GCE AS Examiners' Report

Film Studies

AS

Summer 2026

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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.[1]

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

Further support

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

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

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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/
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Executive Summary

Component 1: American Film

Candidate performance in Component 1 remained strong, reflecting effective centre preparation and growing confidence with the films. A wider range of films was studied across both sections, with *Imitation of Life*, *Alien*, *Captain Fantastic* and *Get Out* proving particularly popular. Candidates demonstrated secure knowledge of film form, context and representation, applying subject-specific terminology confidently and producing well-structured analytical responses. The strongest answers focused closely on the question, supported arguments with detailed sequence analysis and made meaningful comparisons between films. Areas for improvement continue to centre on moving beyond plot description towards sustained analysis, particularly in longer comparative responses. Centres have clearly supported candidates in developing extended writing skills and contextual understanding rather than relying on pre-prepared responses.

Component 2: European Film

Performance in Component 2 was highly positive, with candidates demonstrating enthusiasm for both British and European cinema and a secure grasp of the assessment objectives related to film form and analysis. Centres successfully encouraged engagement with a broad range of films, including newer specification additions, while popular titles such as *Pan's Labyrinth*, *Trainspotting* and *This is England* remained widely studied. Candidates showed strong understanding of representation, narrative, context and cinematography, often integrating wider social and cultural contexts effectively into their responses. A notable strength was the continued reduction in "theory download" responses, with candidates instead applying concepts directly to their chosen films. The strongest responses combined detailed textual references, sophisticated analysis and a sustained focus on the demands of the question. Where performance was weaker, responses tended towards description, narrative retelling or pre-prepared material that was insufficiently adapted to the specific question.

Component 3: Production

The productions demonstrated high levels of creativity and engagement, with many candidates producing imaginative and technically accomplished work across film extracts, screenplays and storyboards. Administrative processes and centre assessment were generally accurate, with most centres applying assessment criteria effectively. Film extracts were typically assessed most consistently, while storyboards and evaluative analyses continued to present greater challenges in both candidate execution and marking accuracy. Successful work demonstrated a clear understanding of the chosen brief, effective use of cinematic techniques and thoughtful evaluation of creative decisions. Common areas for improvement included adherence to specification requirements, accurate timing and word counts, stronger storyboard construction, and more focused evaluative analyses that prioritise analysis of meaning and response over descriptions of production processes. Moderators reported seeing a significant amount of excellent work, with many submissions considered worthy of recommendation for the Moving Image Awards.

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FILM STUDIES

GCE Advanced Subsidiary

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COMPONENT 1: AMERICAN FILM

Overview of the Component

The 2026 paper of AS Film Studies Component 1 is now in its third year of examining 'new' set films for both section A and section B. Whilst retained films still appear popular choices for centres, it is pleasing to note that a growing number of centres have studied new film options. Notably in section A (Hollywood 1930-1990), group 1 ***Imitation of Life*** was selected by a greater number of candidates than in previous years and continues to be more popular than ***All About Eve***. Responses to this film showed good knowledge and analysis. In group 2, a broad spread of films was selected with ***Alien*** being a popular choice for many centres, and with less evidence that ***Night of the Living Dead*** was being chosen for study. ***One Flew Over The Cuckoo's Nest*** and ***Bonnie & Clyde*** proved a popular pairing choice, and candidates were able compare these films effectively. Common pairings were ***Vertigo*** compared with ***One Flew Over the Cuckoo's Nest*** or ***Casablanca*** paired with ***Do the Right Thing or Some Like it Hot.*** However, all films in this section were represented across this year's cohort, demonstrating that they all were accessible for the questions set. Responses demonstrated excellent and good teaching across all specification criteria and clearly structured, focussed responses were evident in the majority of responses.
In Section B, it was noted that many centres have chosen to study the new films. It was evident that ***Get Out*** was a popular choice for centres and seems to have been selected by more centres this year. However, ***Captain Fantastic*** continued to be the most favoured choice for centres. There was also some evidence that ***Promising Young Woman*** was a growing choice this year. However, fewer centres had selected ***Beasts of the Southern Wild*** this year.

Assessment was across both AO1 and AO2 with a specific focus to **compare two films** in section A (one from group 1 and one from group 2). Section B expects candidates to engage with Spectatorship Issues. Centres are reminded that where evident, bullet points are provided to aid and direct the candidates' responses but are not compulsory action points. This year's performance maintained high standards in candidates' approaches to the demands of the paper. It is evident that centres are confident with the areas being assessed and are preparing their candidates effectively. A key feature this series is candidates' ability to navigate their films through their distinctive qualities and this evident in the confident and meaningful application of subject- specific terminology when exploring meaning. It is pleasing to see candidates' stamina in developing extended responses through their literacy skills, focus and analysis of how 'meaning' is created. Another key trend this examination series lies in candidates' response to the themes, contexts and stylistic features in each section of this component. Candidates' performance in this examination series indicates the appreciation and passion for Film Studies as a subject amongst centres.

