



Version 2

**This version confirms that there will be
no further January assessments.**

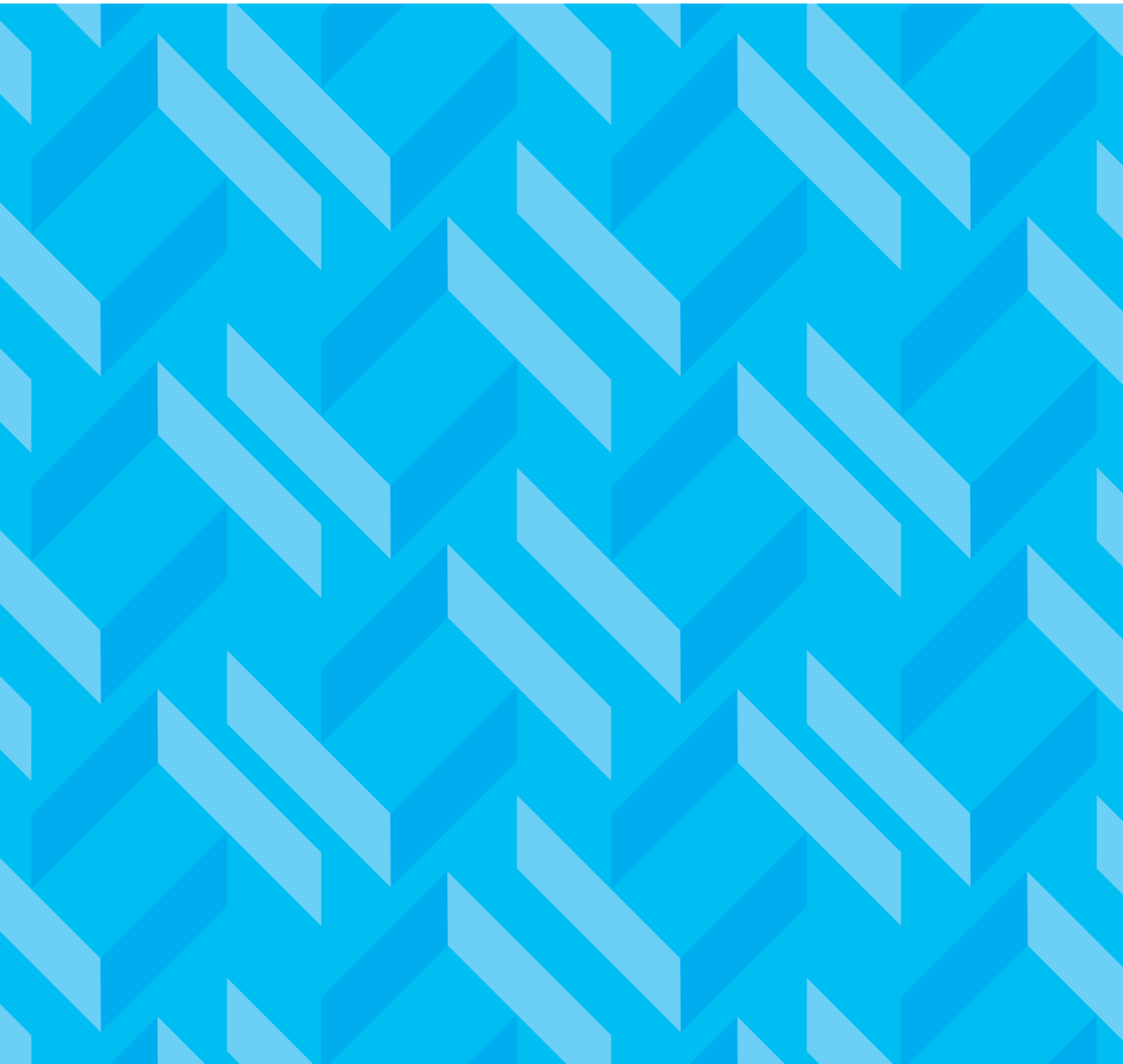
GCE

Examinations from 2009

First AS Award: Summer 2009

First A Level Award: Summer 2010

Film Studies



Contents

WJEC AS GCE in Film Studies WJEC A Level GCE in Film Studies

First AS Award - Summer 2009
First A level Award - Summer 2010



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GCE Film Studies

Subject/Option Entry Codes	
<i>Advanced Subsidiary (AS) "Cash in" entry</i>	2181
<i>Advanced Level (AL) "Cash in" entry</i>	3181
FM1 : Exploring Film Form	1181
FM2 : British and American Film	1182
FM3 : Film Research and Creative Projects	1183
FM4 : Varieties of Film Experience – Issues and Debates	1184

When making entries, the following option codes should be entered after the four digit unit or cash-in code to indicate English medium or Welsh medium entries:

English medium 01
Welsh medium W1

Availability of Assessment Units			
Unit	January 2009	June 2009	June 2010 & each subsequent year
FM1		✓	✓
FM2	✓	✓	✓
FM3			✓
FM4			✓

Qualification Accreditation Numbers

Advanced Subsidiary: 500/3018/8
Advanced: 500/2612/4

SUMMARY OF ASSESSMENT

This specification is divided into a total of 4 units, 2 AS units and 2 A2 units. Weightings noted below are expressed in terms of the full A level qualification (AS in brackets).

