GCE A LEVEL

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Part of WJEC

WJEC Eduqas GCE A LEVEL in

FILM STUDIES

ACCREDITED BY OFQUAL
DESIGNATED BY QUALIFICATION WALES

SPECIFICATION

Teaching from 2017
For award from 2019

Version 9 November 2026



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SUMMARY OF AMENDMENTS

Version	Description	Page number
2	'Making entries' section has been amended to clarify resit rules and carry forward of NEA marks.	42
3	The production briefs assessed for the final time in 2022 have been replaced with the production briefs for assessment from 2023 until 2026.	33
4	A range of film texts have been updated for first assessment from Summer 2025.	7, 8, 9, 23, 25, 27, 30, 32, 34 and 48
5	The heading for Component 1, Section B, is amended from 'Section B: American film since 2005 (two-film study)' to 'Section B: American film since 2012 (two-film study)' for first assessment from Summer 2025.	7
6	Films for last assessment in Summer 2024 have been removed. Updated guidance for marking and submission of Component 3 (NEA).	3-5, 20-29, 7
7	Removal of a sentence in relation to moderation updates.	41
8	First assessment from Summer 2029 – Core area 2: Meaning and response - change to bullet point 2: how all aspects of film form including narrative contribute to the representations of cultures and societies **(identity, place**) including the ideological nature of those representations	13
9	Removal of NEA production briefs for last assessment in Summer 2026	33

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SUMMARY OF ASSESSMENT

Component 1: Varieties of film and filmmaking
Written examination: 2½ hours
35% of qualification

This component assesses knowledge and understanding of **six** feature-length films.

Section A: Hollywood 1930-1990 (comparative study)
One question from a choice of two, requiring reference to two Hollywood films, one from the Classical Hollywood period (1930-1960) and the other from the New Hollywood period (1961-1990).
Section B: American film since 2005 /2012 (two-film study)
One question from a choice of two, requiring reference to **two** American films, one mainstream film and one contemporary independent film.
Section C: British film since 1995 (two-film study)
One question from a choice of two, requiring reference to **two** British films.

Component 2: Global filmmaking perspectives
Written examination: 2½ hours
35% of qualification

This component assesses knowledge and understanding of **five** feature-length films (or their equivalent).

Section A: Global film (two-film study)
One question from a choice of two, requiring reference to **two** global films: **one** European and **one** produced outside Europe.
Section B: Documentary film
One question from a choice of two, requiring reference to **one** documentary film.
Section C: Film movements – Silent cinema
One question from a choice of two, requiring reference to **one** silent film or group of films.
Section D: Film movements – Experimental film (1960-2001)
One question from a choice of two, requiring reference to **one** film option.

Component 3: Production
Non-exam assessment
30% of qualification

This component assesses **one** production and its evaluative analysis. Learners produce:

- **either** a short film (**4-5 minutes**) **or** a screenplay for a short film (**1600-1800 words**) and adigitally photographed storyboard of a key section from the screenplay
- an evaluative analysis (**1600 - 1800 words**).

This linear qualification will be available for assessment in May/June each year. It will be awarded for the first time in summer 2019.

Ofqual Qualification Number (listed on The Register): 603/1147/2

Qualifications Wales Designation Number (listed on QiW): C00/1178/9

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Films set for study (for assessment from Summer 2025)

Component 1: Varieties of film and filmmaking

Six feature-length films will be studied for this component.

Section A: Hollywood 1930 - 1990 (comparative study)

Two Hollywood films will be studied for comparison, **one** chosen from group 1 and **one** chosen from group 2:

Group 1: Classical Hollywood (1930-1960)

- *Casablanca* (Curtiz, 1942), U
- *All About Eve* (Mankiewicz, 1950, U
- *Vertigo* (Hitchcock, 1958), PG
- *Imitation of Life* (Sirk, 1959*),* 12
- *Some Like It Hot* (Wilder, 1959), 12.

Group 2: New Hollywood (1961-1990)

- *Bonnie and Clyde* (Penn, 1967), 15
- *Night of the Living Dead* (Romero, 1968), 15
- *One Flew Over the Cuckoo's Nest* (Forman, 1975), 15
- *Alien* (Scott, 1979), 15
- *Do the Right Thing* (Lee, 1989), 15.

Section B: American film since 2012 (two-film study)

Two films will be studied, **one** chosen from group 1 and **one** chosen from group 2:

Group 1: Mainstream film

- *Carol* (Haynes, 2015), 15
- *La La Land* (Chazelle, 2016), 12A
- *Joker* (Phillips, 2019), 15
- *Little Women* (Gerwig, 2019), U
- *Nomadland* (Zhao, 2020), 12

Group 2: Contemporary independent film (produced after 2010)

- *Beasts of the Southern Wild* (Zeitlin, 2012), 12A
- *Captain Fantastic* (Ross, 2015), 15.
- *Moonlight* (Jenkins, 2016), 15
- *Get Out* (Peele, 2017)*,* 15
- *Promising Young Woman* (Fennell, 2020), 15.

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Section C: British film since 1995 (two-film study)

Two of the following British films will be studied:

- *Trainspotting* (Boyle, 1996), 18*
- *Shaun of the Dead* (Wright, 2004), 15
- *This is England* (Meadows, 2006), 18*
- *Fish Tank* (Arnold, 2009), 15
- *We Need to Talk about Kevin* (Ramsay, 2011), 15
- *Under the Skin* (Glazer, 2013), 15
- *Saint Maud* (Glass, 2019), 15
- *Mangrove* (McQueen, 2020), 15
- *Mogul Mowgli* (Tariq, 2020), 15
- *Belfast* (Branagh, 2021), 12.

*It is the centre's responsibility whether to select films classified 18 for study.

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Component 2: Global filmmaking perspectives

Five feature-length films (or their equivalent) will be studied for this component.

Section A: Global film (two-film study)

Two films will be studied, **one** chosen from group 1 and **one** from group 2:

Group 1: European film

- *Life is Beautiful* (Benigni, Italy, 1997), PG
- *Pan's Labyrinth* (Del Toro, Spain, 2006), 15
- *Mustang* (Ergűven, France/Turkey, 2015), 15
- *Portrait of a Lady on Fire* (Sciamma, France, 2019), 15
- *Another Round* (Vinterberg, Denmark, 2020), 12
- *The Worst Person in the World* (Trier, Norway, 2021), 15.

Group 2: Outside Europe

- *City of God* (Mereilles, Brazil, 2002), 18
- *House of Flying Daggers* (Zhang, China, 2004), 15
- *Taxi Tehran* (Panahi, Iran, 2015), 12
- *A Fantastic Woman* (Lelio, Chile, 2017), 15
- *Roma* (Cuarón, Mexico, 2018), 15
- *Parasite* (Bong Joon-Ho, South Korea, 2019), 15.

Section B: Documentary film

One of the following **films** will be studied**:**

- *Sisters in Law* (Ayisi and Longinotto, Cameroon/UK, 2005), 12A
- *Stories We Tell* (Polley, Canada, 2012), 12A
- *Exit Through the Gift Shop* (Banksy, UK, 2010), 15
- *Amy* (Kapadia, UK, 2015), 15
- *For Sama* (Al-Kateab, UK, 2019), 18*

Section C: Film movements - Silent cinema

One of the following **film options** will be studied:

- *One Week* (1920), U and *The Scarecrow* (1920), U and *The 'High Sign'* (1921), U and *Cops* (1922), U, (Keaton, US)
- *Strike* (Eisenstein, USSR, 1924), 15
- *Sunrise* (Murnau, US, 1927), U
- *Spies* (Lang, Germany, 1928), PG
- *Man with a Movie Camera* (Vertov, USSR, 1928), U and *A Propos de Nice* (Vigo, France, 1930), U.

Section D: Film movements - Experimental film (1960-2001)

One of the following **film options** will be studied:

- *Cleo from 5 to 7* (Varda, France, 1962), PG
- *Daisies* (Chytilova, Czechoslovakia, 1965), 15 and *Saute ma ville* (Akerman, Belgium, 1968), 15
- *Fallen Angels* (Wong, Hong Kong, 1995), 15
- *Memento* (Nolan, US, 2000), 15
- *Mulholland Drive* (Lynch, US, 2001), 15.

*It is the centre's responsibility whether to select films classified 18 for study.

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GCE A LEVEL FILM STUDIES

1 INTRODUCTION

1.1 Aims and objectives

Film is one of the main cultural innovations of the 20th century and a major art form of the last hundred years. Those who study it characteristically bring with them a high degree of enthusiasm and excitement for what is a powerful and culturally significant medium, inspiring a range of responses from the emotional to the reflective. Film Studies consequently makes an important contribution to the curriculum, offering the opportunity to investigate how film works both as a medium of representation and as an aesthetic medium.

The WJEC Eduqas specification is designed to introduce A level learners to a wide variety of films in order to broaden their knowledge and understanding of film and the range of responses films can generate. This specification therefore offers opportunities to study mainstream American films from the past and the present as well as a range of recent and contemporary British films, American independent films and global films, both non-English language and English language. The historical range of film represented in those films is extended by the study of silent film and significant film movements so that learners can gain a sense of the development of film from its early years to digital present. Studies in documentary, experimental and short films add to the breadth of the learning experience.

Production work is a crucial part of this specification and is integral to learners' study of film. Studying a diverse range of films from several different contexts is designed to give learners the opportunity to apply their knowledge and understanding of how films are constructed to their own filmmaking and screenwriting. This is intended to enable learners to create high quality film and screenplay work as well as provide an informed filmmaker's perspective on their own study of film.

The WJEC Eduqas A level in Film Studies aims to enable learners to demonstrate knowledge and understanding of:

- a diverse range of film, including documentary, film from the silent era, experimental film and short film
- the significance of film and film practice in national, global and historical contexts
- film and its key contexts (including social, cultural, political, historical and technological contexts)
- how films generate meanings and responses
- film as an aesthetic medium
- the different ways in which spectators respond to film.

It also aims to enable learners to:

- apply critical approaches to film and
- apply knowledge and understanding of film through either filmmaking or screenwriting.

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The specification is additionally designed to reflect the diversity of film culture through both filmmakers and the films they make. The wide choice of films offered includes films by women and people of the global majority, and films which represent particular ethnic and cultural experiences. Over sixty films are offered from which eleven feature-length films will be chosen. In addition, a compilation of short films will be studied.

Set films are reviewed and updated every three to five years to ensure the specification remains relevant. Centres are notified about specification changes via circulars sent to your centre via the Exams Officer.

WJEC's Eduqas A level specification consequently provides a framework for the systematic study of a broad range of film as well as providing opportunities for creative work, an integral part of film study. Most of all, it offers the opportunity to explore a range of important ideas and emotions, reflect on art and technology and connect theory and creative practice in ways which are designed to provide an absorbing and motivating educational experience.

