GCSE (9-1)

eduqas
Part of WJEC

WJEC Eduqas GCSE (9-1) in

FILM STUDIES

ACCREDITED BY OFQUAL
DESIGNATED BY QUALIFICATIONS WALES

SPECIFICATION

Teaching from 2017
For award from 2019

Version 8 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.	30
3	A range of film texts have been updated for assessment from 2024.	4, 13-14 and 17-18
	An amended production brief for assessment from 2023 has been added.	24
	Appendix B – The timeline of key developments in film and film technology has been updated (to include 1995-2018) for assessment from 2024 onwards.	34
4	The production briefs assessed for the final time in 2022 have been removed.	23
5	The films for last assessment in Summer 2023 have been removed	-
6	Updated guidance for marking and submission of NEA (Component 3).	20
7	Removal of a sentence in relation to moderation updates.	29
8	Removal of NEA production briefs for last assessment in Summer 2026	22

WJEC Eduqas GCSE (9-1) in FILM STUDIES

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SUMMARY OF ASSESSMENT

Component 1: Key Developments in US Film
Written examination: 1 hour 30 minutes
35% of qualification

This component assesses knowledge and understanding of **three** US films chosen from a range of options.
Assessment consists of **four** questions on **one** pair of US mainstream films and **one** US independent film:

Section A: US film comparative study

- **one** stepped question on the **first** of the chosen pair of films (produced between 1930 and 1960)
- **one** stepped question on the **second** of the chosen pair of films (produced between 1961 and 1990)
- **one** question requiring a comparison of the chosen pair of films

Section B: Key developments in film and film technology

- **one** multi-part question on developments in film and film technology

Section C: US independent film

- **one** question on one US independent film.

Component 2: Global Film: Narrative, Representation and Film Style
Written examination: 1 hour 30 minutes
35% of qualification

This component assesses knowledge and understanding of **three** global films produced outside the US chosen from a range of options.
Assessment consists of **three** questions in three sections:

- **Section A: one** stepped question on one global English language film
- **Section B: one** stepped question on one global non-English language film
- **Section C: one** stepped question on one contemporary UK film.

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

This component assesses the ability to apply knowledge and understanding of film to a production and its accompanying evaluative analysis. Learners produce:

- **one** genre-based film extract (**either** from a film **or** from a screenplay and accompanying shooting script)
- **one** evaluative analysis of the production, where learners analyse and evaluate their production in relation to comparable, professionally-produced films or screenplays.

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):603/0889/8

Qualifications Wales Designation Number (listed on QiW): C00/1174/2

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Films set for study (for assessment from Summer 2024)

Component 1: Key Developments in US Film

Three US films must be chosen for this component**: one pair** of mainstream films for comparison and **one** independently produced film**.**

Learners must choose **one** of the following **pairs** of mainstream films for a **comparative study:**

- *Dracula (*Browning, USA, 1931), U **and** *The Lost Boys (*Schumacher, USA, 1987), 15
- *Singin' in the Rain* (Donen & Kelly, USA, 1952), U **and** *Grease* (Kleiser, USA, 1978), PG
- *Pillow Talk* (Gordon, USA, 1959), U **and** *When Harry Met Sally* (Reiner, USA, 1989), 15
- *Rebel without a Cause* (Ray, USA, 1955), PG **and** *Ferris Bueller's Day Off* (Hughes, USA, 1986), 12A
- *Invasion of the Body Snatchers* (Siegel, USA, 1956), PG **and** *E.T. the Extra-Terrestrial** (Spielberg, USA, 1982), U

Learners must choose **one** of the following independently produced films:

- *Juno* (Reitman, USA, 2007), 12
- *The Hurt Locker* (Bigelow, USA, 2008), 15
- *Whiplash* (Chazelle, USA, 2014), 15
- *Ladybird* (Gerwig, USA, 2017*),* 15
- *The Hate U Give* (Tillman Jr. USA, 2018), 12

Component 2: Global Film: Narrative, Representation and Film Style

Three films must be chosen for this component.

Learners must choose**:**

- **one** of the following global **English language films**:
  - *Slumdog Millionaire* (Boyle, UK, 2008), 15
  - *District 9* (Blomkamp, South Africa, 2009), 15
  - *The Babadook* (Kent, AUS, 2014), 15
  - *The Breadwinner* (Twomey, Eire, 2017), 12A
  - *Jojo Rabbit* (Waititi, NZ, 2019), 15

- **one** of the following **global non-English language films**:
  - *Tsotsi* (Hood, South Africa, 2005), 15
  - *The Wave (Gansel,* Germany, 2008), 15
  - *Wadjda* (Al-Mansour, Saudi Arabia, 2012), PG
  - *Girlhood* (Sciamma, France, 2014), 15
  - *The Farewell* (Lulu Wang, China/US, 2019), PG

- **one** of the following **contemporary UK films (produced since 2010)**:
  - *Submarine* (Ayoade, UK, 2010), 15
  - *Attack the Block* (Cornish, UK, 2011), 15
  - *Skyfall* (Mendes, UK, 2012), 12
  - *Rocks (*Gavron, UK, 2019), 12A
  - *Blinded by the Light* (Chadha, UK, 2019), 12A.

*Theatrical release

It is the responsibility of the centre to decide at what point in a GCSE course a film classified 15, if chosen, is studied.

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GCSE FILM STUDIES

1 INTRODUCTION

1.1 Aims and objectives

Film is an important part of many people's lives. Those who choose to study it characteristically bring with them a huge enthusiasm and excitement for film which constantly motivates them in their studies. They experience a powerful medium which inspires a range of responses from the emotional to the reflective as they are drawn into characters, their narratives and the issues films raise. The root of that power is the immersive audio-visual experience film offers – one which can exploit striking cinematography, composition and locations as well as powerful music and sound. It is not surprising that many consider film to be the major art form of the last hundred years and that many feel it important to study a medium which has such a significant influence on the way people think and feel.

The WJEC Eduqas specification in GCSE Film Studies is designed to draw on learners' enthusiasm for film and introduce them to a wide variety of cinematic experiences through films which have been important in the development of film and film technology. Learners will develop their knowledge of US mainstream film by studying one film from the 1950s and one film from the later 70s and 80s, thus looking at two stages in Hollywood's development. In addition, they will be studying more recent films – a US independent film as well as films from Europe, including the UK, South Africa and Australia.

Set films are reviewed and updated every three to five years. Centres will be notified of any specification updates via circulars sent to centres.

Production is an important 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 support learners in producing creative films and screenplays as well as enable their production work to provide an informed filmmaker's perspective on their own study of film.

The academic study of film is now well established and the frameworks for its study are broadly similar whether at GCSE, AS, A level or at higher education institutions. The WJEC Eduqas specification in GCSE Film Studies aims to develop knowledge and understanding of:

- the ways in which meanings and responses are generated through film
- a contrasting, culturally diverse range of films from different national contexts
- film as an aesthetic medium
- how films reflect the social, cultural and political contexts in which they are made
- the relationship between film and film technology over time.