AS LEVEL

Unit 1: FM1	20 % (40%)	Internal Assessment
<p>Exploring Film Form</p> <ul style="list-style-type: none"> • One analysis of how the micro aspects of a chosen extract from a film of candidate's choice produce meanings and responses (1500 words) (30) • One creative project based on a film sequence or short film (50: sequence or short film [40]/reflective analysis [10]) <p>Paper raw mark total: 80 Paper UMS total: 80</p>		
Unit 2: FM2	30% (60%)	External Assessment 2½ hours Written Paper
<p>British and American Film</p> <p>Three questions, one from each section: Section A: Response to stimulus material set by Awarding Body based on producers and audiences of film (40) Section B: Topics in British Film (40) Section C: US Film - Comparative study of two films (40)</p> <p>Paper raw mark total: 120 Paper UMS total: 120</p>		

A LEVEL (the above plus a further 2 units)

Unit 3: FM3	25 %	Internal Assessment
<p>Film Research and Creative Projects</p> <ul style="list-style-type: none"> • a small-scale research project (40) • creative project (60 - 45 product/15 reflective analysis) <p>Paper raw mark total: 100 Paper UMS total: 100</p>		
Unit 4: FM4	25 %	External Assessment: 2¾ hour Written Paper
<p>Varieties of Film Experience: Issues and Debates</p> <p>Three questions, one from each section: Section A: World Cinema topics (35) Section B: Spectatorship topics (35) Section C: Single Film - Critical Study (30)</p> <p>Paper raw mark total: 100 Paper UMS total: 100</p>		

FILM STUDIES

1

INTRODUCTION

1.1 Criteria for AS and A Level GCE

This specification has been designed to meet the general criteria for GCE AS (AS) and A level (A). The qualifications will comply with the grading, awarding and certification requirements of the Code of Practice for 'general' qualifications (including GCE).

The AS qualification will be reported on a five-grade scale of A, B, C, D, E. The A level qualification will be reported on a six-grade scale of A*, A, B, C, D, E. The award of A* at A level will provide recognition of the additional demands presented by the A2 units in term of 'stretch and challenge' and 'synoptic' requirements.

The AS assessment units will have equal weighting with the second half of the qualification (A2) when these are aggregated to produce the A level award. AS consists of **two** assessment units, referred to in this specification as FM1 and FM2. A Level also consists of **two** units and these are referred to as FM3 and FM4.

Assessment units may be retaken prior to certification for the AS or A level qualifications, in which case the best result will be used for the qualification award. Individual assessment unit results, prior to certification for a qualification, have a shelf-life limited only by the shelf-life of the specification.

The specification and assessment materials are available in English and Welsh.

1.2 Prior learning

AS and A Level Film Studies builds on candidates' informal learning, prior experience of film in key stages 1 to 3 and the knowledge, understanding and skills established at key stage 4, in whatever curricular context.

1.3 Progression

The four part structure of this specification (2 units for AS, and an additional 2 for the full A level) allows for both staged and end-of-course assessment and thus allows candidates to defer decisions about progression from AS to the full A level qualification.

This specification provides a suitable foundation for the study of Film Studies or a related area through a range of higher education degree courses; progression to the next level of applied qualifications (e.g. HND); or direct entry into employment. In addition, the specification provides a coherent, satisfying and valuable course of study for all candidates.

1.4 Rationale

The AS/A specification in Film Studies is designed to deepen students' understanding, appreciation and enjoyment of film, the major art form of the twentieth century, and one developing new modes of expression and exhibition in the first decades of the twenty-first century. The specification builds on the cineliteracy learners have developed informally since childhood. They will study film deriving from a variety of production contexts and experienced in a variety of viewing situations. They will also engage with a wide range of different kinds of films, developing skills of observation, critical analysis and personal reflection, as well as developing their creativity and practical skills, either in audio-visual or written form. A variety of forms of assessment are used, with the intention of producing imaginative, active learners.

In particular, the specification explores the relationship between the film and the individual by exploring how films create meanings and produce both intellectual and emotional responses. Additionally, the aesthetic and sensory qualities of film are emphasised as integral to a study of the interaction between films and spectators. Analysis is enabled by the application of critical approaches appropriate to this level, as well as through creative project work.

The study of film producers and audiences explores issues of production and consumption: the supply of and demand for films. Some of the recurring debates within film culture will be explored. These include the global dominance of Hollywood, strategies for supporting indigenous film and the significance of fandom.

The specification introduces students to the diverse range of film forms and film styles developed in different places throughout the history of cinema. In giving students the opportunity to study significant film movements and aspects of national cinemas, it is intended that an interest in film culture will be fostered which can be taken forward in lifelong learning.