1.2 Prior learning and progression

Any requirements set for entry to a course following this specification are at the discretion of centres. It is reasonable to assume that many learners will have achieved qualifications equivalent to Level 2 at KS4. This specification builds on the knowledge, understanding and skills established at GCSE, particularly literacy and Information Technology skills. Some learners may already have gained knowledge, understanding and skills through their study of film at GCSE or AS.

This WJEC Eduqas specification provides a suitable progression to a range of higher education degree and vocational level courses or to employment. For those who do not wish to progress further with Film Studies, this specification also provides a coherent, engaging and culturally valuable course of study.

The specification is not age specific and, as such, provides opportunities for learners to extend their life-long learning.

1.3 Equality and fair access

This A level Film Studies specification may be followed by any learner, irrespective of gender, ethnic, religious or cultural background. It has been designed to avoid, where possible, features that could, without justification, make it more difficult for a learner to achieve because they have a particular protected characteristic.

The protected characteristics under the Equality Act 2010 are age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex and sexual orientation. The specification has been discussed with groups who represent the interests of a diverse range of learners, and the specification will be kept under review.

Reasonable adjustments are made for certain learners in order to enable them to access the assessments (e.g. candidates are allowed access to a Sign Language Interpreter, using British Sign Language). Information on reasonable adjustments is found in the current Joint Council for Qualifications (JCQ) document: *Access Arrangements and Reasonable Adjustments: General and Vocational Qualifications.*

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This document is currently available on the JCQ website (www.jcq.org.uk). As a consequence of provision for reasonable adjustments, very few learners will have a complete barrier to any part of the assessment.

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2 SUBJECT CONTENT

Introduction: Studying film

At the root of all film studies is a recognition that films are *made*: they are constructed using a range of elements – cinematography, mise-en-scène, sound, editing and performance (the key elements of film form) – which are organised structurally in terms of narrative and often genre (the structural elements of film form). How filmmakers use these elements, frequently in complex and highly artistic ways, is a large part of what constitutes the formal study of film. Equally important is how spectators respond to the work filmmakers create and how learners interpret the films with reference to spectator response, relevant contexts, critical approaches and debates. In turn, these formal studies have a direct impact on learners' own work as filmmakers and screenwriters.

For this specification, the elements underpinning the study of film are organised into:

- **Core study areas**, which learners apply to all the films they explore
- **Specialist study areas**, which learners apply to specific films

<table>
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</table>

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Studying film: core study areas

Learners will study all of their chosen films (eleven films in total) in relation to the following core study areas.

Area 1. The key elements of film form: cinematography, mise-en-scène, editing, sound and performance
Area 2. Meaning and response: how film functions as both a medium of representation and as an aesthetic medium
Area 3. The contexts of film: social, cultural, political, historical and institutional, including production.

A checklist and brief clarification of the core study areas is set out below.

Area 1. The key elements of film form

Filmmakers use a range of elements in constructing narrative meaning and generating response. The key elements of film form consist of cinematography, mise-en-scène, editing, sound and performance and provide an important starting point for learners' study of film at A level. As is indicated below, these key elements provide a means of approaching narrative as well as other aspects of film studies (such as spectatorship, aesthetic issues and the auteur), all of which learners will study throughout their course.

Learners study the following:

Cinematography, including lighting

Principal elements

- camera shots including point of view shots, focus including depth of field, expressive and canted angle shots, handheld camera in contrast to steadicam technology
- composition, including balanced and unbalanced shots.

Creative use of cinematography

- camerawork including subjective camera, shifts in focus and depth of field, mixed camera styles, filters
- monochrome cinematography
- the principles of 3-point lighting including key, fill and backlighting
- chiaroscuro lighting and other expressive lighting effects.

Conveying messages and values

- how shot selection relates to narrative development and conveys messages and values
- how lighting, including 3-point lighting, conveys character, atmosphere and messages and values
- how cinematography, including lighting, provides psychological insight into character
- how all aspects of cinematography can generate multiple connotations and suggest a range of interpretations
- how and why different spectators develop different interpretations of the same camera shots and lighting
- how cinematography, including lighting, is used to align spectators and how that alignment relates to spectator interpretation of narrative
- how cinematography, including lighting, contributes to the ideologies conveyed by a film.

Indication of an auteur approach and film aesthetic

- how cinematography including lighting can be indicative of an auteur approach (director or cinematographer)
- how cinematography contributes to a film’s overall aesthetic.

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Mise-en-scène

Principal elements

- setting, props, costume and make-up
- staging, movement and off-screen space
- how cinematography impacts on mise-en-scène, in particular through variation in depth of field, focus and framing (a significant area of overlap with cinematography).

Creative use of mise-en-scène

- how mise-en-scène can be used both naturalistically and expressively
- how the principal elements of mise-en-scène can generate multiple connotations and suggest a range of interpretations
- how changes in mise-en-scène contribute to character and narrative development.

Conveying messages and values

- how mise-en-scène conveys messages and values
- how mise-en-scène, including setting, props, costume and make-up, can generate multiple connotations and suggest a range of possible interpretations
- how staging, movement and off-screen space are significant in creating meaning and generating response
- the significance of motifs used in mise-en-scène, including their patterned repetition
- how mise-en-scène is used to align spectators and how that alignment relates to spectator interpretation of narrative
- how and why different spectators develop different interpretations of the same mise-en-scène
- how mise-en-scène contributes to the ideologies conveyed by a film.

Indication of an auteur approach and film aesthetic

- how mise-en-scène can be indicative of an auteur approach (director or designer)
- how mise-en-scène contributes to a film's overall aesthetic.

Editing

Principal elements

- the shot-to-shot relationships of continuity editing including match editing, the 180° rule
- the role of editing in creating meaning, including the Kuleshov effect
- montage editing and stylised forms of editing including jump cuts.

Creative use of editing

- how editing implies relationships between characters and contributes to narrative development including through editing motifs and their patterned repetition
- how the principal elements of editing can generate multiple connotations and suggest a range of interpretations
- how visual effects created in post-production are used, including the way they are designed to engage the spectator and create an emotional response
- the use of visual effects created in post-production including the tension between the filmmaker's intention to create a particular emotional response and the spectator's actual response.

Conveying messages and values

- how editing conveys messages and values
- how editing is used to align the spectator and how that alignment relates to spectator interpretation of narrative
- how and why different spectators interpret the same editing effects differently
- how editing contributes to the ideologies conveyed by film.

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Indication of an auteur approach and film aesthetic
- how editing can be indicative of an auteur approach (director or editor)
- how editing contributes to a film's overall aesthetic.

Sound

Principal elements
- vocal sounds (dialogue and narration), environmental sounds (ambient, sound effects, Foley), music, silence
- diegetic or non-diegetic sound
- parallel and contrapuntal sound and the distinction between them
- multitrack sound mixing and layering, asynchronous sound, sound design.

Creative use of sound
- how sound is used expressively
- how sound relates to characters and narrative development including the use of sound motifs.

Conveying messages and values
- how sound conveys messages and values
- how the principal elements of sound can generate multiple connotations and suggest a range of interpretations
- how sound is used to align the spectator and how that alignment relates to spectator interpretation of narrative
- how and why different spectators interpret the same use of sound differently
- how sound contributes to the ideologies conveyed by film.

Indication of an auteur approach and film aesthetic
- how sound can be indicative of an auteur approach (director or sound designer)
- how sound contributes to a film's overall aesthetic.

Performance

Principal elements
- the use of non-verbal communication including physical expression and vocal delivery
- the significance of the interaction between actors
- performance styles in cinema including method and improvisatory styles
- the significance of casting.

Performance as a creative collaboration
- the role of directing as a 'choreography' of stage movement
- the relationship between performance and cinematography.

Conveying messages and values
- how performance conveys messages and values
- how performance is used to align the spectator and how that alignment relates to spectator interpretation of narrative
- how and why different spectators interpret the same performance differently
- how performance contributes to the ideologies conveyed by film.

Indication of an auteur approach and film aesthetic
- how performance can be indicative of an auteur approach (director or performer)
- how performance and choreography contributes to a film's overall aesthetic.

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Area 2. Meaning and response

In making sense of film, learners explore how film functions as both a medium of representation and as an aesthetic medium.

Learners study the following in relation to film as a medium of representation:

- how film creates meaning and generates response through cinematography, mise-en-scène, editing, sound and performance (including staging and direction)
- how all aspects of film form including narrative contribute to the representations of cultures and societies (gender, age, ethnicity), including the ideological nature of those representations

First assessment from Summer 2029 – change to bullet point 2 (in bold):

- how all aspects of film form including narrative contribute to the representations of cultures and societies **(identity, place**) including the ideological nature of those representations

Identity

Learners study representations of key characters' identity. In doing so, they should understand that aspects of identity are intersecting and dynamic, shaped by society and culture. These aspects of identity may include, but are not limited to, gender, ethnicity, social class, age, sexuality, dis/ability and nationality. Learners should focus on the aspects of identity that are most relevant to the characters in the film being studied. One or more intersecting aspects may be explored, as appropriate.

Place

Learners study representations of place. Learners consider how film constructs meaning through location and setting. Place can be represented on a broad scale, such as an entire country shaped by history, politics or national identity (e.g. America), or through more specific places, for example, cities, towns, villages and neighbourhoods.

Learners study the following in relation to film as an aesthetic medium:

- the role of mise-en-scène, cinematography including lighting, composition and framing in creating aesthetic effects in specific film sequences
- the role of music and editing in conjunction with the above in creating aesthetic effects
- the significance of the aesthetic dimension in film including the potential conflict between spectacle and the drive towards narrative resolution in film
- the aesthetic qualities of specific films and the concept of film aesthetics
- film aesthetics, approached critically, including the relationship between film aesthetics and the auteur as well as film aesthetics and ideology.

Area 3. The contexts of film

Films are shaped by the contexts in which they are produced. They can therefore be understood in more depth by placing them within two important contextual frames. The first involves considering the broader contexts of a film at the time when it was produced – its social, cultural and political contexts, either current or historical. The second involves a consideration of a film's institutional context, including the important contextual factors affecting production such as finance and available technology.

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Learners study the following:

Social, cultural, political contexts (either current or historical)
- social factors surrounding a film's production such as debates about ethnicity or gender
- cultural factors surrounding a film's production such as a significant film or artistic movement
- political factors surrounding a film's production such as the imposition of restrictions on freedom of expression or a major movement for political change.

Institutional, including production, context
- relevant institutional aspects of a film's production
- key features of the production process including financial and technological opportunities and constraints.

Studying film: Specialist study areas

In addition to the core study areas, the following six specialist areas of study will be considered in relation to the films indicated.

Area 4. Spectatorship
Area 5. Narrative
Area 6. Ideology
Area 7. Auteur
Area 8. Critical debates
Area 9. Filmmakers' theories.