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In addition, the specification aims to enable learners to apply their knowledge and understanding of film to filmmaking or screenwriting.

1.2 Prior learning and progression

There are no previous learning requirements for this specification. Any requirements set for entry to a course based on this specification are at the school's or college's discretion. Skills in English, Literacy and Information Communication Technology will provide a good basis for progression to this qualification. All learners, however, will bring with them a cineliteracy developed from early childhood.

This specification is designed to provide a foundation for subsequent study by encouraging learners to explore, through formal study and their own productions, how films are constructed as well as the role the screenplay takes in the film production process. In addition to the knowledge and understanding learners gain from their GCSE study of film, they will also develop a range of literacy, communication, analytical, production, IT and other transferable skills. This will enable them to progress successfully to higher level study, whether that is in Film Studies, other related subjects or work environments. For those who do not want to progress further with the subject, the specification provides a coherent, engaging and valuable course of study in itself.

1.3 Equality and fair access

WJEC's Eduqas specification in GCSE Film Studies 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 following document from the Joint Council for Qualifications (JCQ): *Access Arrangements and Reasonable Adjustments: General and Vocational Qualifications.*

This document is 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

Overview

The WJEC Eduqas specification in GCSE Film Studies starts with individuals' excitement about a powerful audio-visual medium, which is central to today's society and culture. The films learners study are designed to exploit that enthusiasm and motivate them to broaden their knowledge of film and film technology from the first moving images introduced to audiences in 1895 to the digital environment of contemporary film.

Production work is a central part of this specification. Learners will therefore be given the opportunity to create their own film or screenplay through producing genre-based extracts. This will enable them to apply all that they have learnt about film to filmmaking or screenwriting as well as provide learners with a fresh, filmmaking perspective on the films studied.

The films learners study will introduce them to a broad range of films from around the world as well as give them a historical perspective on film. The US films they focus on, for example, will include mainstream films from the past – films produced in the 1950s and late 1970s and 80s, two distinct phases of Hollywood's development. Through comparing these films, learners will see how genres change, how the contexts in which films are produced affect films and how elements such as cinematography and editing change and develop. More recent US film will be explored through independent productions – films produced outside the mainstream, which have allowed their filmmakers to explore less conventional topics and issues. Although many learners' experience of cinema is likely to be dominated by US film – well over 80% of the films shown in UK mainstream cinemas are American – this specification offers the chance to explore film produced outside the US – in Europe, including the UK, South Africa and Australia.

This WJEC Eduqas specification will enable learners to explore films in a coherent way, cumulatively developing their knowledge and understanding of:

- how films are constructed – through cinematography (camerawork and lighting), mise-en-scène (how sets, locations, props and costume are used in film), editing and sound
- how films are organised into structures – genre (the different kinds of film) and narrative (how films tell their stories)
- how films can be used – artistically (the aesthetic qualities of film) and as a way of communicating ideas and issues (representation)
- how learners make sense of film through exploring a film's relevant contexts (social, cultural, historical, political and institutional), through an awareness of key aspects of the history of film and through specialist writing on film.

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This learning progression - from the key elements of film form to recognising how contexts and writing on film can deepen understanding – will be explored in this specification across a range of films. Two core study areas will be studied in relation to all films:

- the key elements of film form (cinematography, mise-en-scène, editing and sound)
- the contexts of film (social, cultural, historical, technological, institutional and, where relevant, political).

Some films will have an additional focus beyond these core study areas:

- **the global English language film** will focus additionally on narrative
- **the global non-English language film** will focus additionally on representation
- **the contemporary UK film** will focus additionally on a film's aesthetic qualities – its style
- **the US independent film** will be studied in relation to specialist writing on film set by WJEC in order to enable students to deepen their understanding of film
- the **comparison of two US films** from the past will be studied in a holistic way but will focus on **comparing** the films in terms of **genre, narrative and context**.

Studying film: core study areas

Learners will study **each** of their six films using the following core study areas:

1. **Key elements of film form** (cinematography, mise-en-scène, editing and sound)
2. **The contexts of film** (social, cultural, historical, political, and institutional), including key aspects of the history of film and film technology.

1. Key elements of film form

Film can be explored through its detail (for example, through the technical elements such as individual shots, locations, sound or editing, which are all used to make a film) or through the ways these are organised into larger structures (genre and narrative). The formal way of describing these technical elements is cinematography (which includes lighting), mise-en-scène, editing and sound. In this specification, these are termed the key elements of film form. The ability to analyse how these key elements of film form create meaning – both in isolation and together – is a core skill in Film Studies at all levels.

Learners will need to understand the following aspects of cinematography, mise-en-scène, editing and sound and be able to explore them in relation to the films they study:

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Cinematography, including lighting

- camera shots, including extreme close-ups, close-ups, medium shots, long shots, extreme long shots, high, low and 60° angle shots (off-centre shots), tilt and aerial shots
- camera movement, including pan, tracking, dolly and the use of Steadicam technology
- Lighting, including position and intensity
- framing created through distance, angle, level and mobility and how it directs spectator attention
- the typical meanings associated with all of the above aspects of cinematography including lighting
- how each of the above contributes to the portrayal of characters and settings
- how cinematography can combine with mise-en-scène or sound to underline meaning
- how each of the above generates spectator responses

Mise-en-scène

- settings, props, costume and make-up
- the typical meanings associated with each of the above aspects of mise-en-scène
- how mise-en-scène conventionally conveys realism
- how settings contribute to the themes and issues a film raises
- how props contribute to character and/or narrative development in the films studied
- how costume and make-up convey character
- how each of the above aspects of mise-en-scène generates spectator responses

Editing

- types of edit (cut, dissolve, fade)
- the principles of continuity editing (shot-reverse shot)
- cross-cutting
- pace of editing
- visual effects (created in post-production)
- the typical meanings associated with all of the above aspects of editing
- how continuity editing establishes relationships between characters
- how cross-cutting contributes to the portrayal of character
- how editing contributes to narrative development in the films studied
- how editing, including visual effects, generates spectator responses

Sound

- diegetic and non-diegetic sound, including ambient sound, sound effects and sound bridges
- the typical meanings associated with diegetic sound including how it contributes to character and narrative development
- the typical meanings associated with non-diegetic sound including how music motifs convey character and different types of music contribute to the narrative
- how non-diegetic sound in particular contributes to the themes and issues a film raises
- how sound, particularly music, whether diegetic or non-diegetic, generates spectator responses in the films studied.

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2. The contexts of film

A film is influenced by the various contexts in which it is produced. Films reflect and respond to the social, cultural, political, technological and institutional contexts in which they are made, whether that is the present or the past (the historical context). Apart from institutional and technological contexts, it is a film's narrative which most obviously reflects a film's contexts. When films are set in the past, such as *Singin' in the Rain, Grease* and *Dracula* in this specification, learners should focus on the contexts of the narrative (when the film is set). Relating their chosen films to the history of film and film technology is a further important context learners need to consider.