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Comments on individual questions/sections

Quality of Responses to Section A:

Q1.1 In previous years it has been noted that candidates tend to allocate too much time for this 20 mark question, resulting in an over extended analysis. This year's question offered parameters by signposting the phrase 'one key sequence from each film'. It was noted that responses were generally shorter and more focussed, showing that teachers are clearly directing students to deconstruct the question and follow its guidance. This was pleasing to note, and far fewer candidates offered overly generalised responses or strayed into too much discussion of other film form elements such as cinematography or mise-en-scène. At times responses were more of a general overview of film form and meaning, rather than a focussed response to the set question, and by doing this candidates risk being awarded marks in lower bands. Candidates were mostly able to use appropriate film terminology and demonstrated confident understanding of the impact and meaning created in the films studied. **The best responses kept a tight focus to the question and were able to confidently find comparison differences and similarities with an analysis of how sound can shape meaning, themes and representations.**

Area to highlight: Some candidates tended to ignore the directed focus of the question and offered a generic overview analysis covering several aspects of film form. Weaker candidates generally offered several film form elements, and their response was 'downloaded' and lacking analysis on the specific focus of the question (in this case sound). Others offered a descriptive, generalised response. Teachers should assist their students by spending teaching time exploring the whole paper and directing candidates how best to approach each individual question by breaking down the question and noting its reach within the context of marks allocated.

Q1.2 Candidates had a choice of two questions. It was noted that Q1.3 was the more popular choice for candidates. Candidates appeared familiar and confident with the focus of these questions and clearly understood the concept of 'context/time made' and were able to compare their two films with good ability. Candidates were able to offer much interesting and thoughtful comparisons particularly when comparing ***Imitation of Life*** and ***Do the Right Thing. Vertigo*** continues to be as a very popular choice and was often paired with ***One Flew Over the Cuckoo's Nest, Bonnie & Clyde or Alien*** and this enabled candidates to explore issues of production context or gender in a thoughtful way, demonstrating a good ability to compare. Weaker candidates tend to re-tell the plot and narrate action that renders responses 'descriptive'. This limits the candidate's attainment to band three. As a substantial question, carrying the highest number of potential marks, candidates should be encouraged to spend a short time in planning their response to ensure that both AO1 and A02 grade descriptors are covered. The best responses kept a tight focus to the question and were able to confidently find differences and similarities with a focussed analysis of how differing contexts can shape themes and representations. Candidates had good understanding of context and were able to offer appropriate textual examples to compare from each film.

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Quality of responses to Section B:

Q2.1 This short compulsory question was generally well answered. Some candidates broadened their response a range of film form elements, which in a short answer question (worth 10 marks) can weaken their ability to provide enough specific detail to attain marks beyond level 3. The most frequent sidestep for candidates was to include mise-en-scène and editing techniques. For some this was integrated with an analysis of cinematography and proved successful, but others drifted into a generalised response. Teachers should encourage students to just focus on the give element. ***Get Out*** was a popular choice it was noted that the study of the use of cinematography had been taught very well and these responses were often excellent. Also, candidates who had studied ***Moonlight*** were able to offer detailed and appropriate responses to this question. Some weaker candidates did not address cinematography in any meaningful way at all, and this suggested that the question was not properly read or prepared for.

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

Q2.2 provided candidates with a clear focus, and most responses demonstrated a good ability to engage with the question in a straightforward way, keeping a tight focus on both cinematic techniques (which were reinforced through the bullet points) and Spectatorship. Whilst this question could be seen as similar to Q2.1, the additional focus of 'Spectatorship' should underpin candidate's responses. Candidates demonstrated good understanding of cinematic techniques and used appropriate terminology and applied knowledge and analysis to 'one key character' as directed by the question. Most understood the focus for both questions and engaged well. Some weaker candidates offered a general response and chose to simple discuss the actions and values of characters and whether audiences would agree/align with them. This was particularly noted in candidates who had studied ***Captain Fantastic***. ***Beasts of the Southern Wild*** was noted as the least chosen film in this section. *Both* ***Moonlight*** and ***Get Out*** demonstrated some excellent understanding of issue regarding race in both question 2.2 and 2.3. It was notable that fewer candidates are simply 'downloading' Spectatorship theory and now are more able to embed theory within their response resulting in a more integrated response that gives a flow and structure to their response and demonstrates a good sense of application of knowledge. There were more centres who have chosen to study ***Promising Young Woman,*** and these responses often showed sophisticated knowledge and understanding.

