available for examination until a new specification is introduced (date to be confirmed).

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

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

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

Areas of study

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

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

Films available for study

The following choice of films, first examined in Summer 2013, will be available for examination until a new specification is introduced (date to be confirmed).

Amélie (Jean-Pierre Jeunet, France/Germany, 2001)
Bend It Like Beckham (Gurinder Chadha, UK/Germany/US, 2002)
The Boy in Striped Pyjamas (Mark Herman, UK/USA, 2008)
The Devil's Backbone (Guillermo del Toro, Mexico/Spain, 2001)
Persepolis (Marjane Satrapi & Vincent Parronaud, France, 2007)
Ratcatcher (Lynne Ramsay, UK/France, 1999)
Rabbit-Proof Fence (Phillip Noyce, Australia, 2002)
Tsotsi (Gavin Hood, South Africa/UK, 2005)
The Wave (Dennis Gansel, Germany, 2008)
Yasmin (Kenneth Glenaan, UK/Germany, 2004).

Controlled Assessment (50%) – Exploring and Creating

Candidates will be required to submit **one film exploration** and **one production** for their controlled assessment. The work for the controlled assessment is designed to draw on candidates' personal experiences of consuming and responding to film and to allow them to demonstrate understanding through creative production work.

Assessment

The controlled assessment is worth 50% of the total marks available for this specification. As stipulated by *GCSE Controlled Assessment* (February 2008), the regulation of controlled assessment in GCSE Film Studies is divided into 3 stages, each with a level of control agreed in conjunction with the regulatory authorities:

- Task setting (high level of control)
- Task taking (medium level of control)
- Task marking (medium level of control).

These levels of control have been specified to ensure that the conditions under which tasks are set, carried out and marked are robust and consistent between centres and Awarding Bodies. The controls themselves aim to ensure that the assessment is valid, reliable and authenticated with a high degree of confidence.

Tasks

1: Task Setting (high level of control)

Candidates must complete:

(a) **one film exploration** into a film of their own choice**,** consisting of two tasks: (i) industry research (350-500 words) and (ii) an analysis of micro elements in a short sequence from the film (350-750 words) [15% of controlled assessment]

(b) **one production** consisting of four tasks: a pitch and preproduction for the film on which the final production is based and an evaluative analysis of the final production (350-500 words or equivalent) [35% of controlled assessment].

(a) **Film Exploration (high level of control)**

Candidates explore **one** film of their choice and complete the **two** following tasks:

(i) **Explore the production, distribution and exhibition of your chosen film.** You should include the following:

- **production:** the source material for your film (if applicable), who made it and how it was financed
- **distribution:** marketing and promotion – three examples of marketing and/or promotion for your chosen film
- **exhibition:** what type of cinema your film was shown in, how long it was shown for, the film's classification and the main audience for the film.

(ii) **Explore the ways in which *two* micro elements of film language create meanings and responses in *one* sequence (maximum 5 minutes) from your chosen film.** You should choose *two* of the following micro elements of film language:

- mise-en-scène
- cinematography
- sound
- editing.

Note: The film chosen for the film exploration must **not** be a film from the genre set for Paper One **nor** a film from the list set for Paper Two.

(b) **Production (high level of control)**

The production consists of **four** tasks:

(i) a **pitch** for an imaginary film
(ii) a **preproduction** from a list of options based on the pitch
(iii) a **final production** from a list of options based on the pitch
(iv) an **evaluative analysis** of the final production.

Note: The production should **not** be based on the genre set for Paper One (Exploring Film).

(i)   pitch

Create a sales pitch for an imaginary film (approximately 150 words) consisting of:

- a logline (a one or two sentence summary of your film's narrative)
- brief reference to the film's genre, stars, narrative and audience.

(ii)   preproduction

Choose **one** of the following options based on the film you have outlined in your pitch:

- produce a screenplay for the opening scene of your film (approx 500 words)
- create a storyboard of approximately 20 frames for a key sequence from your film
- produce digitally the front page and contents page for a new film magazine featuring your film
- produce a marketing campaign for your film (at least 4 items, for example, a teaser poster, a display item for a cinema foyer and two different kinds of merchandising.