Learners will thus need to study how their chosen films reflect the contexts in which they are made. This includes study of the:

- social context (aspects of society and its structure reflected in the film)
- cultural context (aspects of culture – ways of living, beliefs and values of groups of people – reflected in the film)
- historical context (aspects of the society and culture at the time when films are made and, where relevant, when they are set)
- political context (the way political issues, when relevant to the film chosen, are reflected in a film)
- technological context (the technologies reflected in a film's production and, in some cases, in its narrative)
- institutional context (how films are funded, how the level of production budget affects the kind of film made and the main stages of film production)
- key aspects of the history of film and film technology (as noted below).

Learners will need to be introduced to the most significant developments in the history of film and film technology, which will include at least the following:

- the first moving images and silent film
- the rise of Hollywood and the development of sound
- the introduction of colour film
- the emergence of widescreen technology and 3D film
- the development of portable cameras and Steadicam technology
- the role of computer-generated imagery in film.

See Appendix B for a timeline of key developments in film and film technology.

Studying film: additional study areas

Four additional film study areas will provide the focus for the study of:

3. **Narrative (structural element of film form):** global English language film
4. **Representation of people and ideas:** global non-English language film
5. **Film style – the aesthetic qualities of film:** contemporary UK film
6. **Specialist writing on film, including film criticism:** US independent film

3. Narrative (structural element of film form): global English language film

The way the key elements of film form are organised into larger structures, genre and narrative, involves studying films as a whole. Whilst genre will be studied in relation to the US film comparative study, narrative will be studied as a focus area in relation to global English language film. Learners will also need to understand how narratives are constructed and be able to recognise the role of the screenplay in establishing the main features of a film's narrative as indicated below:

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- the distinction between plot and story
- the role of the screenplay in conveying plot and its realisation in visual terms
- cause and effect as a structural principle of narrative
- narrative techniques including ellipsis and withholding/releasing
- narrative conventions in screenwriting including three act structure, plot points, inciting incident and climax
- an interpretation of the narrative
- the role of character and character function in narrative
- how all of the above bullet points contribute to narrative development
- the themes and issues raised by narrative
- how narrative generates spectator responses.

4. Representation of people and ideas: global non-English language film

The images which form the basis of film are never simply 'pictures of reality' but always provide points of view about what they portray. This is the root of the study of representation and learners will need to study the significance of different representations within the films they study. They will need to explore how their chosen films represent, and thus offer particular perspectives on, gender, ethnicity, age and different cultures.

5. Film style – the aesthetic qualities of film: contemporary UK film

Although it is not always emphasised, film is an art form. The study of a film's aesthetic qualities, therefore, involves considering how all aspects of film form are combined artistically. In exploring the aesthetic qualities of film, learners may consider, for example, individual shots, their composition and mise-en-scène in general. In some cases, these elements are used throughout a film and create a distinctive 'look' or style. Whether aesthetic effects are momentary or whether there is a distinct aesthetic look to a whole film, learners will be considering where the 'spectacle' of film engages spectators more than a film's narrative.

Learners will need to develop knowledge and understanding of:
- the aesthetic qualities of film
- their significance
- how filmmakers create aesthetic effects through specific film sequences.

6. Specialist writing on film, including film criticism: US independent film

In order to develop and extend their knowledge and understanding of film, learners are required to study specialist writing on film, including film criticism. This specialist writing will be studied specifically in relation to US independent film and will be set by WJEC. It will consist of:
- one source on cinematography
- one source on US independent film
- one film review (one review will be set on each of the five independent films set by WJEC).

A list of the set specialist writing to support learners' study of their chosen US independent film is available on the Eduqas GCSE Film Studies website. See Appendix A.

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Integrated study of film, including genre: the comparative US film study

These study areas will be approached in an integrated, synoptic way through the comparative study of two US films from the past – one from the 1930s or 1950s and the other from the 1970s or 1980s. Whilst the comparative study will bring together the study areas, emphasis will be placed on a comparison of genre, narrative and contexts as follows:

- the structural elements of film form (genre and narrative)
- the relevant contexts of film, which includes reference to the way films reflect significant developments in the history of film
- the key elements of film form (cinematography, mise-en-scène, editing and sound)
- representation
- the aesthetic qualities of film.

Genre: a structural element of film form

Learners will demonstrate a knowledge of genre in relation to the US comparative study, where each pair of films reflects a specific genre. Through their choice of films, learners will develop an understanding of the following:

- the concept of genre
- the conventions of genre based on iconography, including mise-en-scène, characters, narratives and themes
- the significance of genre to film producers and film audiences.

Selection of films for study

Whilst all films chosen must be studied in relation to the core study areas and the additional focus areas noted above, films have been selected to create links across the specification and enable teachers to develop different kinds of coherent course structures. Science fiction films, for example, feature in several sets of options; several films feature young people; and two films have been produced in South Africa (*District 9* and *Tsotsi*). Equally, a range of different societies and cultures is represented in the choice of films. Learners can thus be introduced to:

- US mainstream films from different periods in the past coupled with more recent, independently produced US films
- UK films providing contrasting views of the UK, past and present
- films set in South Africa, New Zealand, Australia, China, Saudi Arabia and India, thus revealing aspects of their societies and cultures
- a German and a French film, which provide different views of European society and culture.

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2.1 Component 1

Key Developments in US Film
Written examination: 1 hour 30 minutes
35% of qualification
70 marks

Content

Learners will study **three US** films for this component:

- **one** comparative study of a pair of mainstream genre films (from a choice of five pairs). Each pair of films includes **one** film produced between 1930 and 1960 and **one** film produced between 1961 and 1990
- **one** independently produced film, from a choice of five recent films.

In addition, learners will gain a knowledge of key developments in the history of film and film technology.

All films must be studied in relation to the core study areas set out in detail in the introduction to this section:

1. the key elements of film form (cinematography, mise-en-scène, editing and sound)
2. the contexts of film (social, cultural, historical, political, technological and institutional), including key aspects of the history of film and film technology

However, as noted in the introduction to this section, the US film comparative study will bring together the study areas, whilst foregrounding genre, narrative and context. The chosen two films will thus be studied in a synoptic way. The US independent film will be studied in relation to the core study areas with a focus on specialist writing.

Film options and their focus

(a) US film comparative study
Learners must choose **one** pair of films for comparison from the following options:

- *Dracula* (Browning, USA, 1931), U and *The Lost Boys* (Schumacher, USA, 1987), 15
- *Singin' in the Rain* (Donen & Kelly, USA, 1952), U and *Grease* (Kleiser, USA, 1978), PG
- *Rebel without a Cause (*Ray, USA, 1955), PG and *Ferris Bueller's Day Off (Hughes, USA, 1986), 12A*
- *Pillow Talk* (Gordon, USA, 1959), U and *When Harry Met Sally* (Reiner, USA, 1989), 15
- *Invasion of the Body Snatchers* (Siegel, USA, 1956), PG and *E.T. the Extra-Terrestrial** (Spielberg, USA, 1982) U.

*Theatrical release

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This comparative study enables learners to compare one film produced Hollywood between 1930-1960 with one Hollywood film from the late 1970s and 80s. The emphasis of the comparative study will be on genre, narrative and context.