As the only dedicated Level 3 specification in Film Studies, this contributes to the quality and coherence of provision nationally. With its emphases on visual storytelling and aesthetics, it extends areas of experience covered by literature and art history specifications. With its emphases on contexts of production and reception, and on cultural politics, it has close affinities with courses in Media and Cultural Studies. With its options in creative work, it opens up the study of film aesthetics and film form, as well as broader political and ethical issues through experiential learning.

1.5 The Wider Curriculum

Film Studies is a subject that by its nature requires candidates to consider individual, moral, ethical, social, cultural and contemporary issues. The specification provides a framework for exploration of such issues and includes specific content through which individual courses may address these issues.

1.6 Prohibited combinations and overlap

Every specification is assigned a national classification code indicating the subject area to which it belongs. Centres should be aware that candidates who enter for more than one GCE qualification with the same classification code will only have one grade (the highest) counted for the purpose of the School and College Performance Tables. The classification code for this specification is 5360.

This specification does not overlap significantly with any other, although there will be elements of overlap, for example, with Media and Communication Studies. There are no prohibited combinations.

1.7 Equality and Fair Assessment

AS/A levels often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised AS/A level qualification and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Information on reasonable adjustments is found in the Joint Council for Qualifications document *Regulations and Guidance Relating to Candidates who are eligible for Adjustments in Examinations*. This document is available on the JCQ website (www.jcq.org.uk).

In **GCE Film Studies**, candidates with visual and/or hearing impairments may be restricted when required to demonstrate knowledge and understanding of some aspects of film and of some creative options. Certain impairments may restrict candidates as to which option they select for their creative projects.

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all of the competences have been addressed. This will be kept under review and may be amended in future.

2

AIMS

The aims of AS are:

- (a) to develop students' interest in, appreciation and knowledge of film, specifically through studying
- the film - the way film as an audio-visual form of creative expression constructs meaning, provokes varieties of spectator response and raises issues of personal, social, cultural, political and ethical significance;
- and through studying
- the film's producers and audiences - the relationship between the production and consumption of films, with particular reference to Hollywood and British film;
- (b) to provide students with a foundation in the analysis of film, together with subject specialist language, and to introduce them to creative and production skills.

The aims of A Level are:

- (a) to take forward the approaches introduced at AS level, specifically through
- providing students with more sophisticated analytical and critical approaches for understanding how films construct meaning and provoke diverse responses;
- and through
- enabling students to study a wider range of films, thereby developing an appreciation of aspects of the history of film and its cultural diversity;
- (b) to develop students' research skills as well as their creative and production skills through more advanced film projects and allow them to synthesise learning gained throughout the course.

3

ASSESSMENT OBJECTIVES

Candidates must meet the following assessment objectives in the context of the content detailed in Section 4 of the specification:

- AO1** Demonstrate knowledge and understanding of film as an audio-visual form of creative expression together with its contexts of production and reception and of the diversity in filmmaking across different historical periods and locations.
- AO2** Apply knowledge and understanding, including some of the common critical approaches that characterise the subject, when exploring and analysing films and when evaluating their own creative projects to show how meanings and responses are generated.
- AO3** Demonstrate the ability to devise film projects creatively, applying appropriate planning and production skills effectively.
- AO4** Demonstrate the ability to undertake, apply and present research into film topics.

Assessment Objective weightings shown as % of full A level (AS in brackets)

Unit Weighting	%	AO1%	AO2%	AO3%	AO4%
FM1	20		10 (20)	10 (20)	
FM2	30	15 (30)	15 (30)		
FM3	25		3.75	11.25	10
FM4	25	12.5	12.5		
Total	100	27.5	41.25	21.25	10

4

SPECIFICATION CONTENT

Advanced Subsidiary

FM1: EXPLORING FILM FORM

Focus of the unit

This unit focuses on the **micro features** of film and the construction of meaning and emotion. Understanding will be fostered through:

- studying micro features of film: mise-en-scène, performance, cinematography, editing and sound
- identifying how these construct meanings and contribute to the sensory impact of film
- reflecting on individual response to micro features of film as a means of exploring the relationship between film and spectator
- creating a sequence to demonstrate how micro features produce meanings and responses.

Throughout this unit, the emphasis will be on the **interaction** of film and spectator.

Content

(a) The micro features of film

This unit requires the study of the micro features of film.

- **Mise-en-scène** includes setting, props, staging, costume and make-up, figure expression and movement and off-screen space.
- **Performance** includes physical expression, vocal delivery and interaction between performers (with reference to issues of staging/choreography where relevant).
- **Cinematography** includes photographic elements (e.g. camera position, colour, lens, depth of focus), lighting, framing and composition and special effects.
- **Editing** includes the organisation of time, both within a sequence and across sections of the narrative and the organisation of space, especially in creating coherence for the spectator. The principal conventions of continuity editing, such as shot/reverse shot and the 180 degree rule, will be studied. The uses of montage editing will also be considered.
- **Sound** includes diegetic sound, non-diegetic sound and the variety of ways in which aural elements (e.g. speech, music and noise) are used in relation to visuals.