(iii)   final production

Choose **one** of the following options based on the film you have outlined in your pitch:

- create a short film sequence of approximately 2 minutes which creates tension and/or atmosphere (the sequence may be from any section of film, including the pre-credit sequence)
- produce a home page and at least one linked page for a website promoting your new film
- produce a feature based on the production of your new film for a film or school/college magazine. The feature should consist of a minimum of 2 pages and include star/director interviews, biographies and at least 2 appropriately captioned images from the production
- produce a poster campaign for your new film (at least 3 different posters)
- produce a press pack for your new film containing a minimum of 4 items including at least 2 promotional still photographs using original images.

Note:
- The use of original images in preproduction work is encouraged. The main images for the production options **must** be original.
- 'Found' images (scanned or downloaded images), where integral to the production, may be used alongside the main original images. Creative manipulation of these images is expected for a performance above Level 2 (for levels see Marking Criteria).
- If candidates work in a group, the film sequence should be based on one individual's pitch.

(iv) **evaluative analysis:** candidates complete an evaluative analysis of their final production (approximately 350 – 500 words depending on the presentational form selected).   The evaluative analysis should explain how they:

- used technical and creative skills
- used an appropriate format with the appropriate codes and conventions
- demonstrated an understanding of film language, organisations and audiences.

The evaluative analysis can be presented in any of the following forms, using subheadings as appropriate:

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

Note: In the case of a group final production (making a film sequence), candidates must produce an evaluative analysis that reflects their role.

2: Task Taking (medium level of control)

The following controls apply to task taking:

- authenticity
- feedback
- time
- collaboration
- resource.

Authenticity Control

(a) *Film exploration*

Candidates must complete the film exploration, with the exception of research and viewing of the extract, under informal supervision. Teachers may provide support for research and viewing through group and class approaches. Both candidates and teachers must authenticate work on the appropriate forms to accompany controlled assessment (FL/1 and FL/2).

(b) *Production*

Candidates must complete the pitch, preproduction and final production under informal supervision. Teachers may provide support for research, planning and evaluation through group and class approaches. Both candidates and teachers must authenticate work on the appropriate form to accompany the controlled assessment (FL/1).

Feedback Control

(a) **Film exploration**

Teachers will provide support through indicative feedback (i.e. indicating ways in which work could be further developed or improved).

(b) **Production**

Teachers will provide support through indicative feedback (i.e. indicating ways in which work could be further developed or improved).

Time control

(a) **Film exploration**

The film exploration is to be completed over five to six weeks. Consideration can be given to candidates who have special educational needs. This complies with the JCQ document *Access Arrangements and Special Consideration.*

(b) **Production**

The production should be completed over ten to twelve weeks. Consideration can be given to candidates who have special educational needs. This complies with the JCQ document *Access Arrangements and Special Consideration.*

Collaboration control

(a) **Film exploration**

The film exploration is individual. Research and preparation may involve collaborative work and can be supported by class approaches to the study of film language, film organisations and audiences. The outcome of the film exploration must, however, be individual.

(b) **Production**

If candidates choose to create a short film sequence for their final production, they may complete this collaboratively in **groups** of up to **four.** Each individual member must take a **significant** and **definable** role.

A significant and definable role involves responsibility for one of the following: camerawork, editing or sound design.

Owing to the substantial nature of the camerawork and the editing roles, these can be shared by **two** individuals, provided each is responsible for a substantial section.

All other production options, including the pitch, preproduction and evaluative analysis must be completed individually.

Resource control

(a)   Film exploration

Candidates' access to resources is determined by those available to the centre and can include research sources such as use of the internet, comparable products, films, magazines and books.

(b)   Production

Candidates' access to production resources is determined by those available to the centre.

3: Task Marking (medium level of control)

- Teachers mark the task using the specified marking criteria.
- WJEC externally moderates the marking using a sample consistent with the Code of Practice requirements.

5   *INTERNAL ASSESSMENT OF CONTROLLED TASKS*

The controlled assessment tasks are worth 50% of the total marks available for the specification. The controlled tasks in GCSE Film Studies assess performance of Assessment Objectives AO1, AO2, AO3 and AO4 within weightings agreed with the regulatory authorities. Quality of written communication is assessed in the film exploration.