Each comparative study offers two films in the same genre (e.g. horror, musical, romantic comedy, teen film, and the science fiction genre.) Each choice will therefore allow learners to study how genres develop and change. Each film pair also deals with similar themes, arising from their genres: e.g. issues surrounding identity, the triumph of good over evil, love and the triumph of love over adversity, teenage rebellion against all forms of authority and fear of the unfamiliar or 'alien'. Learners will thus also be able to explore how the same themes are treated in two different films from different historical periods.

All comparisons reflect US society at the time in which the films were made – the 1930s and 1950s and the late 70s and 80s. For example, *Dracula* and *The Lost Boys* show the evolution of the vampire genre and the social commentaries and critiques associated with its' themes. *Singin' in the Rain* and *Grease* look back on earlier historical periods whilst *Pillow Talk* and *When Harry Met Sally* deal with romance and gender roles which could be seen as subversive for the times in which they were made. The two 'rebels without causes', who feature in *Rebel without a Cause* and *Ferris Bueller's Day Off*, challenge different kinds of authority whilst *Invasion of the Body Snatchers* and *E.T. the Extra-Terrestrial* show strikingly different attitudes towards 'aliens'. *Invasion of the Body Snatchers* reflects anxieties about communism whilst *E.T. the Extra-Terrestrial* advocates the acceptance of difference.

(b) Key developments in film and film technology

All films will be studied in relation to key developments in film and film technology – both to provide a context for their study of film and to understand how their chosen films reflect key developments in the history of film and film technology. Learners will be required to gain a knowledge of:

- the first moving images and silent film
- the rise of Hollywood and the development of sound
- the introduction of colour film
- the emergence of widescreen technology and 3D film
- the development of portable cameras and Steadicam technology
- the role of computer-generated imagery in film.

See Appendix B for more detail.

(c) US independent film - focus on specialist writing on film

Learners must choose **one** of the following five options:

- *Juno* (Reitman, USA, 2007), 12
- *Hurt Locker* (Bigelow, USA, 2008), 15
- *Whiplash* (Chazelle, USA, 2014), 15
- *Ladybird* (Gerwig, USA, 2017), 15
- *The Hate U Give* (Tillman Jr. USA, 2018), 12

Juno, Whiplash, The Hate U Give and *Ladybird* all place younger people and their experiences centre stage.. *The Hate U Give* explores contextual themes of racism and social difference. *Juno* focuses on an independently-minded teenage girl as she faces an unplanned pregnancy and its consequences whilst *Whiplash* focuses on a musician who is victimised by the perfectionist demands of his teacher. *Ladybird* is a

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classic coming of age story which deals with parental conflict. The Hurt Locker explores masculinity in the context of war. As with all film options, the films offered for study are cinematic in contrasting ways and will allow learners to explore how the films are shot and constructed. Both core study areas will thus be studied in relation to US independent film with an additional focus on specialist writing on film, including film criticism.

Specialist writing on film, including film criticism
In order to develop and extend their knowledge of film, learners will be required to study **three** main sources of specialist writing on film, including film criticism, in relation to this topic:

- one source on cinematography
- one source on US independent film
- one film review (one review will be set on each of the five independent films set by WJEC).

The list of sources will be published on WJEC's secure website will be valid for at least three years. Notification of any changes will be made on WJEC's Eduqas website and detailed on the secure website via circulars.

Assessment
Written examination
1 hour 30 minutes
70 marks

Candidates answer **five** main questions set out in **three** sections.

Sections A and C will assess both assessment objective 1 (AO1), the ability to demonstrate knowledge and understanding, and assessment objective 2 (AO2), the ability to apply knowledge and understanding. Section B will assess assessment objective 1 (AO1), the ability to demonstrate knowledge and understanding. For further detail on assessment objectives, see Section 3.

Section A: US film comparative study (50 marks)

- **Question 1:** one stepped question on the first of the chosen pair of films (produced between 1930 and 1960), assessing AO1 in parts (a) and (b) and AO1 & AO2 in part (c).
- **Question 2:** one stepped question on the second of the chosen pair of films (produced between 1961 and 1990), assessing AO1 in parts (a) and (b) and AO1 & AO2 in part (c).
- **Question 3:** one question requiring a comparison of the chosen pair of films assessing AO2 only, the ability to apply knowledge and understanding through comparison.

Section B: Key developments in film and film technology (5 marks)

- **Question 4:** one multi-part, short response question, assessing knowledge of key developments in film and film technology, assessing AO1.

Section C: US independent film (15 marks)

- **Question 5:** one question on the chosen US independent film assessing AO1 & AO2, an extended writing response.
- *Note: the ability to explore and analyse (AO2) will be rewarded more highly than the ability to demonstrate knowledge and understanding (AO1) in question 5.*

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The ability to use specialist film language appropriately will be assessed in questions 1 (c), 2 (c), 3 and 5, extended writing responses.

For Section A, questions can be based on any aspect of the core and focus study areas set out in detail in the introduction to section 2. Question 3 will foreground assessment of genre, narrative and contexts.

Section B will consist of short one and two mark answer questions, assessing knowledge of key developments in film and film technology as set out in the specification.

For Section C, questions will be based on the core study areas and the focus area, specialist writing on film.

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2.2 Component 2

Global Film: Narrative, Representation and Film Style
Written examination: 1 hour 30 minutes
35% of qualification
70 marks

Content

Learners will be required to study **three** films from outside the US for this component:

- **one** global English language film, from a choice of three, produced outside the US
- **one** global non-English language film, from a choice of three
- **one** UK film, from a choice of three, produced since 2010.

As with Component 1, all films must be studied in relation to the core study areas set out in detail in the introduction to this section:

1. the key elements of film form (cinematography, mise-en-scène, editing and sound)
2. the contexts of film (social, cultural, historical, political, technological and institutional) including key aspects of the history of film and film technology.

In addition, each film chosen will be studied in relation to an additional focus area: narrative (global English language film), representation (global non-English language film) and the aesthetic qualities of film (contemporary UK film).

Film options and their focus

All learners must study **three** films for this component, **one** chosen from each of the following sections:

Section A: one of the following global English language films must be studied:

- *Slumdog Millionaire* (Boyle, UK, 2008), 15
- *District 9* (Blomkamp, South Africa, 2009), 15
- *The Babadook* (Kent, AUS, 2014), 15
- *The Breadwinner* (Twomey, Eire, 2017), 12A
- *Jojo Rabbit* (Waititi, NZ, 2019), 15

Section B: one of the following global, non-English language films must be studied:

- *Tsotsi* (Hood, South Africa, 2005), 15
- *The Wave (Gansel,* Germany, 2008), 15
- *Wadjda* (Al-Mansour, Saudi Arabia, 2012), PG
- *Girlhood* (Sciamma, France, 2014), 15
- *The Farewell* (Lulu Wang, China/US, 2019), PG

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Section C: one of the following contemporary UK films (produced after 2010) must be studied:

- *Submarine* (Ayoade, UK, 2010), 15
- *Attack the Block* (Cornish, UK, 2011), 15
- *Skyfall* (Mendes, UK, 2012), 12
- *Blinded by the Light* (Chadha, UK, 2019), 12A
- *Rocks (*Gavron, UK, 2019), 15

Section A: Global English language film (produced outside the US) – focus on narrative

Five contrasting and diverse films are set for the study of global English language films produced outside the US. For example, *Slumdog Millionaire*, in telling the story of an 18 year old orphan from the slums of Mumbai who wins both the girl he loves and 20 million rupees, raises issues of poverty, status and corruption in India of the 2000s. *The Babadook,* a supernatural creature feature that deals with the theme of grief in an interesting and metaphorical way. *District 9* is a science fiction film which deals with segregation and subjugation in ways which echo several countries' experiences in recent times. *The Breadwinner* is a startling animation which follows the story of a girl living under Taliban rule. *JoJo Rabbit* is a black comedy which narrates one family's experience living in Nazi Germany.