Area to highlight: The move away from 'downloading' abstract Spectatorship Theories continues to develop and thereby candidate's responses to questions in this section show a greater level of focussed analysis.

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FILM STUDIES

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COMPONENT 2: EUROPEAN FILM

Overview of the Component

Centres must be congratulated for candidates' performance in this examination series, as candidates continue to demonstrate their enthusiasm for this subject. In Component 2, they are expected to demonstrate their knowledge and understanding of film form elements (AO1) and their application (AO2). Section A offers opportunities for candidates to study two British films in a two-film rather than a comparative study. In Section B candidates demonstrate their knowledge and understanding and their application to a single European film study. Whilst popular films prevail in centre's choice for both Section A and B, it is rewarding to see some centres offer candidates opportunities to study newly added films, including *Belfast* and *Saint Maud* in Section A. Popular choices and combinations continue to be *Shaun of the Dead*, *Trainspotting* and *This is England*, with some centres offering *Under the Skin* and *Fish Tank*. In section A, centres bring a study of social realism, generic codes and particular approaches by the films' directors where relevant, and an appreciation of the distinctiveness of British film and cinema more widely.

It is very rewarding to see centres develop candidates' appreciation of European film, through a study of wider contexts which often impact on films' aesthetic and distinctive approach to storytelling. *Pan's Labyrinth* is by far the most popular film choice in Section B. Centres and candidates remain very familiar with the paper's format and the demands it presents in terms of depth, breadth and scope of knowledge and understanding. There were very few rubric infringements. Centres are to be congratulated on developing a robust and enthusiastic appreciation of film as a distinctive aesthetic form which is evident across the paper, through candidates' ability to adopt a subject-specific approach using the key elements of film form. Studies of the British films and European choice maintained a coherent focus on the key elements of film form as drivers of 'meaning' and spectator response (in some cases of performance too which is taught for A' Level), films' representational potential and the importance of films' wider context. Use of film specific terminology was a particularly strong and therefore pleasing aspect of this year's performance. Whilst weaker candidates tended to drift into plot description rather than respond to the set question, it was pleasing to see that centres had supported students' analytical and extended writing skills. In doing so, it was evident across the questions in this component that many candidates were confident and equipped to demonstrate their understanding of the demands and direction of the set question. This resulted in fewer 'downloaded' responses and more genuine attempts to consider the areas of the set question.

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Comments on individual questions/sections

Q1.1 Overwhelmingly, candidates responded effectively and enthusiastically to this question. Most responses demonstrated candidates' understanding of the gender representations within and across both British films. The strongest responses came from candidates who read the question carefully and offered a specific sequence for consideration in their response. In doing so, these responses were focused, detailed and often analytical when discussing a range of gender representations with reference to both male and female characters; and gender attributes. The best responses came from candidates who established their sequence and then focused on examples and justification; thus steering away from plot description or superficial points. In the very strongest responses there were sophisticated and excellent answers, which sustained their analysis whilst exploring the question. Sophisticated responses embedded excellent observations around the films' wider context to include issues of masculinity and femininity; and in many cases they produced commendable mature responses with a strong understanding of the representational issues in their films Responses which were satisfactory often lacked detailed references to the specific sequence and often drifted into description rather than an application of knowledge and understanding. Centres are advised to remind candidates that they must focus on the full requirements of the question such as the need to refer to a particular sequence in each film. Across the responses where candidates were awarded marks from Band 3 to Band 5, it is rewarding to see how candidates build in their appreciation of the key elements of film form.

Q1.2 Candidates who opted for this question were able to discuss a wide range of points to build their response. It was pleasing to note that candidates had been guided effectively by centres to avoid a 'theory download' approach, where they audit aspects of theory without engaging with their films' narratives and approaches to storytelling; or answering the set question. The strongest responses demonstrated excellent analytical skills which enabled them to apply their knowledge and understanding in skilled ways, to explore the full implications of the question. In doing so, these candidates selected excellent moments in their films from which to present their responses, as they engaged with more complex and sophisticated aspects of their films and the question. It was evident that centres had supported candidates to build and sustain their focus on the set question as they selected suitable detailed reference to support their response. Candidates attaining marks which were in Band 3 and therefore 'satisfactory' were often insecure in building their response to the question. These tended to discuss interesting features of each film, but they did not demonstrate a confident understanding of the direction of the set question and consequently candidates often resorted to description. It is advised that candidates are steered away from this approach through opportunities to practice their analytical skills and stamina in writing; with reference to supporting materials and mark schemes which can establish the qualitative outcomes expected within each band.