Full clarification of content to be covered within each of these areas can be found in our *Guidance for Teachers.*

The following provides an overview of specialist study areas which will be considered in relation to specific film topics:

Component 1 Topics	**Specialist Study Area(s)**
Section A: Hollywood 1930 – 1990*	Auteur
Section B: American film since 2012	Spectatorship Ideology
Section C: British film since 1995	Narrative Ideology
Component 2 Topics	**Specialist Study Area(s)**
Section A: Global film**	Core study areas only
Section B: Documentary film	Critical debates Filmmakers' theories
Section C: Film Movements – Silent cinema	Critical Debates
Section D: Film Movements – Experimental film	Narrative and alternative forms of narrative Auteur

*The Hollywood 1930-1990 comparative study foregrounds *contexts* from the core study areas in addition to its specialist study of the idea of the auteur. (See pages 15,16, 19 and 20, Component 1, for further detail.)

**The Global two-film study is a study of the core areas only and has no specialist study area attached.

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Area 4. Spectatorship

A central part of Film Studies is exploring how films address individual spectators through, for example, particular shots, editing, music and performance as well as narrative and genre to engage their interest and emotions. Films are generally constructed to provide the spectator with a particular viewing position, most often aligning the spectator with a specific character or point of view. This in turn raises questions about how 'determined' spectators' responses to a film are and how far spectators can and do resist the position they are given. Learners will thus consider how far spectators are 'passive' or 'active' in their responses to film and how social and cultural factors, as well as the specific viewing conditions in which a film is seen, influence spectators' responses.

Learners study the following:

- how the spectator has been conceived both as 'passive' and 'active' in the act of film viewing
- how the spectator is in dynamic interaction with film narrative and film features designed to generate response
- reasons for the uniformity or diversity of response by different spectators
- the impact of different viewing conditions on spectator response
- the analysis of narrative, visual, musical, performance, genre and auteur cues in relation to spectator response
- the possibility of preferred, negotiated, oppositional and aberrant 'readings' of film.

This area of study will be assessed through American film since 2012 (Component 1, Section B).

Area 5. Narrative

Narrative structure requires consideration of the whole film, most obviously in the way a story is told through plot. A practical approach to narrative is to be found in the practice of screenwriting with the idea of the narrative 'arc' and the commonly used three-act structure. In addition, mise-en-scène, cinematography and sound can all have a narrative function.

Learners study the following:

- how narrative construction reflects plot and expresses temporal duration and ellipsis
- narrative devices including voiceover, flashback, the framing narrative, the open ending, repetition and other forms of narrative patterning
- how the dramatic qualities of a sequence or scene are constructed, including through dialogue
- how narrative construction provides psychological insight into character
- ambiguity in narrative including the ambiguous relationship between cause and effect and uncertainty over character identification
- how narrative construction is used to align the spectator and how that alignment encourages the adoption of a particular spectator point of view
- the significance of narrative structures which are alternative to and/or in opposition to conventional narrative structures, particularly in regard to experimental film
- film poetics: what elements of film filmmakers select and how they combine them to create meaning
- the relationship between the screenplay and the realised film narrative
- narrative conventions of mainstream screenwriting, including the construction of dialogue, character and the use of images and sound to convey narrative.

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Critical Approaches to Narrative

- the formalist conception of narrative based on the distinction between story and plot
- the structuralist conception of narrative based on binary oppositions
- how narrative can function as an ideological framework.

Genre (where relevant to the film studied)
Although not all films will necessarily follow an overt genre structure, the way some films conform to a genre structure will affect the way all the key elements of film are used, including the kind of narrative created for the film.

Learners study the following:

- the concept of genre, genre conventions and genre in relation to narrative

This area of study will be assessed through British film since 1995, a two-film study (Component 1, Section C) and film movements - Experimental film 1960-2001 (Component 2, Section D).

Area 6. Ideology

The concept of film as ideological involves exploring what ideologies are conveyed by a film as well as those which inform it which may, for example, reveal that a film reinforces or challenges dominant beliefs and attitudes within a society.

Learners study the following:

- the connotations of visual elements and sounds
- binary oppositions, both those contained in the narrative and those contained in film's use of formal elements
- the implications of spectator positioning and address
- ideological perspectives appropriate to the text (such as a feminist or a political perspective)
- an evaluation of the ideological critical approach to film.

This area of study will be assessed through British film since 1995, two-film study (Component 1, Section C) and American film since 2012(Component 1, Section B).

Area 7. Auteur

The idea of the auteur as a critical approach derives from an earlier period of Film Studies when critics aimed to demonstrate that films are 'authored' by individuals, most obviously the film's director, rather than being generic products. Today, the concept of the auteur can be applied to a film or group of films to identify and explain its distinctive characteristics, arguing that these derive from a principal creative individual (most commonly the director, but it may also include cinematographers, performers or institutions).

Learners study the following:

- how auteurs determine the look and style of a film in relation to the collaborative approach to film production within Hollywood cinema
- how auteurs, through the imprint of their 'signature' features, can make a significant impact on a film's messages and values.

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The following will provide the focus for studying the idea of the auteur as a critical approach in relation to (a) Hollywood 1930 – 1990 and (b) Film movements - Experimental Film 1960 – 2001:

(a) The idea of the auteur - Hollywood 1930 – 1990

This idea of the auteur places filmmakers within the context of the Hollywood film institution in which they worked.

Learners should consider:

- to what extent it is possible to identify the distinctive contribution of creative individuals, most often directors, within a large industrial production process
- how far it is appropriate to talk about these individuals as auteurs
- how far it is more appropriate to consider filmmaking as a collaborative process.

(b) The idea of the auteur – Film movements - Experimental film 1960 – 2001

This approach sees filmmakers as creative decision makers, responsible for the selection and construction process in films which experiment with narrative and film form.

Learners should consider:

- what 'signatures' can be identified for a film as a result of a more experimental approach to the film-making process.

Area 8. Critical Debates

Learners are required to study the following **two** debates in relation to the following:

Debate 1: The realist and the expressive (studied in relation to Film Movements: Silent Cinema, Component 2, Section C)

In the 1940s, the French film critic André Bazin set in motion a major debate when he argued that both German Expressionist and Soviet Montage filmmaking went against what he saw as the 'realist' calling of cinema. This opposition between the realist and the expressive has informed thinking about film from the beginnings of cinema when the documentary realism of the Lumière Brothers was set in opposition to the fantasy films of Méliès.

Debate 2: The significance of digital technology in film (studied in relation to Documentary film, Component 2, Section B)

The degree of the impact the digital has had on film since the 1990s is a developing debate. Some film commentators argue that, although digital technology could potentially transform cinema, so far films, especially narrative films designed for cinema release, have changed very little from pre-digital times. Others consider that the impact of digital filmmaking is only beginning to emerge, both in high concept Hollywood filmmaking and in much lower budget experimental work.

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Area 9. Filmmakers' theories

The documentary film will be explored in relation to key filmmakers from the genre. The documentary film studied may either directly embody aspects of these theories or work in a way that strongly challenges these theories. In either case, the theories will provide a means of exploring different approaches to documentary film and filmmaking.

Two of the following filmmakers' theories must be chosen for study:

Peter Watkins
Watkins established his reputation with two docu-dramas from the 1960s, *Culloden* and *The War Game*. Both document events using actors and reconstruction. In asking questions of conventional documentary, Watkins reflects his deep concern with mainstream media, which he has called the ‘monoform’.

Nick Broomfield
Broomfield, like Michael Moore, has developed a participatory, performative mode of documentary filmmaking. Broomfield is an investigative documentarist with a distinctive interview technique which he uses to expose people's real views. Like Watkins, he keeps the filmmaking presence to a minimum, normally with a crew of no more than three. He describes his films as 'like a rollercoaster ride. They’re like a diary into the future.'

Kim Longinotto
Longinotto has said 'I don’t think of films as documents or records of things. I try to make them as like the experience of watching a fiction film as possible, though, of course, nothing is ever set up.' Her work is about finding characters that the audience will identify with – 'you can make this jump into someone else’s experience'. Unlike Moore and Broomfield, Longinotto is invisible, with very little use of voice-over, formal interviews, captions or incidental music. As the 'eyes' of her audience, she doesn’t like to zoom or pan. She says she doesn’t want her films to have conclusions but to raise questions.

Michael Moore
Moore, like Broomfield, is a very visible presence in his documentaries, which can thus be described as participatory and performative. His work is highly committed – overtly polemical in taking up a clear point of view, what might be called agit-prop documentary. He justifies his practice in terms of providing ‘balance’ for mainstream media that, in his view, provides false information. Part of Moore’s approach is to use humour, sometimes to lampoon the subject of his work and sometimes to recognise that documentaries need to entertain and hold an audience.

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2.1 Component 1

Varieties of film and filmmaking

Component at a glance		
Section A: ***Hollywood 1930-1990***	**Section B:** ***American film since 2012***	**Section C:** ***British film since 1995***
Comparative study	Two-film study	Two-film study
Learners are required to study **two** films, one from each of the following categories: • Classical Hollywood (1930 – 1960) • New Hollywood (1961 – 1990)	Learners are required to study **two** films, one from each of the following categories: • Mainstream American film • Contemporary American independent film	Learners are required to study **two** films from the following category: • British film since 1995
Questions will focus on: • Core study areas foregrounding **context** • Auteur	Questions will focus on: • Core study areas • Spectatorship • Ideology	Questions will focus on: • Core study areas • Narrative • Ideology
Total: 40 marks	**Total: 40 marks**	**Total: 40 marks**

Introduction

For this component, learners must study:

- **two** Hollywood films, one from the Classical Hollywood period (1930-1960) and the other from the New Hollywood period (1961-1990) (comparative study)
- **two** American films produced since 2012, **one** mainstream film and **one** contemporary independent film (two-film study)
- **two** British films (two-film study).

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Section A: Hollywood 1930-1990 (comparative study)

Learners must **compare two** Hollywood films: **one** must be chosen from group 1 and **one** from group 2. These are studied in relation to:

- the core study areas, foregrounding contexts
- auteur.

Group 1: Classical Hollywood (1930 - 1960)
Films

- *Casablanca* (Curtiz, 1942)
- *All About Eve* (Mankiewicz, 1950)
- *Vertigo* (Hitchcock, 1958)
- *Imitation of Life* (Sirk, 1959)
- *Some Like It Hot* (Wilder, 1959).

Group 2: New Hollywood (1961 - 1990)
Films

- *Bonnie and Clyde* (Penn, 1967)
- *Night of the Living Dead* (Romero, 1968)
- *One Flew Over the Cuckoo's Nest* (Forman, 1975)
- *Alien* (Scott, 1979)
- *Do the Right Thing* (Lee, 1989)

The comparative study requires the exploration of one film from the Classical Hollywood period and one from what is generally referred to as New Hollywood. There will be clear points of comparison suggested by the institutional and production contexts of the films: films in the 1940s and 1950s were produced during the Hollywood studio era and its immediate aftermath and effectively established the 'Classical Hollywood style'. The films produced between the later 1960s and later 1980s can all be seen in terms of 'New Hollywood', where a new generation of directors began to show new influences, especially from European cinema. All films are characterised by directors who may be considered auteurs – sometimes working with other key filmmaking figures. This enables learners to apply a critical approach to the films based on the idea of the auteur.