Section B: Global non-English language film – focus on representation

The global non-English language films provide a choice of films, e.g. South African, Chinese, French, German and Saudi Arabian films. *Tsotsi* relates the story of a gangster from the shanty towns of Johannesburg who undergoes change as a result of finding a baby. The film asks questions about the relationship between criminality and social environment. *The Wave* tells a disturbing story of the consequences of conformity as part of a school experiment exploring the roots of fascism. Both *Wadjda* and *Girlhood* present portrayals of young female identity. Wadjda portrays a young girl's challenge of authority and social and cultural constraints within contemporary Saudi Arabia and raises questions about the role of women within that society whilst *Girlhood* follows the journey of four young black women from suburban Paris, subverting conventional stereotypes of French femininity along the way.

Section C: Contemporary UK film (films produced after 2010) – focus on the aesthetic qualities of film

The UK films offer a contrasting selection of films. For example, *Submarine* takes viewers, with understated humour, into the individual world of a boy whose vivid imagination forms a commentary on his first love and what he suspects is a growing relationship between his mother and her former boyfriend. *Attack the Block* draws attention to the social problems of urban London, using comedy and the science fiction genre to suggest political parallels with the threats posed by aliens (like *Invasion of the Body Snatchers*). Bond films have almost become their own genre but *Skyfall*, with its sophisticated cinematography, gives a new accent to the action thriller by exploring the psychology of the relationship between controller and controlled, between M and James Bond. *Rocks* is a coming-of-age drama and a celebration of multi-cultural London which combines a realistic visual aesthetic with a diverse and meaningful use of soundtrack. *Blinded by the Light* is a musical drama which jumps between realism to escapism to communicate it's uplifting message.

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Assessment
Written examination
1 hour 30 minutes
70 marks

All three sections will assess assessment objective 1 (AO1), the ability to demonstrate knowledge and understanding, and assessment objective 2 (AO2), the ability to apply knowledge and understanding. For further detail on assessment objectives, see Section 3.

Section A: Global English language film (produced outside the US)

- **Question 1:** one stepped question in either three or four parts*:
  - parts (a) and (b) assess AO1
  - part (c), when set, will assess AO2*.
  - the final part will assess AO1 & AO2 in an extended writing response.
  - *Note: the ability to explore and analyse (AO2) will be rewarded more highly than the ability to demonstrate knowledge and understanding (AO1) in the extended writing response.*

Section B: Global non-English language film

- **Question 2:** one stepped question in either three or four parts*:
  - parts (a) and (b) assess AO1
  - part (c), when set, will assess AO2*.
  - the final part will assess AO1 & AO2 in an extended writing response.
  - *Note: the ability to explore and analyse (AO2) will be rewarded more highly than the ability to demonstrate knowledge and understanding (AO1) in the extended writing response.*

Section C: Contemporary UK film (produced after 2010)

- **Question 3:** one stepped question in either three or four parts*:
  - parts (a) and (b) assess AO1
  - part (c), when set, will assess AO2*.
  - the final part will assess AO1 & AO2 in an extended writing response.
  - *Note: the ability to explore and analyse (AO2) will be rewarded more highly than the ability to demonstrate knowledge and understanding (AO1) in the extended writing response.*

*In any one assessment year, only **two** of the three questions set will include a part (c) question assessing AO2 only.

The ability to use specialist film language appropriately will be assessed in extended writing responses, the final part of each of questions 1, 2 and 3.

Questions can be based on any aspect of the core study areas or the relevant additional focus set out in detail in the introduction to section 2.

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2.3 Component 3

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

Subject content
Production is integral to the study of film. As well as developing knowledge and understanding of a range of films in Components 1 and 2, learners will be acquiring a knowledge of filmmaking, which they will be able to apply in a synoptic way to their final production. In particular, Components 1 and 2 offer examples of genre films which will allow learners to gain an understanding of genre, genre conventions and the narratives associated with particular genres, all of which will inform their own production.

The **production** may take the form of:

- **either** a filmed extract from a genre film (**2 minutes to 2½ minutes**)
- **or** an extract from a screenplay for a genre film **(800 to 1000 words)**.

The screenplay must be accompanied by a **shooting script** of a key section from the screenplay (approximately 1 minute of screen time, corresponding to approximately one page of screenplay).

Learners must also provide an **evaluative analysis** of the production (**750 to 850 words**), which analyses and evaluates the production in relation to other professionally produced films or screenplays. The production brief is set for a period of **three** years.

The production brief will consist of:

- a choice of genres, which will reflect the genre films set in the specification
- a choice of **either** a section from the film (e.g. its opening) **or** an overall effect of the narrative (e.g. creating suspense or tension).

The requirements of the evaluative analysis will remain unchanged.

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

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.

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For the **filming option** only, unassessed participants and assistants are permitted as noted below:

- 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)
- unassessed assistants may operate lighting and/or sound equipment if independent lighting or sound is required*
- all unassessed participants and assistants must work under the direction of the learner being assessed and need to confirm their unassessed contribution on the relevant authentication documentation which accompanies the assessed learner's production.

**Note: there is no explicit requirement for independent sound or lighting to be used in the filmed production.*

Learners may also make use of material 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 genre-based film extract (which could either be a shot or shots which would be impossible to film or found footage such as a news extract or AI generated imagery)
- any found visual material which is used is **excluded** from the specified length of the production

All use of material which is not the learner's own must be acknowledged on the cover sheet accompanying the submission of work for assessment.

It is nevertheless recommended that learners:

- use copyright-free material where possible
- plan genre-based extracts which do not rely on shots impossible to film or other examples of found footage.

Completion of production

For a two-year GCSE course of study, it is recommended that learners complete the production within a time period of approximately **twelve to fourteen weeks** to enable an appropriate balance between work for the production and for the examination components. As noted above, the production is designed to enable learners to apply as well as reinforce learning within the course.

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 film extract from **one** of the genre options in the production brief. The extract must be between **2 minutes** and **2 minutes 30 seconds.**

OR
(ii) a screenplay extract from **one** of the genre options in the production brief. The extract must be between **800** and **1000 words**. It must be accompanied by a **shooting script** of a key section from the screenplay (approximately 1 minute of screen time, corresponding to approximately one page of screenplay).