It is recognised that it is often difficult to separate micro and macro features of film, although macro features – narrative and genre – will be the basis for FM2.

(b) Spectators

The unit encourages candidates to develop an awareness of their active role as spectators in working with the way the micro features of film construct meanings and contribute to the sensory impact of film. The extent to which responses derive from the micro features of film and the extent to which they derive from personal and/or cultural identity will begin to be explored.

(c) Producers

This unit also encourages candidates to develop their analytical and creative skills, reflecting their growing understanding and appreciation of the micro features of film and the ways in which these can be deployed in order to create meaning and produce response.

Assessment

Candidates should complete **two** main items, assessing AO2 and AO3:

(a) An analysis of a film extract - 1500 words (30 marks)

Candidates are required to explore how **one or more** of mise-en-scène, performance, cinematography, editing, and sound construct meaning and provoke response in a film extract.

- Candidates are encouraged to support their work with illustrative visual material.
- Recommended length of extract: approximately 3-5 minutes (depending on the complexity of the extract).

An approach in which a whole class studies the same extract is not permitted.

(b) Creative Project: aims & context, film sequence or short film and reflective analysis (50 marks)

Candidates are required to create a film sequence or a complete short film that demonstrates how the micro features of film construct meaning. This comprises three elements:

(i) Aims and context

A clarification of the aims and context of the sequence or short film to be completed on the appropriate cover sheet.

Please note: the 'Aims and Context' **must** be completed on the appropriate cover sheet, otherwise the Creative Project and accompanying Reflective Analysis cannot be adequately assessed.

(ii) Film Sequence or Short Film

The film sequence may **either** be an extract from longer film **or** a complete short film, with the emphasis on visual communication rather than on dialogue. It may take one of the following forms:

- an **extended step outline** of 1000 words (representing 5-8 scenes)
- a **photographed (digital or photo-chemical) storyboard** of between 10 and 25 different shots (some of which may be repeated) plus up to 5 found shots (shots which would be difficult to photograph or where locations need to be established). The 5 found shots **must** be acknowledged.
- a **film sequence or short film** of approximately 2 minutes and containing between 10 and 25 different shots (some of which may be repeated).

*Group work is permitted for the **filmmaking** option (maximum 4). Groups of candidates should take primary responsibility for – without precluding collaboration - one or more micro features of the sequence (such as camerawork, editing or sound). Each candidate must identify their role and the micro aspect they are responsible for on the appropriate coversheet.*

(iii) Reflective analysis approximately 750 words or equivalent (10 marks)

The reflective analysis should select key micro features of the sequence and demonstrate how they make meaning(s) and aim to provoke response(s) in audiences. Candidates working in a group should focus on the construction and impact of their chosen micro aspect.

The analysis can be presented:

- as a continuous piece of writing, with or without illustrative material
- in a digital form such as a suitably edited blog or another web-based format or
- as a focused DVD commentary.

See Notes for Guidance *for guidance on all issues relating to this unit.*

FM2: BRITISH AND AMERICAN FILM

Focus of the Unit

This unit focuses on two key aspects of Film Studies:

- producers and audiences and the relationship between them
- the role of macro features of film (narrative and genre) in constructing meanings.

These will be studied in the context of two national cinemas – those of the UK and the USA. Critical understanding will be fostered through:

- the interrelationship between producers and audiences, with a particular focus on aspects of the film industry and audience behaviour
- narrative and genre characteristics of UK and US films
- personal response to films, mediated by the study of films and their contexts.

This unit emphasises the **interaction** of its twin areas of study: the film industry (as producer/supplier of films) and audiences (as purchasers/consumers of films). This provides a context for the study of the narrative and genre features of UK and US films, including the ways in which they represent social reality.

Content

Section A: Producers and Audiences

For section A of this unit, candidates will study the UK and US film industry, the audiences for films produced by these industries and their interrelationship.

(a) The Film Industry

The study of the Film Industry requires a focus on basic aspects of the working of:

- the American film industry - specifically contemporary Hollywood, including its impact on UK audiences;
- the British film industry - specifically the contemporary industry, including issues of independence, distinctiveness and profitability.

Aspects of **finance, organisation, production, distribution** (including **marketing**) and **exhibition** will be studied, particularly through case studies.

(b) The Film Audience

The Film Audience requires a focus on:

- film demand and supply, specifically in the UK today
- the consumption of film, including cinema-going and the importance of home cinema and the internet, together with the significance of digital technologies in delivering different kinds of film experience.

A study of the importance of **genre** and **stars**, both for producers and for audiences will provide a useful bridge between this section and sections B and C.

(c) The Interrelationship between Producers and Audiences: case studies

It is recommended that case studies are used as the basis for study in this unit. Case studies should be selected to explore the interrelationship between producers and audiences – sometimes appearing to be supply-led, sometimes demand-led. The significance of the convergence of different media (mobile phone, internet, games console, etc.) in changing the nature of the producer – audience relationship could also be explored. Contemporary case studies may cover the following areas:

- Hollywood film producers and the institutional frameworks within which they operate (for example as part of large conglomerate business corporations).
- UK film producers and the institutional frameworks within which they operate (for example in relation to support from the British Film Institute and through co-production deals).