Building on this contrast in institutional context, the study considers more generally how contexts are reflected in film, including the contrasting social contexts of the two groups of films, how knowledge of contexts increases understanding and how films generate meanings and responses. Learners will thus explore the relationship between contexts and films through considering key elements of film (cinematography, mise-en-scène, editing, sound and performance), the structural elements of film (narrative construction and, where relevant, genre), aesthetic and representation issues.

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All About Eve is notable for the striking influence of its star, the iconic Bette Davis, opening up debates about auteurism within the context of Classical Hollywood. *Casablanca* began life as an unremarkable studio genre film but has become synonymous with the height of the Classical style, it's critical and popular appeal has grown significantly since its first release. In a similar manner, *Vertigo* has undergone a change in reception. On release, many saw *Vertigo* as a disappointing film from a major Hollywood studio and famous director but the film is now often seen as the greatest ever example of auteur filmmaking. Perhaps the pinnacle of Sirk's work within Hollywood melodrama, *Imitation of Life* persists as an important film because of its lush aesthetic style and prescient comments on race, class and gender. *Some Like It Hot* is a quintessential Hollywood comedy in many ways but one that directly challenged Hollywood's representations of gender and sexuality, foreshadowing huge changes in culture and society in America.

Whilst the emphasis of the comparative study will be on contexts, all core study areas will be relevant to this study so that learners can compare in detail the way contexts are reflected in the films studied. In addition, learners are required to explore the idea of the auteur to their chosen films.

In this comparative study and throughout all parts of their course, learners will develop the ability to use terminology associated with the subject (such as that set out in the core study and specialist study areas in the introduction to Section 2). The use of this **subject-specific terminology** will be assessed in an integral way through this comparative study.

Any combination of films from groups 1 and 2 can be selected for study although centres may wish to explore some of the possible links suggested by different films.

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Section B: American film since 2012 (two-film study)

Learners must study **two** American films: **one** from group 1 and **one** from group 2. These are studied in relation to:

- the core study areas
- spectatorship
- ideology.

Group 1: Mainstream Film
Films

- *Carol* (Haynes, 2015)
- *La La Land* (Chazelle, 2016)
- *Joker* (Phillips, 2019)
- *Little Women* (Gerwig, 2019)
- *Nomadland* (Zhao, 2020).

Group 2: Contemporary Independent Film (produced after 2012)
Films

- *Beasts of the Southern Wild* (Zeitlin, 2012)
- *Captain Fantastic* (Ross, 2015)
- *Moonlight* (Jenkins, 2016)
- *Get Out* (Peele, 2017)
- *Promising Young Woman* (Fennell, 2020).

This section seeks to represent the diverse spectator experiences and ideological interests of American film since 2012 for the two-film study. In this study, learners will develop knowledge and understanding of the films studied in relation to Spectatorship and Ideology. The ability to analyse core and contextual elements will enable learners to discuss how meanings and responses to the films develop. Learners will apply their understanding of spectatorship and ideological critical approaches to the two films studied.

Carol revisits the classic Hollywood melodrama of the 1950s while dramatising a story of the love between two women. *La La Land* is a throwback to an earlier era of Hollywood filmmaking as well as an original, highly stylised take on the musical romance – a love story involving a musician and an aspiring actress. *Joker* presents a mentally unstable villainous protagonist which creates a range of complex spectator responses. *Little Women,* as with other films in this group, utilises a conventional genre and traditional narrative but offers some surprising spectator experiences and ideological readings. *Nomadland* is a story of loss and friendship and takes us on the road with Fern (Frances McDormand) who meets and re-meets a series of real-life nomads appearing as fictionalised versions of themselves.

The independent American films characteristically explore non-mainstream cinema subjects and tend to adopt stylistic features associated with lower budget production. They often offer more challenging spectatorship and ideological experiences and these films, on the whole, follow that tendency. *Beasts of the Southern Wild* features a young female protagonist within a very distinct and marginalised regional community. *Captain Fantastic* presents a very alternative way of life and ideological take on contemporary US society. A father home-schools his children in a natural environment, but the family is forced to confront the outside world. *Moonlight* is a 'coming of age' film which subverts the familiar pleasures, spectator positioning and ideological representations of that genre to weave a memorable exploration of identity. *Get Out* uses the very mainstream genres of Horror and Comedy to deliver conventional spectator pleasures but also develops telling social critique and some challenging ideological questions for the spectator. *Promising Young Woman* is a dark satirical comment on gender politics, deliberately ambiguous and consistently playing with spectator expectations.

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Section C: British film since 1995 (two-film study)

Learners must study any **two** of the following British films in relation to:

- the core study areas
- narrative
- ideology.

Films

- *Trainspotting* (Boyle, 1996)
- *Shaun of the Dead* (Wright, 2004)
- *This is England* (Meadows, 2006)
- *Fish Tank* (Arnold, 2009)
- *We Need to Talk about Kevin* (Ramsay, 2011)
- *Under the Skin* (Glazer, 2013)
- *Saint Maud* (Glass, 2019)
- *Mogul Mowgli* (Tariq, 2020)
- *Mangrove* (McQueen, 2020)
- *Belfast* (Branagh, 2021).

This two-film study asks learners to engage with the specialist study areas of narrative and ideology in addition to core study. The films selected exemplify a range of narrative structures and devices used in order to tell their stories and engage with different ideological issues and positions. Some of the films utilise more conventional narrative structures and devices whilst others are more unconventional and unfamiliar, there are benefits from considering the different narrative options available to filmmakers and the different meanings and responses narrative choices can initiate. It is important that learners can identify the significant narrative features of the films they have studied but considering the implications of these features and how they might impact upon meanings and responses is also important.

In the application of an ideological critical approach to the films in this study, learners may choose to approach the film from very different viewpoints: some of the films lend themselves very well to a consideration of gender, others seem better suited to a political analysis and some have interesting philosophical and moral concerns. Learners can consider any of these films from any ideological ‘position’ as long as it allows them to sustain a suitable analysis of the films studied. Learners will also develop the ability to evaluate an ideological critical approach to their chosen films, this means that good practice would see regular consideration of the benefits, and drawbacks, of ideological analysis being contrasted with other critical approaches – such as an auteur or narrative approach.

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We Need to Talk about Kevin explores a family and the 'secrets' it harbours within contrasting narrative structures, whilst *Trainspotting* and *This is England* raise questions about different kinds of social and national identities within two fundamentally linear narratives. *Fish Tank* explores aspects of 'growing up' using a social realist narrative. *Shaun of the Dead* combines horror and comedy to present a social satirical critique. *Under the Skin* and *Saint Maud* explore complex ideas about identity, both psychological and genre-based, through innovative narratives and fascinating representations. *Mogul Mowgli* explores cultural identity and family in a nuanced way of storytelling that has been described in part as an abstract magical realist narrative. Both *Mangrove* and *Belfast* explore two specific moments in time. *Mangrove* is a film of deep contrasts mirrored in both style, narrative and ideological views. The film explores the narrative of Black British activism versus opposing forces in the 1970s in a film based in history but with prevalent and timely contemporary concerns. *Belfast* follows the story of a nine-year-old boy's journey to adulthood in a nostalgic narrative about growing up in 1960's Northern Ireland. The film utilises a range of techniques to convey a child's perspective of this time.

Assessment
Written examination: 2 hours 30 minutes
120 marks
35% of the qualification

Learners must answer **one** question from each of the three sections. There will be a choice of **two** questions in each section.

Section A: Hollywood 1930-1990 (comparative study), 40 marks
Section B: American film since 2012 (two-film study), 40 marks
Section C: British film since 1995 (two-film study), 40 marks

All questions will assess AO1, the demonstration of knowledge and learning, and AO2, the application of knowledge and learning, in equal measures (see Section 3.1 for assessment objectives). Assessment can also be based on evaluating the validity of a critical approach to film, namely auteur for Section A and ideology for sections B and C.

The ability to compare films will be assessed in Section A, the comparative study, but **not** in Section B, a two-film study. Knowledge and understanding of subject-specific terminology will also be assessed in Section A, Hollywood 1930-1990.

For the **Hollywood 1930 – 1990** comparative study, questions will be based on the core study areas as set out in detail in the introduction to Section 2, focusing on relevant contexts as well as the idea of the auteur.

For **American film since 2012** (two-film study), questions will be based on the specialist study areas spectatorship and ideology as well as the core study areas as set out in detail in the introduction to Section 2.

For **British film since 1995** (two-film study), questions will be based on narrative and ideology as well as other aspects of the core study areas as set out in detail in the introduction to Section 2.

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2.2 Component 2

Global filmmaking perspectives

Component at a glance			
Section A: ***Global Film***	**Section B:** ***Documentary Film***	**Section C:** ***Film Movements - Silent Cinema***	**Section D:** ***Film Movements – Experimental Film***
Two-film study	Single film study	Single film study	Single film study
Learners are required to study **two** films, one from each of the following categories: • European film • Outside Europe	Learners are required to study **one** film from the following category: • Documentary film	Learners are required to study **one** film from the following category: • Silent Cinema	Learners are required to study **one** film from the following category: • Experimental film (1960-2001)
Questions will focus on: • Core study areas	Questions will focus on: • Core study areas • Critical Debates • Filmmakers' theories	Questions will focus on: • Core study areas • Critical Debates	Questions will focus on: • Core study areas • Narrative • Auteur
Total: 40 marks	**Total: 20 marks**	**Total: 20 marks**	**Total: 20 marks**

Introduction

For this component, learners must study:

- **two** non-English language films, **one** European and **one** from outside Europe (two-film study)
- **one** documentary film
- **one** film option from a 1920s silent film movement
- **one** film option from an experimental film movement.

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Section A: Global film (two-film study)

For this two-film study, learners must study **one** non-English language European film from Group 1 and **one** non-English language film produced outside Europe from Group 2 in relation to:

- the core study areas

Group 1: European film
Films

- *Life is Beautiful* (Benigni, Italy, 1997)
- *Pan's Labyrinth* (Del Toro, Spain, 2006)
- *Mustang* (Ergűven, France/Turkey, 2015)
- *Portrait of a Lady on Fire* (Sciamma, France, 2019
- *Another Round* (Vinterberg, Denmark, 2020)
- *The Worst Person in the World* (Trier, Norway, 2021).

Group 2: Outside Europe
Films

- *City of God* (Meirelles, Brazil, 2002)
- *House of Flying Daggers* (Zhang, China, 2004)
- *Taxi Tehran* (Panahi, Iran, 2015)
- *A Fantastic Woman* (Lelio, Chile, 2017)
- *Roma* (Cuarón, Mexico, 2018)
- *Parasite* (Bong Joon-Ho, South Korea, 2019).