Assessment Objectives

	Assessment Objectives	% of Assessment
AO1	Demonstrate knowledge and understanding of how films communicate meaning, evoke personal responses and engage audiences	**10%**
A02	Explore, respond to and evaluate a range of films and topics, including their own and production work, using key film concepts and appropriate terminology	**15%**
AO3	Demonstrate research, planning and presentational skills.	**10%**
AO4	Use creative and technical skills to construct film products.	**15%**
	Total	**50%**

Marks awarded for tasks

Film exploration	
(i) industry research	**10 marks**
(ii) micro analysis	**20 marks**
Production	
(i) pitch	**10 marks**
(ii) preproduction	**20 marks**
(iii) final production	**30 marks**
(iv) evaluative analysis	**10 marks**

Each task is teacher-assessed and subject to external moderation.

Teachers should use the following marking criteria to determine a level of performance for **each** of the tasks and their associated assessment objectives and award a mark from within that level. The marks should be aggregated to arrive at a total mark.

Film Exploration [30]

(i)   Industry research (10)

	AO1: Demonstrate knowledge and understanding of how films communicate meanings, evoke personal responses and engage audiences.
Level 1: 0-2	Limited, little or no knowledge and understanding demonstrated about film industry. Written communication uneven and limited with high proportion of inaccuracies.
Level 2: 3-5	Basic knowledge and understanding of film industry. Written communication basic with some inaccuracies.
Level 3: 6-7	Adequate knowledge and understanding of film industry and how it engages audiences. Written communication adequate. Appropriate specialist terminology emerging.
	Good knowledge and understanding of film industry and how it engages audiences. Written communication good. More confident use of appropriate specialist terminology.
Level 4: 8-10	Excellent knowledge and understanding of film industry and how it engages audiences. Written communication excellent. Confident and well-integrated use of appropriate specialist terminology.

(ii)   Micro analysis of a film sequence (20)

	AO2: Explore, respond to and evaluate a range of films and topics, including their own preproduction and production work, using key film concepts and appropriate terminology.
Level 1: **0 – 5**	Limited, little or no ability to explore chosen film. Written communication uneven and extremely limited with high proportion of inaccuracies.
Level 2: **6 -11** (6-8)	Basic ability to explore the micro features of film. Written communication basic with some inaccuracies.
(9-11)	Uneven ability to explore the micro features of film. Written communication more generally accurate although still with some inaccuracies.
Level 3: **12-15** (12-13)	Adequate ability to explore the micro features of film. Key concepts and appropriate specialist terminology emerging. Written communication adequate. Appropriate specialist terminology emerging.
(14-15)	Good ability to explore the micro features of film. Key concepts and appropriate specialist terminology used with more confidence. Written communication good. More confident use of appropriate specialist terminology.
Level 4: **16-20**	Excellent ability to explore the micro features of film. Key concepts and appropriate specialist terminology confidently used and well-integrated. Written communication excellent. Confident and well-integrated use of appropriate specialist terminology.

Production [70]

(i)   Pitch (10)

	AO1: Demonstrate knowledge and understanding of how films communicate meanings, evoke personal responses and engage audiences.
Level 1: **0-2**	Limited, little or no knowledge and understanding of how to pitch a film. Written communication uneven and limited with high proportion of inaccuracies.
Level 2: **3-5**	Basic knowledge and understanding of how to pitch a film. Written communication basic with some inaccuracies.
Level 3: **6-7**	Adequate knowledge and understanding of how to pitch a film. Written communication adequate. Appropriate specialist terminology emerging.
	Good knowledge and understanding of how to pitch a film. Written communication good. More confident use of appropriate specialist terminology.
Level 4: **8-10**	Excellent knowledge and understanding of how to pitch a film. Written communication excellent. Confident and well-integrated use of appropriate specialist terminology.

Preproduction (20)

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

(iii)   Final production (30)

	A04: Use creative and technical skills to construct film products.
Level 1: **0-8**	Limited, little or no ability to use creative and technical skills to construct film products. Where relevant: written communication uneven and limited with high proportion of inaccuracies.
Level 2: **9-17** (9-12)	Basic ability to use creative and technical skills to construct film products. Where relevant: written communication basic with some inaccuracies.
(13-17)	Uneven ability to use creative and technical skills to construct film products. Where relevant: written communication more generally accurate although still with some inaccuracies.
Level 3: **18-23** (18-20)	Adequate ability to use creative and technical skills to construct film products. Where relevant: written communication adequate. Appropriate specialist terminology emerging.
(21-23)	Good ability to use creative and technical skills to construct film products. Where relevant: written communication good. More confident use of appropriate specialist terminology.
Level 4: **24-30**	Excellent ability to use creative and technical skills to construct film products. Where relevant: written communication excellent. Confident and well integrated use of appropriate specialist terminology