- the importance of genre and stars for US/UK producers and for audiences
- film marketing (including specific marketing materials such as posters, dvd covers and 'official' internet sites)
- film reviews – both those produced by critics for circulation in other media and those produced by fans
- film exhibition, including multiplexes and independent cinemas, as well as other types of venue, and online exhibition, including consideration of different kinds of film viewing experience
- the availability of independent low budget films, and foreign language films in the UK, including Bollywood films
- the social practice of participation in contemporary 'film culture' which includes cinema-going, online viewing, and home cinema – as well as ways in which the film experience is amplified through media convergence.
- star images – both those put into circulation by the industry and by fans.

Section B: British Film Topics

One or more of the following topics will be offered. Each topic requires the study of at least **two** films with a focus on how macro elements of film, particularly narrative, construct meanings and raise issues.

The following options within each topic are available for first examination in Winter 2009 examination and until the end date of this qualification.

(a) British Film and Genre

This topic looks at some of the distinctive characteristics of one of the prescribed genres (see below) with a particular focus on narrative development and themes. There may be some specific focus on context and on issues of representation of character, situation and place. The principal emphasis, however, is on engaging with the chosen films. The candidate must show a detailed knowledge of a minimum of **two** films.

Genres for examination are:

Horror
Comedy

(b) British Film and Stars

This topic looks at some of the distinctive characteristics of one of the prescribed stars (see below) with a particular focus on how their screen role and persona are used to aid the development of narrative and underlying themes. There may be some specific focus on context and on issues of representation in which the star brings specific meanings to bear. The principal emphasis, however, is on engaging with the chosen films. The candidate must show a detailed knowledge of a minimum of **two** films.

Stars for examination are:

Julie Christie

Ewan McGregor

Note that only British films by the chosen star are permitted for study, although reference may be made to other examples of the chosen star's work.

(c) British Film and Production Companies

This topic looks at some of the distinctive characteristics of one of the prescribed production companies (see below) with a particular focus on narrative and theme in their films. There may be some specific focus on context and on issues of representation in which particular characteristics of the production company are manifested. The principal emphasis, however, is on engaging with the chosen films. The candidate must show a detailed knowledge of a minimum of **two** films.

Producers for examination are:

Ealing Studios

Working Title

(d) British Film and Culture

This topic looks at a particular moment in British culture and considers how film responded to this moment. The focus should be primarily on film narrative and the themes these narratives convey. There will be some specific focus on contextual knowledge and on issues of representation. The principal emphasis, however, is on engaging with the chosen films. The candidate must show a detailed knowledge of a minimum of **two** films.

The cultural periods for examination are:

Swinging Britain: 1963 – 1973

Thatcher's Britain: the 1980s

(e) British Film: Social-Political Study

Prescribed study for examination: '**Living with Crime**'

This study allows for an exploration of films in which characters are caught up in crime or are living within a culture of crime. While allowing for a study of UK crime films from a genre perspective, the principal focus should be on social and political issues raised by the films. In some cases the narrative may concern characters being drawn in to crime or trapped in a crime culture or trying to resist crime. Films may include *Sweet Sixteen*, *Bullet Boy* and *London to Brighton*. Alternatively, older films such as *Performance* and *Get Carter* may be studied. Questions that may be raised include ones relating to gender, race and class. The candidate must show a detailed knowledge of a minimum of **two** films.

(f) British Film: Identity Study:

Prescribed study for examination: 'Borders and Belonging'.

This topic is concerned with basic questions of identity and belonging in relation to a place which is called the United Kingdom but in which "British" is an increasingly contested term. The focus may be on films in which the narrative deals with the experience of migrants and asylum seekers – or in which characters question their attachment to or alienation from the idea of being "British". Films could focus on migrant and minority experiences in for example *Last Resort*, *Dirty Pretty Things*, *Yasmin*, *Ghosts* and *Gypo*. Alternatively the focus could be on national and regional identity which sets itself in opposition to a 'united kingdom' – such as *Trainspotting*, *A Way of Life* or *In the Name of the Father*.

Section C: US Film – Comparative Study

Two films must be chosen from a specific genre or dealing with a specific theme. Since this is a comparative study, the two films selected should enable sufficient comparison and contrast to be made. One way of ensuring this is to select films made at different historical moments.

There are no prescribed films for this section. A list of examples is available in the *Notes for Guidance*. The following are indicative if a historical approach is adopted:

Double Indemnity and *The Last Seduction*
42nd Street and *Chicago*
My Darling Clementine and *Unforgiven*.

It is also possible to study remakes such as:

The Invasion of the Body Snatchers (1956 and 1978)
King Kong (1933 and 2005)

A thematic approach is also possible. For example, two films dealing with personal identity: *Imitation of Life* and *Boys Don't Cry*.

Assessment

Candidates will take an examination of two and a half hours, assessing AO1 and AO2.