This section further extends the range and diversity of narrative film, requiring the study of two films, each representing a distinct geographical, social, cultural world and a particular expressive use of film form.

Group 1 offers the opportunity to explore a film with a distinctive European context and theme. Each film reflects its director and its country of origin. *Life is Beautiful* is a film about the Holocaust, using comedy and fantasy in problematic ways in presenting a story of survival. *Pan's Labyrinth* mixes elements of surrealism and fantasy in its narrative of civil war Spain. *Mustang* explores the lives of five orphaned girls in a remote Turkish village who are growing up in a strict environment with arranged marriages looming over them. *Portrait of a Lady on Fire* is a poetic manifesto about the female gaze, about a love affair between two young women in Eighteenth-century France. *Another Round* is a life-affirming and poignant exploration of Danish drinking culture, midlife crises and the meaning and value we give to our lives.

Group 2 offers the opportunity to study a film from another key cinematic territory. The films are from South East Asia, The Middle East and South America, and each represents distinctive film characteristics. *City of God* is set in the favelas of Rio de Janeiro and contrasts the lives of different young people growing up in a very violent environment. *House of Flying Daggers* is both a spectacular wuxia genre film and an intense love story. *Taxi Tehran* is similarly concerned with repression, this time in Iran where filmmaker Jafar Panahi makes a film despite being banned – a film entirely shot from cameras installed in the dashboard of the taxi he drives. *A Fantastic Woman* explores themes of gender and identity, and provoked genuine social and legal change to transgender rights in Chile. *Roma* follows Cleo, a Mixtec domestic worker, a live-in maid who serves an upper middle class white family in Mexico City's Roma neighbourhood in the early 1970s, exposing the intricacies of a class system based on gender and ethnicity. *Parasite* is a biting satire on class hierarchy, through the story of the poor Kim family who ingratiate themselves into the lives of the wealthy, yet gullible and complacent Park family

Any film from Group 1 may be chosen with any film from Group 2.

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Section B: Documentary film

Learners must study **one** of the following documentary films in relation to:

- the core study areas
- critical debates
- filmmakers' theories.

Films

- *Sisters in Law* (Ayisi and Longinotto, Cameroon and UK, 2005)
- *Exit Through the Gift Shop* (Banksy, UK, 2010)
- *Stories We Tell* (Polley, Canada, 2012)
- *Amy* (Kapadia, UK, 2015)
- *For Sama* (Al-Kateab, UK, 2019).

The documentary film in its contemporary form has become a much freer form, utilising cinematic techniques in ever more creative ways to tell 'factual' stories while problematising the divide between fact and fiction. Each offers much insight into a more creative kind of contemporary documentary practice - one which is as much concerned with the cinematic as it is with its subject.

Sisters in Law is the most conventional of the choices. It takes the form of an observational documentary committed to capturing the reality played out in front of the camera. It is set in Cameroon and looks at the work of women working in the legal system as judges and lawyers, focusing on resolving family cases – including wife abuse and child cruelty. In *Stories We Tell* the filmmaker engages in an investigation into her family, specifically seeking the identity of her genetic father. This film too is innovative in its commitment to a self-reflexive approach to filmmaking. *Amy* takes a different approach to exploring the life of a singer; the film is composed almost entirely of home video footage, brought together to offer a compelling portrait of its subject. In *For Sama*, Syrian filmmaker Waad al-Kateab combines performative and observational modes to document her experiences as a young mother during the Battle of Aleppo. *Exit Through the Gift Shop* is street artist Bansky's provocative statement about the value of art and forces the spectator to question the nature of documentary film.

All the set documentary films, which frequently make the division between fact and fiction ambiguous and exploit digital technology, allow learners to explore the debates about the impact of digital technology on film and filmmaking including understanding and applying ideas and theories from key documentary filmmakers.

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Section C: Film movements – Silent cinema

Learners must study **one** of the following silent film options in relation to:

- the core study areas
- critical debates.

Films:

- *One Week* (1920) and *The Scarecrow* (1920) and *The 'High Sign'* (1921) and *Cops* (1922) (Keaton, US), American Silent Comedy
- *Strike* (Eisenstein, USSR, 1924), Soviet Montage
- *Sunrise* (Murnau, US, 1927), German Expressionism
- *Spies* (Lang, Germany, 1928), German Expressionism
- *Man with a Movie Camera* (Vertov, USSR, 1928) and *A Propos de Nice* (Vigo, France, 1930), Constructivism and modernism.

The films selected for study in this section represent major stylistic movements in silent cinema.

The silent period saw filmmakers working to develop film narrative and film form and to communicate ever more effectively through purely visual means. Film during this period is associated with the wider cultural and artistic movement of Modernism. Film history identifies two key film movements: German Expressionism and Soviet Montage. The choice available includes two films representing each of these movements. *Sunrise* is made by the most celebrated of German Expressionist directors, F.W.Murnau, but in Hollywood not Berlin. The film offers an interesting balance between American melodrama and German stylisation in exploring a dramatic period in a couple's marriage. *Spies* made in Germany also mixes generic elements, here those of a prototype spy film. *Strike* is a classic Soviet film, made as propaganda to sustain the revolution of 1917 by telling the story of workers being hurt and killed by capitalist business and the state. Vertov's *Man with a Movie Camera*, by contrast, is a 'city symphony' and a celebration of film technology seen as part of the wonder of modernity. (This is accompanied by a short film made in the South of France filmed by Vertov's brother.) A very different contribution to Modernism is represented by the work of Buster Keaton, the most surreal of the great innovative American silent comedians of the period. His work adapts vaudeville to confront the problem of living as the incongruous 'little man' in an age of accelerated change.

Learners will be required to explore critical debates about realism and the expressive within this section.

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Section D: Film movements – Experimental film (1960-2001)

Learners must study **one** of the following film options in relation to:

- the core study areas
- narrative
- auteur.

Films

- *Cleo from 5 to 7 (Varda, France, 1962),* French New Wave
- *Daisies* (Chytilova, Czechoslovakia, 1965), *and Saute ma ville* (Akerman, Belgium, 1968),1960s European avant-garde
- *Memento (Nolan, US, 2000*), Postmodern film in the 1990s and early 2000s
- *Fallen Angels* (Wong, Hong Kong, 1995), East Asian new wave
- *Mulholland Drive (Lynch, US, 2001),* Surrealism and/or Postmoderism in the 1990s and early 2000s.

Alternatives to mainstream narrative film have been present throughout cinema history. The choice here is of films from 1960 to 2001. Over this period New Waves have often challenged the mainstream filmmaking. The French New Wave is represented by Varda's *Cleo from 5 to 7*. It explores the inner life of a woman; here a pop star roams Paris for one and a half hours while she waits to find out if she has cancer. Writer and Director Agnes Vada uses this premise to explore gender relations in 1960s France and the themes of mortality and existentialism. Two 1960s feminist films are linked: Chytilova's *Daisies* from the Czech New Wave offers a surrealist exploration of feminist issues in a politically repressive society while Akerman's short film *Saute ma ville* offers a view of isolation within the domestic space. Varda, Chytilova and Akerman, together with other new wave and feminist filmmakers, represent a Europe-wide avant-garde of the 1960s. *Fallen Angels* exemplifies the energy of the East Asian New Wave over 30 years later; the relationship of a hitman and his accomplice and of another couple are presented with great stylistic innovation.

In *Mulholland Drive*, Lynch combines surrealism with a neo-noir aesthetic to explore the dark underbelly of Los Angeles. *Memento* plays with narrative conventions in boldly experimental ways while remaining accessible. Nolan uses an experimental approach to explore philosophical questions of human memory and identity. It reflects postmodern American film of the 1990s and early 2000s, with its non-linear narrative, genre revisionism and focus on fragmentation and instability.

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Assessment
Written examination: 2 hours 30 minutes
100 marks
35% of the qualification

Learners must answer **one** question from each of the four sections. There will be a choice of two questions in each section.

Section A: Global film (two-film study), 40 marks
Section B: Documentary film, 20 marks
Section C: Film movements – Silent cinema, 20 marks
Section D: Film movements – Experimental film (1960-2001), 20 marks.

All questions will assess AO1, the demonstration of knowledge and learning, and AO2, the application of knowledge and learning, in equal measures (see Section 3.1 for assessment objectives).

The ability to compare films will **not** be assessed in any part of this component.

For **Global film** (two-film study), questions will be based on the core study areas as set out in detail in the introduction to Section 2.

For **Documentary film**, questions will be based on critical debates about digital technology and filmmakers' theories as well as the core study areas as set out in detail in the introduction to Section 2.

For **Film movements – Silent cinema**, questions will be based on critical debates about realism and the expressive as well as the core study areas as set out in detail in the introduction to Section 2.

For **Film movements – Experimental film (1960-2001),** questions will be based on the specialist study areas of auteur and narrative as well as the core study areas, as set out in detail in the introduction to Section 2.

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2.3 Component 3

Production

Component at a glance	
Production Options	**Evaluative Analysis**
Option 1: Short Film (4 - 5 minutes)	Written Evaluation (1600 – 1800 words)
Option 2: Screenplay for a short film (1600-1800 words) with accompanying digitally photographed storyboard (approx. 20 shots)	
40 marks	**20 marks**

Introduction

Production is a crucial and synoptic part of the specification, giving learners the opportunity to put into practice the filmmaking ideas they develop throughout their course of study. The study of film form in particular is intended to enable learners to produce high quality short films and screenplays as well as provide them with a filmmaker's perspective on the films they study. For this reason, a selection of contrasting short films, demonstrating a range of different approaches to the short film narrative, has been set for study.

The **production** may take the form of **either** a short film **or** a screenplay for a short film. The screenplay **must** be accompanied by a digitally photographed storyboard of a key sequence from the screenplay to demonstrate how the screenplay will be realised. Learners must also provide an **evaluative analysis** of the production, which analyses and evaluates the production in relation to other professionally produced films or screenplays, including at least three short films totalling a minimum of 80 minutes from the compilation set by WJEC (see Appendix A of the specification). The production brief is set for a period of **three** years.

The brief will be published on the WJEC Eduqas Portal (the secure website) at least one year prior to first assessment.

The production brief will offer **four** options, of which **one** must be chosen. Options will include:

- two options based on narrative elements **and** two options based on character-led elements of the short film.

The requirements of the evaluative analysis will remain unchanged.

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Conditions for completing production

It is recommended that learners complete the production within a time-period of approximately **thirteen to fifteen weeks** to enable an appropriate balance between work for the production and for the examination components. As noted above, the production is intended to provide learners with a filmmaker's perspective on the films studied, thus enabling them to apply as well as reinforce learning within the course.

All production work, whether filmmaking or screenwriting, **must** be individual and demonstrably the candidate's own, unaided work. As a result, conditions for the completion of the production and its evaluative assessment have been established. These relate to:

- the degree of teacher support and supervision during the preparation and production phases of the production
- the measures taken to ensure the authenticity of the production and its evaluative analysis.