Evaluative analysis
Learners must complete an evaluative analysis of their production of between **750** and **850 words**. This will include reference to:

- the aims of the genre film extract (the chosen genre of the production, its main audience)
- an indication of how key aspects from approximately three genre films have influenced the production (which may include genre films studied during the course)
- an analysis of the production in relation to comparable, professionally-produced genre films.

The evaluative analysis must be mainly in the form of extended writing (which may include sub-headings and some bullet points). Learners are advised to word-process the work, which may be illustrated with screen shots or screenplay extracts. In the case of screenplay extracts used to illustrate the evaluative analysis, these are excluded from the word limit of 750-850 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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Preparing for the production

Learners will be studying genre films for their GCSE. Although these films will be assessed in an examination context, they are designed to provide learners with the opportunity to develop knowledge and understanding of genre, genre conventions and the narratives associated with genre films. Learners may supplement this by researching into additional genre films and their screenplays in preparation for their production.

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

- examples of genre films and their conventions which could inform their production work (examples of genre films are available for study in the options set for all six films learners study)
- character(s) and narrative ideas for their genre-based extract
- 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 shooting scripts (if taking the screenplay option).

This will ensure that learners are applying all relevant aspects of their study of film in their production, whether filmmaking or screenwriting. In addition, key aspects of this unassessed portfolio will form the basis of parts of the evaluative analysis.

Filming option

Learners must be responsible for the camerawork and editing of their genre-based film extract. 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, unassessed assistants may operate lighting and/or sound equipment. However, all unassessed participants and assistants must work under the direction of the learner being assessed. Teachers and any lighting and/or sound assistants must confirm their unassessed contribution on the relevant authentication documentation which accompanies the assessed learner's production.

Learners are encouraged to use 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.

Screenwriting option

As with the filming option, learners will apply their knowledge and understanding of cinematography, mise-en-scène, editing and sound to their screenplay production and its accompanying shooting script. Learners are required to use the standard conventions of a screenplay to produce their screenplay. The standard format of 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

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Content:

- each scene is numbered and accompanied by 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 description of character on her/his first appearance)
- essential camera instructions (in upper case within scene descriptor) or essential edit instructions (in upper case, range right) only
- 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 the film extract, learners producing a screenplay are additionally required to create a shooting script for a key section of the screenplay (approximately 1 minute of screen time, corresponding to approximately one page of a screenplay).

Whilst shooting scripts can and do vary, the generally accepted conventions of a shooting script must be used. The shooting script must include:

- the standard conventions of a screenplay as noted above (positioned on the left hand side of the page)
- a numbered sequence of shots to demonstrate how the key section of the screenplay will be filmed (positioned on the right hand side of the page).

Learners may supplement their shooting script with up to ten digitally photographed still images of key shots from the shooting script sequence. This is not compulsory and is not assessed.

A template for a shooting script is available on the Eduqas GCSE Film Studies website.

Assessment
Non-Exam Assessment
Internally assessed, externally moderated by WJEC
60 marks

Learners must submit the following for assessment:

- the production (40 marks)
- the accompanying evaluative analysis (20 marks)
- the completed production coversheet, authenticated by teacher **and** learner.

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

For more details on the conditions for non-exam assessment and its administration, see Section 3.2.

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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, including to:

- analyse and compare films
- 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 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	15%	20%	-	35%
Component 2	15%	20%	-	35%
Component 3	-	10%	20%	30%
Overall Weighting	**30%**	**50%**	**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 film extract, 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 illustrative shooting script.

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 film extract (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 illustrative shooting script 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. Both the teacher and the unassessed sound and/or lighting assistants are required to confirm 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.

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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.

Completion of production

As indicated in Section 2.3, it is recommended that learners complete the production within a time period of approximately **twelve to fourteen weeks** to enable an appropriate balance between work for the production and for the examination components.

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 GCSE Film Studies website..

Suspected malpractice and plagiarism
Learners should be aware that:

- the initial responsibility for any cases of suspected malpractice or plagiarism (including misuse of AI) is with the centre. Please follow the ‘Misuse of AI in Assessment’ guidance on the Eduqas GCSE Film Studies website.
- 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

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- marks for either the component or the complete qualification may be withdrawn if malpractice or plagiarism is established.

Assessment procedures

Internally assessed work: assessment and internal standardisation
The production (genre-based film or screenplay and illustrative shooting script) and its evaluative analysis are internally assessed using the marking criteria set out in Appendix B. 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 film or screenplay extract.

Film extract (2 minutes to 2 minutes 30 seconds):

- *work exceeding the maximum length of the production (2 minutes 30 seconds)*: only the first 2 minutes 30 seconds will be assessed.
- *work which is up to 15 seconds short (1 minute 45 seconds to 1 minute 59 seconds)*: 2 marks must be deducted by the teacher assessing work
- *work which is less than 1 minute 45 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 and how far genre conventions have been captured in a sustained way.

Screenplay extract (800 to 1000 words):

- *work exceeding the maximum length of the production (1000 words)*: only the first 1000 words will be assessed.
- *work which is up to 100 words short (between 700 and 799 words)*: 2 marks must be deducted by the teacher assessing work
- *work which is less than 700 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 and how far genre conventions have been captured in a sustained way.

Shooting script (approximately 1 minute of screen time, corresponding to approximately 1 page of screenplay:

- *work which is significantly shorter or significantly longer than the approximate length of shooting script:* a mark will be awarded depending on how far the evidence indicates that the screenplay has been appropriately visualised.

Evaluative analysis (750 to 850 words):

- *work exceeding the maximum length of the evaluative analysis (850 words)*: only the first 850 words will be assessed.
- *work which is up to 75 words short (between 675 and 749 words)*: 2 marks must be deducted by the teacher assessing work
- *work which is less than 675 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.

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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 an online system, accessed through WJEC's secure website. 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 coversheet, authenticated by teacher **and** candidate.

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

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

As noted above, the sample of work must be received by the moderator by a standard date in May of the year of assessment.

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 and advice on a centre's submitted internally assessed work. This is made available online to centres on the day examination results are published.

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 GCSE Film studies: C670QS

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

4.2 Grading, awarding and reporting

GCSE qualifications are reported on a nine point scale from 1 to 9, where 9 is the highest grade. Results not attaining the minimum standard for the award will be reported as U (unclassified).

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APPENDIX A

Specialist writing on films set for study

WJEC will publish on its Eduqas website a list of specialist writing to be studied in relation to the chosen US independent film. The specialist writing will consist of three sources:

- one source on cinematography
- one source on US independent film
- one film review (one review will be set on each of the five independent films set by WJEC).

Guidance for teachers will be offered by WJEC on how specialist writing can be used to inform learners' study of their chosen US independent film.

APPENDIX B

Timeline of key developments in film and film technology

The following timeline provides the basis for GCSE learners' study of the significant developments in film and film technology. Guidance for teachers will be offered by WJEC on key resources appropriate for GCSE.