Section A: Producers and Audiences (40 marks)

One stimulus-response question from a choice of two.

Normally three pieces of stimulus material will be included for each question. These will include one or more of:

- Visual material (including marketing materials, images from the internet and magazine publications)
- Written material (including extracts from trade journals, fan magazines, internet sources and other media)
- Material in table form (including numerical information)

Section B: British Film Topics (40 marks)

One question from a choice of two on **each** of the six topics.

Candidates are required to refer in detail to a minimum of **two** films. The first of the two questions will have a focus on narrative and thematic issues. The second will include a more broadly-based consideration of areas of representation, such as gender, ethnicity or age.

Section C: US Cinema Comparative Study (40 marks)

One question from a choice of two.

Candidates are required to compare and contrast **two** films **either** from the same genre **or** dealing with a specific theme. Both questions will have an emphasis on the relationship between aspects of the films' narrative in relation to generic characteristics. The first question will be based primarily on **narrative study**. The second will be based on **contextual study**. Issues of **representation** will be common to both questions.

Advanced Level

FM3: FILM RESEARCH AND CREATIVE PROJECTS**Focus of the unit**

This unit contributes to synoptic assessment and focuses on two projects related to the production of meaning: one is **research-based** and the other is **creative**.

Understanding will be fostered through:

- completing a small-scale research project designed to develop research skills within the framework of one or more critical approaches used in film studies
- developing creative skills and a deepened understanding of the medium chosen for the creative project.

Content**(a) Small-Scale Research Project**

Candidates will be required to carry out a **small-scale research project**. The project is designed to develop research skills. It will be based on **one focus film**, making appropriate reference to at least **two other related films**. Candidates will establish an area of investigation that relates the chosen focus film to **one** of the following frameworks:

- star/performer
- genre
- auteur (in its broadest sense)

- social, political and cultural studies
- gender issues
- ethnicity

- institution
- technology

Candidates may not choose as a focus film any film they have specialised in elsewhere in the specification.

The research project is completed in **two** parts:

- an annotated catalogue (approximately 10-15 items) and
- a presentation script (approximately 1500 words)

(b) Creative Project

The creative project should demonstrate candidates' active engagement with issues raised during their studies at AS and/or A2. It comprises **three** elements:

- aims and context
- a creative product (short film or film extract, screenplay or extended step outline for a documentary film) and
- a reflective analysis

Assessment

The film research and creative projects contribute towards synoptic assessment and assess AO2, AO3 and AO4. Candidates should submit:

(a) a small-scale research project comprising:

(i) an annotated catalogue of key items of the candidate's research - approximately 1000 words in total (15 marks)

The **catalogue** will contain **approximately 10 to 15 items** selected from the candidate's total primary and secondary research. Each catalogue item should be appropriately referenced and be accompanied by a **brief note** (approximately 70 words), which explains how the particular item is relevant to the area of investigation and what it contributes to the overall research.

The **catalogue** must **conclude** with a short paragraph which lists significant items (e.g. between 3 and 5) **not** selected for inclusion in the catalogue, offering brief reasons why (up to 200 words).

(ii) a presentation script - approximately 1500 words (25 marks)

The presentation script **must** take the form of notes for a presentation and could combine (for example) subheadings, bullet points, short pieces of connected prose and reference to visual extracts to illustrate the presentation. Candidates are encouraged to devise a presentation format appropriate to their needs and may, for example, employ digital forms such as powerpoint.

Reference to key items of research from the catalogue must be made explicitly in the presentation. Short *credited* quotations may be used but care must be taken that the words of the presentation are the candidate's own. Credited quotations are excluded from the word count.

(b) a creative project comprising:

(i) aims and context

A clarification of the aims and context of the product to be completed on the appropriate cover sheet.

Please note: the 'Aims and Context' must be completed on the appropriate cover sheet, otherwise the Creative Project and accompanying Reflective Analysis cannot be adequately assessed.

(ii) creative product (45 marks)

The creative product may be one of the following:

- a **film extract** or a complete **short film** (3-5 minutes in length). *Group work is permitted for this option (maximum 4) but members of the group must be responsible for a clearly defined role on which they are assessed.*
- a **screenplay** (approximately 1800 words) for a section of a feature-length film **or** a complete screenplay (approximately 1800 words) for a short film. The standard conventions of screenplay writing should be observed.
- an **extended step outline** for a documentary (approximately 1800 words) for a 30 minute documentary arising from the area investigated for the small-scale research project. The documentary could be envisaged for broadcast on an appropriate television channel or as an additional feature for a DVD.

(iii) reflective analysis - approximately 1000 words or equivalent (15 marks, including aims and context)

The reflective analysis should select key features of the creative product and reflect critically on both the creative process and the product. Candidates working in a group should focus on the construction and impact of their role.

The analysis can be presented:

- as a continuous piece of writing, with or without illustrative material
- in a digital form such as a suitably edited blog or another web-based format or
- as a focused DVD commentary.