(iv) Evaluative analysis (10)

	AO2: Explore, respond to and evaluate a range of films and topics, including their own and production work, using key film concepts and appropriate terminology.
Level 1: **0 -2**	Limited, little or no ability to evaluate what film and production used technical skills and genre conventions and demonstrates on understanding of film study areas (film language, organisations and audiences). Written communication limited with high proportion of inaccuracies.
Level 2: **3-5** (3)	Basic ability to evaluate how the final production uses technical skills and genre conventions and demonstrates an understanding of film study areas (film language, organisations and audiences). Written communication basic with some inaccuracies.
(4-5)	Uneven ability to evaluate how the final production uses technical skills and genre conventions and demonstrates an understanding of film study areas (film language, organisations and audiences). Written communication more generally accurate although still with some inaccuracies.
Level 3: **6-7** (6)	Adequate ability to evaluate how the final production uses technical skills and genre conventions and demonstrates an understanding of film study areas (film language, organisations and audiences). Written communication adequate. The use of key film concepts and appropriate specialist terminology emerging.
(7)	Good ability to evaluate how the final production uses technical skills and genre conventions and demonstrates an understanding of film study areas (film language, organisations and audiences). Written communication good. The use of key film concepts and appropriate specialist terminology will be confident and well-integrated.
Level 4: **8-10**	Excellent ability to evaluate what and production reveal about film study areas. Written communication excellent. The use of key film concepts and appropriate specialist terminology will be confident and well-integrated.

Annotation of Controlled Assessment

Annotation should be completed in the following ways:

(i)   summative comments on the Controlled Assessment cover sheet (FL/1);

(ii)   comments on the candidates' Controlled Assessments i.e. in the margin of textual investigations or research, planning and evaluation. It is recognised that it will not always be appropriate to annotate production work directly but some annotation in an appropriate place is helpful. The Controlled Assessment cover sheet often provides the best place for comments on production work. All annotation should be brief and focused. Attention should be drawn to where candidates provide evidence of attaining a certain level of performance in relation to the assessment objectives.

Annotation helps the moderator understand more fully how the teacher has arrived at the mark awarded to the candidate.

Internal Standardisation of Controlled Assessment

Centres must ensure that careful standardisation is carried out where more than one teacher is responsible for the marking of the Controlled Assessments. This is necessary to ensure uniformity of standards within a centre. Where internal standardisation is necessary, the teacher assuming overall responsibility for this process should provide, for the external moderator, a written outline of the procedures that have been adopted.

Authentication of Controlled Assessment

Candidates are required to sign that the work submitted is their own and teachers/assessors are required to confirm that the work assessed is solely that of the candidate concerned and was conducted under the required conditions. A copy of the authentication form, which forms part of the cover sheet for each candidate's work, is included in this Specification. It is important to note that **all** candidates are required to sign this form, and not merely those whose work forms part of the sample submitted to the moderator. Malpractice discovered prior to the candidate signing the declaration of authentication need not be reported to WJEC but must be dealt with in accordance with the centre's internal procedures.

Before any work towards the Controlled Assessment is undertaken, the attention of candidates should be drawn to the relevant JCQ Notice to Candidates. This is available on the JCQ website (www.jcq.org.uk) and included in *Instructions for Conducting Controlled Assessments.* More detailed guidance on the prevention of plagiarism is given in *Plagiarism in Examinations: Guidance for Teachers/Assessors,* also available on the JCQ website.

External Moderation of Controlled Assessment

The external moderation of teacher assessment will be provided by inspection of the Controlled Assessment by WJEC. Centres will be informed of the submission date for the Controlled Tasks in the published Examinations Timetable and the name of their moderator will be issued in the spring term prior to the award.

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

As a result of the moderation, the marks of candidates may be adjusted to bring the centre's marks into line with the national standard. If required, the moderator will ask for additional samples of work and, if necessary, the work of all candidates may be called for and externally moderated regardless of entry numbers. In this case, all of the Controlled Assessments will be posted to the moderator.

The moderation process is assisted considerably if the final marks of all the candidates are submitted to the moderator in rank order. Only if this is done can the moderator be aware of the full impact of any scaling.