1895	First moving images (Lumière brothers)
1895 – 1927	Development of silent cinema from early short films to full-length feature films, during which period the foundations of filmmaking were established – e.g. cinematography, the principles of lighting and continuity editing and an extensive range of mise-en-scène, including location shooting
1920s	Gradual emergence of a vertically integrated Hollywood film industry, established by 1930 into five major studios (Paramount, Warner Bros, Loew's/MGM, Fox [Twentieth Century Fox in 1935] and Radio Keith Orpheum [RKO]) and three minor studios (Columbia, Universal and United Artists) – the so-called Big 5 and Little 3
1927	Alan Crosland's, *The Jazz Singer*, starring Al Jolson - the first feature film with a soundtrack
1935	Rouben Mamoulian's *Becky Sharp,* the Technicolor Corporation's first feature length, 'three strip' colour film
1948	Paramount court case which prevented studios from owning all phases of the production, distribution and exhibition process ('vertical integration') which led, in the 1950s, to the emergence of independent film production and agents producing films for the Hollywood studios to distribute and exhibit
1950s	Emergence of widescreen and 3D technologies as a response to the growth of television and the corresponding decline in cinema attendance

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Late 1950s	Although not the first examples, lightweight, portable cameras were produced suitable for hand-held use (which had an immediate impact on documentary filmmaking and were used by a new generation of directors in France – French 'new wave' directors)
1970s	Steadicam technology developed by cinematographer Garrett Brown (a stabilising device for hand-held cameras to keep image 'steady' whilst retaining fluid movement). First introduced, 1975
1990s	More widespread use of computer-generated imagery resulted in a move away from filmed 'special effects' to visual effects created digitally in post-production to the computer-generated imaging (CGI) of characters in films

In addition to the above (1895-1990s), the following developments in film and film technology (1995-2018) will be assessed from 2024 onwards.

1995	First CG (computer generated) feature length cartoon – *Toy Story* directed by Jon Lasseter for Pixar Animation Studios
2000s	Technology available to ordinary people makes significant strides due to developments with lightweight cameras and mobile phone technology, seeing a rise in ‘citizen film-making’
2007	Netflix – the first legal streaming service for film and TV is launched
2010s	Successful feature length films shot entirely on I-phones now released – notable releases include *Tangerine* (Baker, 2015) and *Unsane* (Soderberg, 2018)
2017	Film and TV streaming and download sites such as Netflix, Sky, Amazon and Apple overtake DVD sales for the first time increasing by 23% in one year
2018	*Avengers: Infinity War* becomes the first Hollywood film to ever be shot entirely with IMAX cameras

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APPENDIX C

COMPONENT 3: Marking grids
Production (filmmaking and screenwriting)

Production: filmmaking Marking grid		
AO3: Apply knowledge and understanding of elements of film to the production of a genre-based film or screenplay (20%)		
Band	**Filmmaking: application of structural elements (genre and narrative) 25 marks**	**Filmmaking: application of key elements (cinematography, editing and sound) 15 marks**
5	**21-25 marks** • Excellent ability to apply knowledge and understanding of the relevant genre conventions to a genre-based film extract. • Relevant genre conventions captured highly appropriately. • Highly appropriate character(s), narrative and mise-en-scène (setting, props and costume) for the relevant genre.* *The constraints of filming in an educational establishment at GCSE are recognised but a resourceful attempt to create a sense of appropriate setting, props and costume will be demonstrated for band 5.	**13-15 marks** • Excellent ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre-based film extract. • Excellent, creative and highly appropriate shot selection and camera movement. • Excellent use of highly appropriate editing, including soundtrack.
4	**16-20 marks** • Good ability to apply knowledge and understanding of the relevant genre conventions to a genre-based film extract. • Relevant genre conventions captured appropriately. • Good selection of appropriate character(s), narrative and mise-en-scène (setting, props and costume) for the relevant genre.* *The constraints of filming in an educational establishment at GCSE are recognised but a good attempt to create a sense of appropriate setting, props and costume will be demonstrated for band 4.	**10-12 marks** • Good ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre-based film extract. • Good, appropriate shot selection and camera movement. • Good use of appropriate editing, including soundtrack.

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3	**11-15 marks** • Satisfactory ability to apply knowledge and understanding of the relevant genre conventions to a genre-based film extract. • Relevant genre conventions captured reasonably appropriately. • Satisfactory selection of reasonably appropriate character(s), narrative and mise-en-scène (setting, props and costume) for the relevant genre.* *The constraints of filming in an educational establishment at GCSE are recognised but a satisfactory attempt to create a sense of appropriate setting, props and costume will be demonstrated for band 3.	**7-9 marks** • Satisfactory ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre-based film extract. • Satisfactory, reasonably appropriate shot selection and camera movement. • Satisfactory use of reasonably appropriate editing, including soundtrack.
2	**6-10 marks** • Basic ability to apply knowledge and understanding of the relevant genre conventions to a genre-based film extract. • Basic indication that genre conventions have been captured, not always appropriately. • Basic selection of character(s), narrative and mise-en-scène (setting, props and costume) for the relevant genre, although not always appropriate.* *The constraints of filming in an educational establishment at GCSE are recognised but a basic attempt to create a sense of appropriate setting, props and costume will be evident for band 2.	**4-6 marks** • Basic ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre-based film extract. • Basic shot selection and camera movement, not always appropriate. • Basic use of editing, including soundtrack, not always appropriate.
1	**1-5 marks** • Limited ability to apply knowledge and understanding of the relevant genre conventions to a genre-based film extract. • Limited indication that genre conventions have been captured, appropriate only on occasion. • Limited selection of character(s), narrative and mise-en-scène (setting, props and costume) for the relevant genre, appropriate only on occasion. *The constraints of filming in an educational establishment at GCSE are recognised but a limited attempt to create a sense of appropriate setting, props and costume will be evident for band 1.	**1-3 marks** • Limited ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre-based film extract. • Limited shot selection and camera movement, appropriate only on occasion. • Limited use of editing, including soundtrack, appropriate only on occasion.
	0 marks No production submitted or no evidence that any aspects of production meet any criteria set.	

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Production: screenplay and illustrative shooting script Marking grid		
AO3: Apply knowledge and understanding of elements of film to the production of a genre-based film or screenplay (20%)		
Band	**Screenplay and illustrative shooting script: structural elements of film (genre and narrative) 25 marks**	**Screenplay and illustrative shooting script: key elements of film (cinematography, editing and sound) 15 marks**
5	**21-25 marks** • Excellent ability to apply knowledge and understanding of the relevant genre conventions to a genre–based screenplay extract and an accompanying, illustrative shooting script. • Excellent use of screenplay format (slugline, brief character description and dialogue) to capture relevant genre conventions highly appropriately. • Excellent selection of highly appropriate character(s), narrative and mise-en-scène (setting, props and costume) for the relevant genre.	**13-15 marks** • Excellent ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre–based screenplay extract and an accompanying, illustrative shooting script. • Excellent, creative and highly appropriate shot selection and camera movement demonstrated through shooting script. • Excellent use of highly appropriate editing, including soundtrack, demonstrated through shooting script.
4	**16-20 marks** • Good ability to apply knowledge and understanding of the relevant genre conventions to a genre–based screenplay extract and an accompanying, illustrative shooting script. • Good use of screenplay format (slugline, brief character description and dialogue) to capture relevant genre conventions appropriately. • Good selection of appropriate character(s), narrative and mise-en-scène (setting, props and costume) for relevant genre.	**10-12 marks** • Good ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre–based screenplay extract and an accompanying, illustrative shooting script. • Good, appropriate shot selection and camera movement demonstrated through shooting script. • Good use of appropriate editing, including soundtrack, demonstrated through shooting script.