FM4: VARIETIES OF FILM EXPERIENCE – ISSUES AND DEBATES

Focus of the unit

This unit contributes to synoptic assessment. Understanding will be fostered through:

- studying complex films from different contexts, extending knowledge of the diversity of film and its effects
- exploring spectatorship issues in relation to a particular type of film
- applying key concepts and critical approaches gained throughout the course to explore one film in a synoptic manner.

Content

Section A: World Cinema

This section requires a specific engagement with a World Cinema topic, including contextual knowledge. There are prescribed topics but no prescribed films and questions will be broadly-based. Suggested films are listed in the *Notes for Guidance*.

The following options are available for first examination in Summer 2010 until the end date of this qualification.

(a) Aspects of a National Cinema

Topics for examination are:

- **Bollywood, 1990 – present**
- **Iranian Cinema, 1990 – present**
- **Japanese Cinema, 1950 – 1970**
- **Mexican Cinema, 1990 – present.**

This study does not require a comprehensive coverage of the period – and it is permissible to cover a shorter period, as long as there is some significance in the films chosen and their relationship to the national cinema to which they belong. It is expected that **two principal** films will be chosen, **supplemented** by one or two further films that may have been studied more briefly. Each of the two principal films must be by a different director as this is not an auteur study.

The study should focus not only on the films themselves but on their contexts, exploring the viability of studying film by reference to the 'national'.

(b) International Film Styles

Topics for examination are:

- **German and/or Soviet Cinema of the 1920s**
- **Surrealism**
- **Neo-Realism**
- **New Waves.**

This topic focuses on the characteristics of a film style which may have originated in a particular national cinema as a 'movement' and which subsequently has had trans-national significance. It is possible to focus on the initial moment, such as German Expressionism or Soviet Montage in the 1920s or Italian Neo-Realism in the 1940s or the French New Wave in the 1960s in **two** principal films, with the expectation that the candidate will have some awareness of the adaptation of the style elsewhere in at least **one further** film. A different approach would be to look at parallel developments – such as the emergence of different kinds of 'expressive' cinema in the 1920s in Germany and the USSR or different 'new waves' in different national contexts.

(c) Specialist Study 1: Urban Stories - Power, Poverty and Conflict

The expectation is that candidates will choose **two** principal films representing life in difficult urban environments, and that these will be **supplemented** by two further films studied more briefly. The challenge of this topic is to compare and contrast films which may come from very different social and cultural contexts. A list of suggested films is contained in the *Notes for Guidance*. It is possible to consider historical examples such as *Metropolis* and *Bicycle Thieves* or largely contemporary examples such as *Chungking Express*, *La Haine*, *Amores Perros*, *City of God* and *Tsotsi*.

(d) Specialist Study 2: Empowering Women

The study of examples of films from World Cinema that engage with the empowering of women may be eclectic in its geographical range including, for example, *Qui Ju*, *Real Women Have Curves*, *Five in the Afternoon*, *Moolaadé* and *Volver*. Alternatively, the focus may be on a particular continental cinema, such as that of Africa or South America. The challenge of this topic is to compare and contrast films which may come from very different social and cultural contexts. A list of suggested films is contained in the *Notes for Guidance*.

Section B: Spectatorship Topics

The emphasis in all four options for Section B is on the study of the interaction of aspects of film form and the spectator. It offers continuity from work in FM1.

The following options are available for first examination in Summer 2010 until the end date of this qualification.

(a) Spectatorship and Early Cinema before 1917

The study of the development of film language and spectatorship in the years between 1895 and the first full length feature films – including consideration of how and why film form and spectatorship developed as they did. The focus may be on a number of very short films from the period 1895 – 1905 or on **two** feature-length films made between 1913 – 1917, or on a mixture of short films and one later full length film. (see *Notes for Guidance*).

(b) Spectatorship and Documentary

The study of the impact on the spectator of different kinds of documentary – for example, the overtly persuasive and the apparently observational film. Examples may be taken from both historical (such as 30s and 40s British Documentary or 60s Cinéma Vérité) and contemporary examples, including work on video. A minimum of **two** feature-length documentaries should be studied for this topic.

(c) Spectatorship: Experimental and Expanded Film/Video

The study of radical 'alternatives' to mainstream film form and representation, challenging our sense of how we see and consequently how we respond to audio-visual material. Examples may be taken from both the historical and the contemporary. Where possible candidates should visit galleries and other venues where work is installed in relation to specific physical spaces. The focus may be on a number of works seen in locations, on a number of short films, on **two** feature length films or on a mixture (see *Notes for Guidance*).

(d) Spectatorship: Popular Film and Emotional Response

This study is concerned with the ways in which popular film (whether deriving from Hollywood or elsewhere) produces powerful sensory and emotional responses in the spectator. It is possible to focus on a particular genre – such as horror and consider shock effects – or the melodrama as 'weepie'. Alternatively, the focus may be on spectacle, whether relating to the body of the star or to the staging/choreography of action. This topic is not concerned specifically with either issues of representation or value judgements but rather with developing understanding about how films create the emotional responses they do. It is expected that a minimum of **two** feature-length films will be studied for this topic.