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Q1.3 Candidates continue to demonstrate their keenness and interest in dramatic conflict, tension and characters in their British film study. Centres are to be congratulated for steering candidates away from a 'downloading' of Levi-Strauss and binary opposition theory which diverts candidates' attention from immersing themselves in the films to answer the question. Accordingly, the strongest responses which attained marks at the top of Band 4 and in Band 5 expanded their response to draw on their knowledge and understanding of the films and the specific narrative devices, character developments and uses of film form. In doing so, these candidates were equipped to consider the implications of the question and to draw on specific detailed supporting references. In these responses candidates demonstrated an ability to develop a meaningful response to the question which did not rely on theory alone and thus they explored the specific narrative qualities of their films to shape their response. Weaker candidates who lacked detailed knowledge of their films tended to offer some theory, particularly referring to Levi-Strauss; but they lacked the skills to apply any features of this theory to their film to respond to the question.

Q2.1 There was a range of responses to this question. Centres are to be reminded that there is no expectation that candidates extend their response unnecessarily as concise and analytical responses can effectively reach Bands 4 and 5. Candidates who studied Pan's Labyrinth tended to focus on the popular sequences and then to shape their response around their knowledge of this sequence. This often led to descriptive responses which lost cite of the question's focus, even if a wealth of interesting information and detail were presented. Centres are reminded that a pre-prepared response on specific sequences from the film studied can lead to missed opportunities to explore the set question. Stronger responses came from candidates who focused on a specific setting and made this the driving feature of their response; thus enabling more explorative, rich and relevant insights to be included. Candidates who offered sophisticated answers drew on wide ranging meanings associated with settings, thus expanding how meaning is created through the representational aspects of a film's setting.

Q2.2 Many candidates produced good and excellent responses to this question. These came from candidates who explored particular aspects of social context in their film and were able to demonstrate and apply their knowledge and understanding of how it enhanced their appreciation of the film itself. These responses offered carefully chosen examples from particular moments in their film to analyse the implications of the question. Candidates awarded marks at the top of Band 4 or in Band 5 explored how particular features of their film's social context enabled them to understand the society, the themes, characters and narrative development without being descriptive. Many extended their explorations to political issues and cultural developments. It is pleasing to see candidates bring an appreciation of social context within their film, including issues, debates, social norms and values. Centres are to be applauded for encouraging candidates to develop their curiosity of these features in their European films. Candidates who tended to describe social context/s without drawing any links to their film were only able to attain marks up to Band 3 as these responses were predominantly descriptive. These responses did not explore how particular aspects of social context enhanced their understanding of the film. Weaker responses also tended to focus on prepared responses around particular sequences in their film. In this instance, these responses lacked any focus on the question. Centres are reminded that the best approaches to wider contexts are to offer candidates opportunities to explore specific aspects in relation to moments or sequences in their film; thus extending their focus from knowledge (AO1) to its application (AO2); in meaningful ways.

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Q2.3 This was the more popular question of the options. Candidates responded well and with enthusiasm to representational issues in their European film. The strongest responses came from candidates who navigated specific sequences effectively and drew on their secure knowledge of these to build their response to the question which was sophisticated, sustained and explorative. In these instances, the most effective and focused responses came from candidates who consider the full dimensions of the question and made links between these. For example, excellent sustained responses considered specific aspects of cinematography in creating meanings around gender qualities. Centres are reminded to include lighting, composition and framing where relevant.

Popular sequences from within their films were utilised effectively, steering candidates towards 'good' or 'excellent' responses which were analytical. Candidates whose responses were 'basic' or 'satisfactory' often ignored the direction of the question. In these instances, they built their response around pre-rehearsed sequences, demonstrating their knowledge, but these responses did not attain higher marks for application; which requires sustained detailed references and analysis. Centres are encouraged to avoid approaches which pre-empt candidates from considering the full dimensions of a question.

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COMPONENT 3: PRODUCTION

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.

Centres are reminded to follow the assessment procedures (page 27 of the specification). 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.

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

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.

Most screenplay 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, although there were some really 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

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characters clearly, often choosing to shoot from too far away of from behind the character and this limited the effectiveness of the storyboard.

Screenwriters should 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.

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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: https://www.eduqas.co.uk/qualifications/film-studies-asa-level/ -tab_keydocuments

See other useful contacts here: Useful Contacts | Eduqas

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