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3	**11-15 marks** • Satisfactory ability to apply knowledge and understanding of the relevant genre conventions to a genre–based screenplay extract and an accompanying, illustrative shooting script. • Satisfactory use of screenplay format (slugline, brief character description and dialogue) to capture relevant genre conventions reasonably appropriately. • Satisfactory selection of appropriate character(s), narrative and mise-en-scène (setting, props and costume) for the relevant genre.	**7-9 marks** • Satisfactory ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre–based screenplay extract and an accompanying, illustrative shooting script. • Satisfactory, reasonably appropriate shot selection and camera movement demonstrated through shooting script. • Satisfactory use of reasonably appropriate editing, including soundtrack, demonstrated through shooting script.
2	**6-10 marks** • Basic ability to apply knowledge and understanding of the relevant genre conventions to a genre–based screenplay extract and an accompanying, illustrative shooting script. • Basic use of screenplay format (slugline, brief character description and dialogue) to capture relevant genre conventions, not always appropriate. • Basic selection of character(s), narrative and mise-en-scène (setting, props and costume) for the relevant genre, although not always appropriate.	**4-6 marks** • Basic ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre–based screenplay extract and an accompanying, illustrative shooting script. • Basic shot selection and camera movement, not always appropriate, demonstrated through shooting script. • Basic use of editing, including soundtrack, not always appropriate, demonstrated through shooting script.
1	**1-5 marks** • Limited ability to apply knowledge and understanding of the relevant genre conventions to a genre–based screenplay extract and an accompanying, illustrative shooting script. • Limited use of screenplay format (slugline, brief character description and dialogue) to capture relevant genre conventions, appropriate only on occasion. • Limited selection of character(s), narrative and mise-en-scène (setting, props and costume) for the relevant genre, appropriate only on occasion.	**1-3 marks** • Limited ability to apply knowledge and understanding of cinematography, editing and sound to produce a genre–based screenplay extract and an accompanying, illustrative shooting script. • Limited shot selection and camera movement, appropriate only on occasion, demonstrated through shooting script. • Limited use of editing, including soundtrack, appropriate only on occasion, demonstrated through shooting script.
	0 marks No production submitted or no evidence that any aspects of production meet any criteria set.	

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Production (evaluative analysis)

Evaluative Analysis of the Production: film or screenplay and illustrative shooting script 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%) 20 marks		
Band	**Filmmaking**	**Screenplay and illustrative shooting script**
5	**17–20 marks**	
	• Excellent ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based film extract. • Excellent ability to apply knowledge and understanding of camerawork and editing to analyse and evaluate how far the genre-based film extract meets its aims and main audience. • Excellent ability to analyse and evaluate the execution of the film extract in relation to other professionally produced film extracts.	• Excellent ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based screenplay extract and its illustrative shooting script. • Excellent ability to apply knowledge and understanding of screenwriting techniques (slugline, creating sense of character, conveying character and action through dialogue and onscreen action) and shooting script realisation to analyse and evaluate how far the genre-based screenplay extract meets its aims and main audience. • Excellent ability to analyse and evaluate the execution of the screenplay extract and its illustrative shooting script in relation to other professionally produced film extracts.
4	**13-16 marks**	
	• Good ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based film extract. • Good ability to apply knowledge and understanding of camerawork and editing to analyse and evaluate how far the genre-based film extract meets its aims and main audience. • Good ability to analyse and evaluate the execution of the film extract in relation to other professionally produced film extracts.	• Good ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based screenplay extract and its illustrative shooting script. • Good ability to apply knowledge and understanding of screenwriting techniques (slugline, creating sense of character, creating character and action through dialogue and onscreen action) and shooting script realisation to analyse and evaluate how far the genre-based screenplay extract meets its aims and main audience.

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		• Good ability to analyse and evaluate the execution of the screenplay extract and its illustrative shooting script in relation to other professionally produced film extracts.
3	**9-12 marks**	
	• Satisfactory ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based film extract. • Satisfactory ability to apply knowledge and understanding of camerawork and editing to analyse and evaluate how far the genre-based film extract meets its aims and main audience. • Satisfactory ability to analyse and evaluate the execution of the film extract in relation to other professionally produced film extracts.	• Satisfactory ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based screenplay extract and its illustrative shooting script. • Satisfactory ability to apply knowledge and understanding of screenwriting techniques (slugline, creating sense of character, conveying character and action through dialogue and onscreen action) and shooting script realisation to analyse and evaluate how far the genre-based screenplay extract meets its aims and main audience. • Satisfactory ability to analyse and evaluate the execution of the screenplay extract and its illustrative shooting script in relation to other professionally produced film extracts.
2	**5-8 marks**	
	• Basic ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based film extract. • Basic ability to apply knowledge and understanding of camerawork and editing to analyse and evaluate how far the genre-based film extract meets its aims and main audience. • Basic ability to analyse and evaluate the execution of the film extract in relation to other professionally produced film extracts.	• Basic ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based screenplay extract and its illustrative shooting script. • Basic ability to apply knowledge and understanding of screenwriting techniques (slugline, creating sense of character, conveying character and action through dialogue and onscreen action) and shooting script realisation to analyse and evaluate how far the genre-based screenplay extract meets its aims and main audience. • Basic ability to analyse and evaluate the execution of the screenplay extract and its illustrative shooting script in relation to other professionally produced film extracts.

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<table>
<tr><td rowspan="2">1</td><td colspan="2">1-4 marks</td></tr>
<tr><td>• Limited ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based film extract.
• Limited ability to apply knowledge and understanding of camerawork and editing to analyse and evaluate how far the genre-based film extract meets its aims and main audience.
• Limited ability to analyse and evaluate the execution of the film extract in relation to other professionally produced film extracts.</td><td>• Limited ability to apply knowledge and understanding of relevant genre conventions to analyse and evaluate the genre-based screenplay extract and its illustrative shooting script.
• Limited ability to apply knowledge and understanding of screenwriting techniques (slugline, creating sense of character, conveying character and action through dialogue and onscreen action) and shooting script realisation to analyse and evaluate how far the genre-based screenplay extract meets its aims and main audience.
• Limited ability to analyse and evaluate the execution of the screenplay extract and its illustrative shooting script in relation to other professionally produced film extracts.</td></tr>
<tr><td></td><td colspan="2">0 marks
No evaluative analysis submitted or no evidence that any aspects of the evaluative analysis meet any criteria set.</td></tr>
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