Unassessed participants and assistants are permitted as noted below:

- For the **filming option**, the individual learner must be responsible for the camerawork and editing of the short film. Unassessed participants may act in, or appear in, the film. Performance skills will not, however, be assessed. Although there is no explicit requirement for independent lighting or independent sound, unassessed assistants may operate lighting and/or sound equipment, if either is required, provided this is under the direction of the learner being assessed.
- For the **screenplay and storyboard option**, unassessed learners may appear in the shots taken for the storyboard images. The storyboard shots are indicative, and the quality of the images is not assessed. The storyboard shots must, however, represent the shots they describe, although lighting requirements should be detailed in the storyboard's visual instructions.

Learners may also make use of material which is not the learner's own under the following conditions:

- a soundtrack from existing sources (music or music from a film) may be used provided it is appropriately acknowledged on the relevant form and used for education purposes only
- if use outside education purposes is envisaged (e.g. uploading to YouTube or similar), normal copyright restrictions must be followed
- up to ten seconds (maximum) of found visual material may be used if its use is integral to the short film(which could either be a shot or shots which would be impossible to film or found footage such as a news extract)
- if found footage is used, it must be excluded from the specified length of the production.

All use of material which is not the candidate's own must be acknowledged on the relevant form accompanying the submission of work for assessment.

It is recommended that learners:

- use copyright-free material where possible
- plan short films or screenplays which do not rely on shots impossible to film or storyboard, or other examples of found footage.

See Section 3.2 for further detail on the conditions for completing production work.

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Learners are required to create an **individual** production consisting of:

EITHER

(i) a short film of between **4 and 5 minutes** for **one** of options in the production brief.

OR

(ii) a screenplay for a short film of between **1600 and 1800 words** for **one** of the options in the production brief.

The screenplay **must** be accompanied by a **digitally photographed storyboard** of a key section from the screenplay (approximately 2 minutes' screen time, corresponding to approximately two pages of screenplay and to approximately 20 storyboard shots).

Evaluative analysis

Learners must complete an evaluative analysis of their production of between **1600 and 1800 words** and make reference to **all** short films selected for study from the compilation set by WJEC (at least **three** short films totalling a minimum of 80 minutes). The evaluative analysis will include:

- **narrative structure of the short film** – an analysis of how the narrative features and dramatic qualities of *all* short films studied are constructed, including through dialogue, highlighting key ideas which informed learners' own production
- **cinematic influences** – an analysis of how visual/audio elements of other professionally produced films or screenplays, including short films, influenced their short film or screenplay.
- **creating meaning and effect** – an evaluative analysis of how their production creates meanings and generates responses for the spectator in relation to other professionally produced films or screenplays, including at least one of the short films studied.

Learners must submit the evaluative analysis in the form of extended writing (which may include sub-headings). It must be word-processed and may be illustrated with screen shots or screenplay extracts. Screenplay extracts used to illustrate the evaluative analysis are excluded from the word count of 1600 – 1800 words.

See Section 3.2 for the conditions relating to individual production and the conditions for completing the production and evaluative analysis.

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Researching the short film

Learners will be studying a selection of short films for their A level. The selection is designed to provide learners with the opportunity to develop knowledge and understanding of the short film form. Learners may supplement this by researching into additional short films and screenplays in preparation for their production (research that can inform their evaluative analysis). Learners will also be exploring examples of key elements of film form and screenplay techniques during their course of study, which they can apply to their production.

Central to the preparation phase is the study of short films. Learners must study a selection of short films (**at least three** short films totalling a minimum of 80 minutes) from a compilation set by WJEC listed in **Appendix A**. This study is intended to provide learners with the opportunity to develop knowledge and understanding of the short film form, particularly its distinctive narrative. The study should ensure learners engage with how the dramatic qualities of a short film are constructed, including through dialogue. The study will also enable learners to evaluate their own short films. As part of their evaluative analysis, learners will be required to analyse the narrative features of the short films they have studied (totalling a minimum of 80 minutes), highlighting how they have informed their own production. Learners may research additional films and screenplays, either short or feature-length, and this may also contribute to the evaluative analysis.

Throughout their course of study, learners are therefore encouraged to keep an unassessed portfolio, which could be in electronic form such as a blog or a Pinterest page consisting of:

- notes on or visuals from the short films studied which could inform their production work
- character(s) and narrative ideas for their short film
- examples of cinematography, mise-en-scène, editing and sound which could inform their production
- effective screenplay techniques (for the screenplay option in particular)
- examples of storyboards (if taking the screenplay option).

The short film: filmmaking option

Learners must be responsible for the camerawork and editing of their short film, therefore it is recommended that learners do not act in their own film. Unassessed participants may act in, or appear in, the film. Performance skills will not, however, be assessed in the production. Although there is no explicit requirement for independent lighting or independent sound, if either of these is required unassessed assistants may operate lighting and/or sound equipment provided they are under the direction of the assessed learner. Learners can create either a live action or an animated short film. If producing an animated film, learners must not use video-game software or software with pre-populated characters and backgrounds. Please refer to the ‘Animation Software for NEA’ guidance on the Eduqas A Level Film Studies website.

Learners are encouraged to put into practice an appropriate range of camera shots and editing techniques in their production, applying their knowledge and understanding of cinematography, mise-en-scène, editing and sound.

The short film: screenwriting and digitally photographed storyboard option

Learners must create the screenplay for a live action film, in order to fulfil the requirements of the digitally photographed storyboard. Learners are required to use the conventions of a screenplay to produce their screenplay. The standard format for

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a screenplay is generally referred to as the 'master scene script' layout and consists of:

Format features

- single column with wide margins
- sequential page numbering (top right)
- mf (more follows) (bottom right)
- dialogue centred, with speaker's name in upper case
- slugline and sound in upper case
- character name in upper case on first appearance only
- font – courier, 12 point

Content

- each scene is numbered and accompanied with a slugline
- the slugline consists of:
    - an indication of where the action takes place – interior or exterior (INT, or EXT or INT/EXT)
    - location descriptor
    - lighting descriptor – DAY or NIGHT or TIME
- scene/action descriptor (with succinct descriptor of character on her/his first appearance)
- essential camera instructions (in upper case within scene descriptor) or essential editing instructions (in upper case, range right), which will only be used in exceptional circumstances (e.g. where SLO-MO is vital)
- action written in present tense.

It should be noted that screenplays do not include camera directions.

In order to demonstrate visualisation skills equivalent to filming ideas for a short film, learners producing a screenplay are additionally required to create a digitally photographed storyboard for a key section of the screenplay (up to 2 minutes of screen time, corresponding to approximately two pages of a screenplay and to approximately 20 storyboard shots).

Whilst storyboards can and do vary, the generally accepted conventions of a storyboard must be used as indicated below. The digitally photographed storyboard images may be indicative and need not employ a realistic mise-en-scène. The storyboard must therefore include:

- shot number plus indicative image of main shot (e.g. close-up of face)
- the indicative image must incorporate the intended framing (e.g. close-up of face ranged right)
- duration of shot (or a timeline)
- visual details must include detail of the mise-en-scène as well as account for any camera movement within the shot
- specific editing techniques (beyond simple cuts) such as DISSOLVE TO *and*
- sound details, which must include reference to diegetic or non-diegetic sound but not dialogue.

Whilst digitally photographed images need only be indicative, learners may Photoshop backgrounds. This is not, however, assessed. In addition, up to five found shots may be used where a digitally photographed image would not be possible. The source of these shots must be credited. The images for the storyboard should be presented in landscape mode.

A template for a storyboard is available on the Eduqas website.

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The evaluative analysis
Learners must complete an evaluative analysis of their production of between **1600 and 1800 words** and make reference to at least three short films totalling a minimum of 80 minutes from the set compilation. The evaluative analysis will include:

- **narrative structure of the short film** – an analysis of how the narrative features and dramatic qualities of *all* short films studied are constructed, including through dialogue, highlighting key ideas which informed learners' own production
- **cinematic influences** – an analysis of how key visual/audio elements of other professionally produced films or screenplays, including short films studied, influenced their short film
- **creating meaning and effect** – an evaluative analysis of how their production creates meanings and generates responses for the spectator in relation to other professionally produced films or screenplays, including short films.

Note at least three short films totalling a minimum of 80 minutes from the set compilation must be considered in the evaluative analysis and must be listed on the coversheet submitted to WJEC. As set out in the production brief, learners must submit the evaluative analysis in the form of extended writing (which may include sub-headings). It must be word-processed and may be illustrated with screen shots or screenplay extracts. Screenplay extracts used to illustrate the evaluative analysis are excluded from the word count of 1600-1800 words.

Assessment
Non-exam assessment
Internally assessed, externally moderated by WJEC
60 marks
30% of qualification (production, 20%, evaluative analysis, 10%)

Learners must submit the following for assessment:
- production (40 marks)
- evaluative analysis (20 marks)
- production coversheet, including the list of short films studied, authenticated by teacher **and** learner.

Learners should note that work cannot be assessed without the appropriate authentication.

See Section 3.2 for details of the conditions for non-exam assessment and its administration.

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3 ASSESSMENT

3.1 Assessment objectives and weightings

Below are the assessment objectives for this specification. Learners must:

AO1
Demonstrate knowledge and understanding of elements of film

AO2
Apply knowledge and understanding of elements of film to:

- analyse and compare films, including through the use of critical approaches
- evaluate the significance of critical approaches
- analyse and evaluate own work in relation to other professionally produced work

AO3
Apply knowledge and understanding of elements of film to the production of a film or screenplay.

The table below shows the weighting of each assessment objective for each component and for the qualification as a whole.

	AO1	AO2	AO3	Total
Component 1	17.5%	17.5%	-	35%
Component 2	17.5%	17.5%	-	35%
Component 3	-	10%	20%	30%
Overall Weighting	**35%**	**45%**	**20%**	**100%**

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3.2 Arrangements for non-exam assessment

Conditions for completing the production and evaluative analysis

Production
In order to ensure the authenticity and comparability of all learners' production work, teachers are required to establish the following conditions for production (set out below).

Learners and teachers **may** carry out the following:

- learners may use any filmmaking or screenwriting ideas they may have learnt about during their course of study and collected in their portfolio
- teachers may provide general advice about areas of possible improvement for plans, drafts or, in the case of a short film, an initial edit provided the learner is responsible for completing all work
- teachers may also provide general advice about areas of possible improvement for the production phase of either the film or the screenplay and storyboard.

Teachers must **not** provide specific or detailed guidance on how to make possible improvements they advise on, or make any creative decisions for learners.