In the event of concern over the awarding procedures, the normal appeals process will apply.

Recording of Controlled Assessment Marks

Instructions for the administration of internally-assessed work are given in the WJEC *Internal Assessment Manual.*

Submission of Controlled Assessment for Moderation

For the appropriate sample of candidates, the following should be submitted to the moderator:

• individual cover sheets for the film exploration and production (FL/1), appropriately authenticated by candidates and teachers and placed at the front of the relevant controlled assessments

• the *Film Exploration: Teacher Authentication Sheet* (FL/2)

• the completed controlled assessments for each candidate.

Material that candidates may have acquired in their research, such as multiple copies of questionnaires, should **not** be submitted.

Return of Controlled Assessment

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

Retention of Controlled Assessment

Centres need to retain the Controlled Assessments until the end of November following the Summer Examination.

Marking Procedures

Each controlled assessment task will be marked individually and the overall mark will be achieved by aggregating the marks of the individual tasks.

WJEC CBAC

GCSE FILM STUDIES

LIST OF CANDIDATES IN MODERATION SAMPLE

FL/SAMPLE

Name of Centre:		Centre Number:	
Total number of candidates taking GCSE Film Studies in centre:		**Number of candidates in sample:**	

Separate Pitch from preproduction
Enter the marks of candidates in the sample in order.

Candidate's Examination No.	Candidate's Name (Surname first) RANK ORDER	Film Exploration 30	Production				TOTAL 100	Moderator's Mark
			Pitch 10	Pre-production 20	Final Production 30	Evaluative Analysis 10		

DECLARATION I certify that the work of the above candidates has been carried out under the conditions required by WJEC and that, to the best of my knowledge and belief, it has been produced by each candidate's own efforts.

Subject Teacher	Date	Moderated at WJEC by	Date

WJEC CBAC

**GCSE FILM STUDIES:
INTERNALLY ASSESSED WORK**

FL/1

CANDIDATE COVER SHEET

Centre Name: _____   Centre Number: _____

Candidate's Name: _____   Candidate's Number: _____

To be completed by the teacher/lecturer		
Comments justifying marks awarded		Marks awarded
FILM EXPLORATION (a) Production, Distribution and Exhibition Details (AO1:10)	(10)	(30)
(b) Micro analysis of a film sequence (AO2: 20)	(20)	
PRODUCTION (i) Pitch (AO1:10)	(10)	(70)
(ii) Preproduction(AO3:20)	(20)	
(iii) Production (including comment on contribution to groupwork where relevant) (AO4:30)	(30)	
(iv) Evaluative Analysis (AO2:10)	(10)	
Total (100)		

Declaration by teacher or lecturer

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

Signature: _____   Date: _____

To be completed by the candidate
Film Exploration: film explored (director, title, release date)
Pitch: brief note of pitch or logline
Preproduction: task
Final Production (including details of your contribution to group work, where relevant): task
Evaluative Analysis: list your three main points (bullet points)

NOTICE TO CANDIDATE
The work you submit for assessment must be your own.

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

Declaration by Candidate

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

Signature: _____   Date: _____

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

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**GCSE FILM STUDIES
Internal Assessment**

FL/2

Film Exploration: Teacher Authentication

Centre Name: _____ **Centre Number:** _____

Candidate Name: _____ **Candidate Number:** _____

TO BE COMPLETED BY TEACHER

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

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

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

Signed: _____ Date: _____

6 *PERFORMANCE DESCRIPTORS*

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

Grade F

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

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

At this level, candidates will be able to demonstrate basic but uneven planning, research and presentational skills in their production. Similarly, creative abilities and technical skills will be basic and uneven.

Grade C

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

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

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

Grade A

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

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

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

7   *AWARDING AND REPORTING*

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

Papers 1 and 2 are available in June. Submission of marks for the Controlled Assessment will be made according to the usual timetable (see Section 5 for further details).

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

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

8   *THE WIDER CURRICULUM*

Key Skills and Essential Skills Wales

Key Skills are integral to the study of GCSE Film Studies and may be assessed through the specification content and the related scheme of assessment as defined in the specification. The following skills can be developed through this specification at levels 1 and 2:

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

Mapping of opportunities for the development of these skills against key/essential skills evidence requirements at level 2 is provided in the *Notes for Guidance*, available on the WJEC website.

Opportunities for Use of Technology

There are many opportunities to use ICT in this specification.

In this specification candidates will have opportunities to develop their knowledge and understanding of film through their use of information retrieval systems and to become independent learners and work creatively with film through their use of ICT. Candidates will use ICT to produce a range of film products in print, moving image and electronic media and use the new technologies to share these products with a range of audiences at local, national and international levels using the worldwide web.

Spiritual, Moral, Ethical, Social and Cultural Issues

In this specification candidates will have opportunities to become active participants in modern society through producing film texts for audiences and to explore the vital role that film plays in the spiritual, moral, ethical, social and cultural development of individuals and communities.

This specification will contribute to candidates' understanding of spiritual, moral, ethical, social and cultural issues through discussion of, for example, representations of gender, age, culture, social class, ethnicity and disability in the range of films studied for this specification. Moral and ethical issues will be raised through the study, most notably, of films outside Hollywood.

The European dimension

In this specification candidates will have opportunities to explore the ways in which film contributes to the development of European culture through their study of films outside Hollywood, several of which are European. Candidates may also work in cross-curricular settings to develop a greater understanding of European film production.

Citizenship

In this specification candidates will have opportunities to explore the role film plays in contemporary democratic society and to promote active citizenship through film. Candidates will also be able to explore the role the film plays in providing reference points for local and national communities.

Environmental Issues

In this specification candidates will have opportunities to develop their knowledge and understanding of the ways in which environmental issues are presented in the film. Several films candidates can study deal directly with environmental issues.

Health and Safety Considerations

Teachers will need to ensure that they and their students are fully conversant with health and safety issues relating to the equipment used to produce film products.

It is essential that:

- students receive induction training in the use of all equipment that they may use in their production work
- Instruction Booklets relating to the use of equipment are made readily available
- equipment is regularly checked and maintained to ensure that it is safe and in proper working order
- electrical equipment is regularly checked by an approved firm of electrical contractors
- electrical and computer leads do not trail across the floor and present a health hazard
- students using computers should not look at the screen for prolonged periods and breaks must be taken regularly
- students report any faults in the equipment they are using immediately.

9 *TEACHING RESOURCES*

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

Useful Websites

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

http://filmeducation.org

http//www.bfi.org.uk
British Film Institute

http//www.screenonline.org.uk

http//www.ukfilmcouncil.org.uk

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

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

http//www.script-o-rama.com

http://www.mediaed.org.uk

http//www.film.guardian.co.uk

Organisations

English and Media Centre (www.englishandmedia.co.uk)
Media Education Association (www.mediaedorganisation.org.uk)
British Film Institute (www.bfi.org)
Film Education (www.filmeducation.org).

Classroom Resources produced by Film Education

Film Language: A study guide with compilation video
Reading Movies
Film and Audience
Film: Key Concepts.

Film Education: Resources on individual films (www.Filmeducation.org/resources)
- *A Way of Life*
- *Boy in Striped Pyjamas*
- *Bride and Prejudice*
- *Persepolis*
- *Tsotsi*
- *Teaching Trailers*.

For other resources, see Film Education website as noted above.

Some Reference Books for Teachers

Abrams, Bell and Udris (2001), Studying Film (Arnold)
Bordwell and Thompson (2003, 7th edition), Film Art: An Introduction (McGraw Hill)
Clark, Jones, Malyszko, Wharton (2007), *Complete A-Z Media and Film Studies Handbook* (Hodder Arnold)
Fairclough, Garvey, Newman and Patrick, (2008, 2nd edition due for publication in 2011) *GCSE Film Studies* (Pearson/Heinemann)
Gianetti (2004), Understanding Movies (Prentice Hall)
Hayward (2006), *Cinema Studies: The Key Concepts* (Routledge)
Lacey (2005), *Introduction to Film* (Palgrave)
Monaco (2004), *How to Read a Film* (Oxford)
Readman (2003), *Teaching Scriptwriting, Screenplays and Storyboards for Film and TV Production* (Bfi)
Stafford (2007), *Understanding Audiences and the Film Industry* (Bfi).

Superhero Films
Liam Burke (2008), *Superhero Movies* (Pocket Essentials)
Eric Lichtenfeld (2007), *Action Speaks Louder: Violence, Spectacle and the American Action Movie*, (Wesleyan University Press)
David Hughes (2003), *Comic Book Movies* (Virgin Film)

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