Learners **must** complete the following authenticating stages:

- *stage 1*: learners must submit to the teacher evidence of initial planning (taking the form of outline ideas and possible examples of work to inform the production)
- *stage 2*: learners must submit to the teacher evidence of a plan for the short film (for example, an outline storyboard) or a plan for the screenplay (for example, an outline draft and a draft storyboard of a key section of the screenplay)
- *stage 3:* learners must submit to the teacher evidence of the progress of the production at a suitable point during the production (e.g. an initial edit or draft) so that the teacher can be assured of the work's authenticity.
- *stage 4*: learners must confirm that camerawork and editing or the screenplay and its accompanying storyboard is the learner's own unaided work.
- *stage 5*: learners must submit to the teacher evidence of instructions to any unassessed assistants who provide independent sound or lighting for a film production. The unassessed learners as well as the teacher are also required to confirm on the relevant coversheet that their unassessed role was under the direction of the assessed learner.

Note: performance is not assessed. Unassessed participants who act in, or appear in, the production are not therefore required to confirm their role.

Teachers are not required to supervise directly the production of either a film and its editing or a screenplay and its shooting script. However, they must be able to monitor and recognise the continuity between all the authenticating stages of the production. They should be able to recognise the continuity between:

- evidence of initial planning (stage 1)
- the first plan or draft (stage 2)
- evidence of an initial edit or draft of the production phase (stage 3)
- the completed outcome (stage 4).

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Teachers are required to investigate any significant discrepancy between any of the stages which might give rise to concern over the authenticity of the learner's work.

There is no restriction on the amount of time learners spend on planning, developing and creating their production.

Evaluative analysis of the production
In order to ensure the authenticity and comparability of all learners' evaluative analysis, teachers are required to establish the following conditions for completing the evaluative analysis:

Learners and teachers **may** carry out the following:

- learners may refer to any filmmaking or screenwriting notes, ideas and other relevant resources (such as those collected in the learner's portfolio) in completing their evaluative analysis
- teachers may provide general advice on areas of possible improvement for **one** draft version of the evaluative analysis provided that the learner is responsible for completing all work.

Teachers must **not** provide specific or detailed guidance on how to make possible improvements they advise on or make any creative decisions for learners.

Learners **must** complete the evaluative analysis under supervised conditions. Examination conditions are not required.

There is no restriction on the amount of time learners spend on the evaluative analysis of their production but as guidance, it should be completed within the overall recommended time-period for the production.

The short films selected for study from the set compilation and analysed in the evaluative analysis must be listed on the relevant coversheet.

Authenticating individual work and retention of work submitted for authentication
Both teachers and learners are required to authenticate that each of these conditions has been met on the production coversheet. Work submitted to the teacher for authentication is not required for moderation but must be retained in the centre until December of the academic year following submission to allow for moderation checks if necessary.

The production coversheet is available on the Eduqas A Level Film Studies website.

Suspected malpractice and plagiarism
Learners should be aware that:

- the initial responsibility for any cases of suspected malpractice or plagiarism is with the centre
- if either the centre or the moderation process uncovers any cases of malpractice or suspected plagiarism, a formal investigation, following current Joint Council of Qualifications procedures, will be undertaken
- marks for either the component or the complete qualification may be withdrawn if malpractice or plagiarism is established
- misuse of AI (artificial intelligence) is malpractice. Please follow the ‘Misuse of AI in Assessment’ guidance on the Eduqas A Level Film Studies website.

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Assessment procedures

Internally assessed work: assessment and internal standardisation
The production (a short film or screenplay and storyboard of a key sequence) and its evaluative analysis are internally assessed using the marking criteria set out in Appendix A. In addition, WJEC will, on a regular basis, make available through its Eduqas website, sample assessed work to assist teachers in their assessment.

Centres are responsible for standardising the work of all learners if more than one teacher is responsible for assessment. This must be completed in order to establish an agreed rank order for all learners.

Adhering to production requirements
A penalty will be applied to work which **either** does not reach **or** exceeds the stipulated length of the short film or screenplay.

Short film (4 minutes to 5 minutes):
- *work exceeding the maximum length of the production (5 minutes)*: only the first 5 minutes will be assessed
- *work which is up to 30 seconds short (3 minutes 30 seconds to 3 minutes 59 seconds)*: 2 marks must be deducted by the teacher assessing work
- *work which is less than 3 minutes 30 seconds*: a mark between bands 1 and 3 will be awarded depending on how far the evidence indicates the aims of the brief have been met.

A screenplay for a short film (between 1600 and 1800 words)
- *work exceeding the maximum length of the production (1800 words)*: only the first 1800 words will be assessed
- *work which is up to 180 words short (between 1420 and 1599 words)*: 2 marks must be deducted by the teacher assessing work
- *work which is less than 1420 words*: a mark between bands 1 and 3 will be awarded depending on how far the evidence indicates the aims of the brief have been met.

Digitally photographed storyboard (up to 2 minutes' screen time, corresponding to approximately 2 pages of screenplay and to approximately 20 storyboard shots)
- *Work which is significantly shorter or significantly longer than the approximate length of storyboard indicated:* a mark will be awarded depending on how far the evidence indicates that the screenplay has been appropriately visualised.
- *A storyboard is not submitted:* Limited marks can be awarded for key elements of film only if key elements of film are implicitly evident in the screenplay.

Evaluative analysis (1600 to 1800 words)
- *work exceeding the maximum length of the evaluative analysis (1800 words)*: only the first 1800 words will be assessed.
- *work which is up to 180 words short:* 2 marks must be deducted by the teacher assessing work
- *work which is less than 1420 words*: a mark between bands 1 and 3 will be awarded depending on how far the evidence indicates the aims of the brief have been met.
- *work does not reference at least 80 minutes' worth of the short films*: if work references at 40 minutes or less, cap marks at lower band 3. If work references between 41 minutes and 79 minutes, cap marks at upper band 3.

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Submission of marks to WJEC
Once a rank order of all learners has been established, teachers or their examination officers are required to submit all marks to WJEC using IAMIS, an online system, accessed through WJEC's Portal. It is recommended that this is completed by late April of the assessment year. Once marks have been submitted online, the sample of work to be submitted to the moderator and the moderator's contact details will be identified. The sample of work must be received by the moderator by a standard date in May of the year of assessment.

Submission of moderation sample
For each candidate in the identified sample, the moderator must receive, or be able to access:

- the production
- its accompanying evaluative analysis
- a completed production coversheet, authenticated by teacher **and** candidate.

Work will not be accepted for moderation without the relevant authenticated production coversheet.

The sample of work identified for external moderation must be submitted to the moderator by uploading as an e-portfolio using WJEC Portal (the secure online system).

If a moderator is not able to confirm the centre's assessment of their candidates' work, work for the complete cohort may be requested. Should this be the case, centres are required to submit the work of all candidates within three days of receipt of the request to the examination officer, following current Joint Council of Qualifications procedures.

If the moderation process establishes that a centre's assessment does not conform to national standards set by WJEC, marks for a centre may be adjusted. Details of any adjustment, together with the rationale for adjusting centre marks, will be clarified in a centre's moderation report.

All centres will receive a moderator's report providing feedback on a centre's assessment of submitted internally assessed work. This is made available online to centres on the day examination results are published via the WJEC Portal.

Review of moderation process

Centres may request a review of the moderation. As work is initially internally assessed, the work of all learners included in the original sample submitted for moderation must be re-submitted for review following current Joint Council of Qualification procedures.

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4 TECHNICAL INFORMATION

4.1 Making entries

This is a linear qualification in which all assessments must be taken at the end of the course. Assessment opportunities will be available in May/June each year, until the end of the life of this specification. Summer 2019 will be the first assessment opportunity.

A qualification may be taken more than once. Candidates must resit all examination components in the same series.

Marks for NEA may be carried forward for the life of the specification. If a candidate resits an NEA component (rather than carrying forward the previous NEA mark), it is the new mark that will count towards the overall grade, even if it is lower than a previous attempt.

Where a candidate has certificated on two or more previous occasions, the most recent NEA mark is carried forward, regardless of whether that mark is higher or lower (unless that mark is absent)

The entry code appears below.

WJEC Eduqas A level Film Studies: A670QS

The current edition of our *Entry Procedures and Coding Information* gives up-to-date entry procedures.

4.2 Grading, awarding and reporting

Scaling factors are applied to marks in order for them to achieve their intended weightings. In the case of WJEC Eduqas A level in Film Studies, a scaling factor of 1.167 is applied to Components 1 and 2, and a scaling factor of 2 to Component 3.

Component	Maximum raw mark	Scaling factor	Scaled maximum mark	% weighting
Component 1	120	1.167	140	35
Component 2	100	1.4	140	35
Component 3	60	2	120	30

A level qualifications are reported as a grade from A* to E. Results not attaining the minimum standard for the award will be reported as U (unclassified).

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APPENDIX A

Short film study
Learners are required to make a study of **at least three short films** in preparation for their production. The total running time of the films selected must be **at least 80 minutes**.

Meshes of the Afternoon (Deren, US, 1946)	14’
La Jetée (Marker, France, 1962)	28’
La Ricotta (Pasolini, Italy, 1963)	34’
The Grandmother (Lynch, US, 1970)	34’
A Girl’s Own Story (Campion, Australia, 1987)	26’
Elephant (Clarke, UK, 1989)	39’
The Wrong Trousers (Park, UK, 1993)	30'
When the Day Breaks (Forbis/Tilby, Canada, 1999)	09'
About a Girl (Percival, UK, 2001)	09'
Wasp (Arnold, UK, 2003)	24'
Two Cars, One Night (Waititi, NZ, 2004)	11’
High Maintenance (Van, Germany, 2006)	09'
Connect (Abrahams, UK, 2010)	05'
Night Fishing (Park, South Korea, 2011)	33’
Pitch Black Heist (Maclean, UK, 2012)	13’
Curfew (Christensen, US, 2012)	19'
Swimmer (Ramsay, UK, 2012)	18’
*Wild Tales Compilation (Szifron, Argentina 2014)**	
-Pasternak	*10’*
-The Rats/Las Ratas	*09’*
-Road to Hell/ El más fuerte	*20’*
-Bombita	*20’*
-The Deal/La Propuesta	*20’*
-Till Death Do Us Part/ Hasta que la muerte nos separe	*22’*
The Gunfighter (Kissack, US, 2014)	09'.
Stutterer (Cleary, UK, 2015)	12'
The Silent Child (Overton, UK, 2017)	21’
Hair Love (Cherry, US, 2019)	06’
The Human Voice (Almodovar, Spain, 2020)	*30’*

*can be studied as separate shorts or as a compilation.

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APPENDIX B

COMPONENT 3: Marking grids
Production (filmmaking or screenwriting and storyboard): short film

For each band:

- ***If work securely meets the criteria for a particular band, award a mark in the centre of the band.***
- ***Award higher or lower marks depending on the degree to which production work meets the criteria for that band.***

Production: filmmaking – short film Marking grid		
AO3: Apply knowledge and understanding of elements of film to the production of a film (20%)		
Band	**Filmmaking: application of structural elements (narrative construction, including mise-en-scène)**	**Filmmaking: application of key elements (cinematography, editing and sound)**
Band 5	**21-25 marks** • Applies an excellent knowledge and understanding of elements of film to the production of a short film. • Demonstrates an excellent ability to construct a short film appropriate to the chosen brief. • Incorporates an excellent sense of mise-en-scène, with an excellent use of appropriate and meaningful location(s) which contribute(s) to the short film in a sophisticated way.	**13-15 marks** • Excellent application of knowledge and understanding of cinematography, editing and sound. • There is an excellent variety of effective shot types, camera angles, including close-ups and (where appropriate) establishing shots. • Camera movement, where used, will be resourceful, controlled and purposeful. • Editing will establish meaning very clearly and demonstrate a range of continuity features. • Sound is used to excellent effect, very clearly establishing mood to create an intentional and appropriate audience response.
Band 4	**16-20 marks** • Applies a good knowledge and understanding of elements of film to the production of a short film. • Demonstrates a good ability to construct a short film appropriate to the chosen brief. • Incorporates a good sense of mise-en-scène, with a good use of appropriate location(s) which contribute(s) effectively to the short film.	**10-12 marks** • Good application of knowledge and understanding of cinematography, editing and sound. • There is a good variety of effective shot types, camera angles, including close-ups and (where appropriate) establishing shots. • Camera movement, where used, will be controlled and purposeful. • Editing will establish meaning well and demonstrate continuity features. • Sound is used to good effect, clearly establishing mood to create an intentional and appropriate audience response.

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Band 3	**11-15 marks** • Applies a satisfactory knowledge and understanding of elements of film to the production of a short film. • Demonstrates a satisfactory ability to construct a short film appropriate to the chosen brief. • Incorporates a satisfactory sense of mise-en-scène, with appropriate location(s) which contribute(s) reasonably to the short film.	**7-9 marks** • Satisfactory application of knowledge and understanding of cinematography, editing and sound. • There is a satisfactory variety of shot types, camera angles, including close-ups and (where appropriate) establishing shots. • Camera movement, where used, will be satisfactory and not always controlled or purposeful. • Editing will establish meaning satisfactorily and demonstrate some evidence of continuity features. • Sound is used to satisfactory effect, establishing mood to create an appropriate audience response.
Band 2	**6-10 marks** • Applies a basic knowledge and understanding of elements of film to the production of a short film. • Demonstrates a basic ability to construct a short film appropriate to the chosen brief. • Incorporates a basic sense of mise-en-scène, with some attention to appropriate location(s) which makes only a basic contribution to the short film.	**4-6 marks** • Basic application of knowledge and understanding of cinematography, editing and sound. • There is a basic range of shot types, camera angles, with a tendency to repeat shots. Close-ups may be used but not always appropriately. • Camera movement, where used, will be basic and not always controlled. • Editing will be basic, not always able to establish meaning with only a basic sense of continuity features. • Sound is used to basic effect, not always able to establish mood to create an appropriate audience response.
Band 1	**1-5 marks** • Applies a limited knowledge and understanding of elements of film to the production of a short film. • Demonstrates a limited ability to construct a short film appropriate to the chosen brief. • Incorporates a limited sense of mise-en-scène, with little attention to location(s) and little contribution to the short film.	**1-3 marks** • Limited application of knowledge and understanding of cinematography, editing and sound. • There is a limited range of shot types, with many shots repeated. Close-ups may be used but not always appropriately. • Camera movement, where used, will be limited and, not controlled. • Editing will be limited, only sporadically able to establish meaning and with a limited sense of continuity features. • Sound used has limited effect, is unable to establish mood to create an appropriate audience response.
	0 marks No production work submitted or not worthy of credit.	

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Production: screenwriting – short film - and its accompanying digitally photographed storyboard Marking grid		
AO3: Apply knowledge and understanding of elements of film to the production of a film or screenplay and storyboard (20%)		
Band	**Screenwriting (and illustrative storyboard): application of structural elements (narrative construction, including mise-en-scène)**	**Screenwriting (and illustrative storyboard): application of key elements (cinematography, editing and sound)**
Band 5	**21-25 marks** • Applies an excellent knowledge and understanding of elements of film to the production of a screenplay for a short film and an illustrative storyboard. • Demonstrates an excellent ability to construct a screenplay for a short film and illustrative storyboard appropriate to the chosen brief. • Incorporates an excellent sense of mise-en-scène through sluglines and scene descriptions, with an excellent use of appropriate and meaningful location(s) which contribute(s) to the short film in a sophisticated way.	**13-15 marks** • Excellent application of knowledge and understanding of screenwriting. • Excellent and consistent use of the 'master scene script' layout. Dialogue is used purposefully and convincingly. • The illustrative storyboard illustrates an excellent variety of effective shot types, camera angles, including close-ups and (where appropriate) establishing shots, camera movement, editing and sound. • Screenplay and illustrative storyboard indicate that the narrative is sequenced skilfully and establishes meaning in a clear and sophisticated way.
Band 4	**16-20 marks** • Applies a good knowledge and understanding of elements of film to the production of a screenplay for a short film and an illustrative storyboard. • Demonstrates a good ability to construct a screenplay for a short film and illustrative storyboard appropriate to the chosen brief. • Incorporates a good sense of mise-en-scène through sluglines and scene descriptions, with a good use of appropriate location(s) which contribute(s) effectively to the short film.	**10-12 marks** • Good application of knowledge and understanding of screenwriting. • Good and consistent use of the 'master scene script' layout. Dialogue is used convincingly. • The illustrative storyboard illustrates a good variety of effective shot types, camera angles, including close-ups and (where appropriate) establishing shots, camera movement, editing and sound. • Screenplay and illustrative storyboard indicate that the narrative is sequenced appropriately and establishes meaning clearly.

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Band 3	**11-15 marks** • Applies a satisfactory knowledge and understanding of elements of film to the production of a screenplay for a short film and an illustrative storyboard. • Demonstrates a satisfactory ability to construct a screenplay for a short film and illustrative storyboard appropriate to the chosen brief. • Incorporates a satisfactory sense of mise-en-scène through sluglines and scene descriptions, with appropriate location(s) which contribute(s) reasonably to the short film.	**7-9 marks** • Satisfactory application of knowledge and understanding of screenwriting. • Satisfactory and reasonably consistent use of the 'master scene script' layout. Dialogue is convincing in parts. • The illustrative storyboard illustrates a satisfactory range of shot types, camera angles, including close-ups and (where appropriate) establishing shots, camera movement, editing and sound. • Screenplay and illustrative storyboard indicate that the narrative is sequenced reasonably appropriately and establishes meaning.
Band 2	**6-10 marks** • Applies a basic knowledge and understanding of elements of film to the production of a screenplay for a short film and an illustrative storyboard. • Demonstrates a basic ability to construct a screenplay for a short film and illustrative storyboard appropriate to the chosen brief. • Incorporates a basic sense of mise-en-scène through sluglines and scene descriptions, with some attention to appropriate location(s) which makes only a basic contribution to the short film.	**4-6 marks** • Basic application of knowledge and understanding of screenwriting. • Basic and not always consistent use of the 'master scene script' layout. Dialogue is mostly unconvincing. • The illustrative storyboard illustrates a basic range of shot types, camera angles, with a tendency to repeat shots. Close-ups may be used but not always appropriately. Only a basic sense of camera movement, editing and sound conveyed. • Screenplay and illustrative storyboard indicate that the narrative is sequenced in a basic way, not always able to establish meaning.
Band 1	**1-5 marks** • Applies a limited knowledge and understanding of elements of film to the production of a screenplay for a short film and an illustrative storyboard. • Demonstrates a limited ability to construct a screenplay for a short film and illustrative storyboard appropriate to the chosen brief. • Incorporates a limited sense of mise-en-scène through sluglines and not adequately detailed scene descriptions, with little attention to location(s) and little contribution to the short film.	**1-3 marks** • Limited application of knowledge and understanding of screenwriting. • Limited and inconsistent use of the 'master scene script' layout (if used at all). Dialogue is unconvincing. • The illustrative storyboard illustrates a limited range of shot types, with a tendency to repeat shots. Few, if any, close ups will be used. Little, if any reference to editing and sound. • Screenplay and illustrative storyboard indicate that the narrative is sequenced in a limited way, only occasionally establishing meaning.
	0 marks No production work submitted or not worthy of credit.	

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Production (evaluative analysis)

For each band:

- ***If work securely meets the criteria for a particular band, award a mark in the centre of the band.***
- ***Award higher or lower marks depending on the degree to which the evaluative analysis meets the criteria for that band.***

Evaluative Analysis of the Production: short film or screenplay for a short film and storyboard Marking grid		
AO2: Apply knowledge and understanding of elements of film to analyse and evaluate own work in relation to other professionally produced work (10%)		
Band	**Filmmaking – short film**	**Screenwriting – short film andstoryboard**
Band 5	**17-20 marks** • Excellent application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • An excellent consideration of the cinematic influences on the production, including short films. • An excellent and perceptive evaluative analysis of how visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced films, including short films.	**17-20 marks** • Excellent application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • An excellent consideration of the cinematic influences on the production, including short films. • An excellent and perceptive evaluative analysis of how screenplay, visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced screenplays, including screenplays for short films.
Band 4	**13-16 marks** • Good application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • A good consideration of the cinematic influences on the production, including short films. • A good evaluative analysis of how visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced films, including short films.	**13-16 marks** • Good application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • A good consideration of the cinematic influences on the production, including short films. • A good evaluative analysis of how screenplay, visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced screenplays, including screenplays for short films.

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Band 3	**9-12 marks** • Satisfactory application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • A satisfactory consideration of the cinematic influences on the production, including short films. • A satisfactory evaluative analysis of how visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced films, including short films.	**9-12 marks** • Satisfactory application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • A satisfactory consideration of the cinematic influences on the production, including short films. • A satisfactory evaluative analysis of how screenplay, visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced screenplays, including screenplays for short films.
Band 2	**5-8 marks** • Basic application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • A basic consideration of the cinematic influences on the production, including short films. • A basic evaluative analysis of how visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced films, including short films.	**5-8 marks** • Basic application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • A basic consideration of the cinematic influences on the production, including short films. • A basic evaluative analysis of how screenplay, visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced screenplays, including screenplays for short films.
Band 1	**1-4 marks** • Limited application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • A limited consideration of the cinematic influences on the production, including short films. • A limited evaluative analysis of how visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced films, including short films.	**1-4 marks** • Limited application of knowledge and understanding of how narrative features and dramatic qualities of short film are constructed, including through dialogue • A limited consideration of the cinematic influences on the production, including short films. • A limited evaluative analysis of how screenplay, visual/audio and narrative elements are used to create meaning for spectators in relation to other professionally-produced screenplays, including screenplays for short films.
	0 marks No evaluative analysis submitted or not worthy of credit.	

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