Section C: Single Film - Critical Study

The ability of candidates to engage in critical study of a single film is examined in this section. The synoptic dimension is clear – as there is the expectation that the candidate's cumulative learning will be brought to bear in this study.

Critical approaches that may be applied include those arising from the frameworks for the FM3 research project while contextual study will consolidate work completed for FM2 and FM4 Sections A and B. The role of macro and micro elements of film in the construction of meaning and the creation of emotion informs the specification as a whole.

Each of the films available for study has given rise to much debate in its critical reception and each lends itself to study within one or more of the critical frameworks listed for FM3. A consideration of some of these debates and the application of critical frameworks will provide the basis for the candidate's own engagement with the film.

The following films are available for first examination in Summer 2010 until the end date of this qualification. One film should be chosen for study.

Modern Times (Chaplin, US, 1936)

Les Enfants du Paradis (Carné, France, 1945)

Vertigo (Hitchcock, US, 1958)

The Battle of Algiers (Pontecorvo, Algeria/Italy, 1966)

Sweet Sweetback's Baadasssss Song (Van Peebles, US, 1971)

Solaris (Tarkovsky, USSR, 1972)

Happy Together (Wong Kar Wai, Hong Kong, 1997)

Fight Club (Fincher, US, 1999)

Talk to Her (Almodovar, Spain, 2002)

Morvern Callar (Ramsay, UK, 2002)

Assessment

Candidates will take a two and three quarter hour examination, assessing AO1 and AO2.

Section A: World Cinema (A01 and A02, 35 marks)

One question to be answered from a choice of two for each of the four topics.

Section B: Spectatorship Topics (A01 and A02, 35 marks)

One question to be answered from a choice of two for each of the four topics.

Section C: Single Film – Critical Study (A01 and A02, 30 marks)

One question to be answered from a choice of two questions general to all films and a specific question set for each film prescribed.

Different films should be used as the basis for answers in all three sections.

5 SCHEME OF ASSESSMENT

AS and A level qualifications are available to candidates following this specification.

Advanced Subsidiary

The AS is the first half of an A level course. It will contribute 50% of the total A level marks. Candidates must complete the following **two units** in order to gain an AS qualification.

		Weighting Within AS	Weighting Within A level
FM1	Exploring Film Form	40%	20%
FM2	British and American Film	60%	30%

FM1: Internal Assessment

Assessment

Two main items:

(i) Analysis of a film extract - 1500 words: A02 (30 marks)

Candidates are required to explore how **one or more** of mise-en-scène, performance, cinematography, editing, and sound construct meaning and provoke response in a film extract. Recommended length of extract: 3-5 minutes (depending on the complexity of the extract).

(ii) Creative Project: A03 and A02 (50 marks)

- Film Sequence or short film (extended step outline, storyboard or film): A03 (40 marks)
- Reflective analysis: A02 (10 marks).

FM2: External Assessment: Written Paper (2½ hours)

Candidates will take an examination of two and a half hours, assessing AO1 and AO2.

Section A: Producers and Audiences - AO1 and AO2 (40 marks)

One stimulus-response question from a choice of three.

The three alternative pieces of stimulus will include one or more of:

- Visual material (including marketing materials, images from the internet and magazine publications)
- Written material (including extracts from trade journals, fan magazines, internet sources and other media)
- Material in table form (including numerical information).

Section B: British Film Topics - AO1 and AO2 (40 marks)

One question from a choice of two on **each** of the six topics.

Candidates are required to refer in detail to a minimum of **two** films. The first of the two questions will have a focus on narrative and thematic issues. The second will include a more broadly-based consideration of areas of representation, such as gender, ethnicity or age.

Section C: US Cinema Comparative Study – AO1 and AO2 (40 marks)

One question from a choice of two.

Candidates are required to compare and contrast **two** films **either** from the same genre **or** dealing with a specific theme. Both questions will have an emphasis on the relationship between aspects of the films' narrative in relation to generic characteristics. The first question will be based primarily on **narrative study**. The second will be based on **contextual study**. Issues of **representation** will be common to both questions.

Advanced Level

The A level specification consists of two parts: Part 1 (AS) and Part 2 (A2).

Part 1 (AS) may be taken separately and added to A2 at a further examination sitting to achieve an A level qualification, or alternatively, both the AS and A2 may be taken at the same sitting.

Candidates must complete the AS units outlined above plus a further two units to complete A level Film Studies. The A2 units will contribute 50% of the total A level marks.

		Weighting within A2	Weighting within A level
FM3*	Film Research and Creative Projects	50%	25%
FM4*	Varieties of Film Experience: Issues and Debates	50%	25%

*Includes synoptic assessment

FM3: Internal Assessment**(c) Assessment**

Candidates should complete:

(i) Small-Scale Research Project: AO4 (40 marks)

- Annotated Catalogue: AO4 (15 marks)
- Presentation Script: AO4 (25 marks).

(ii) Creative Project: AO3, AO1 and AO2 (60 marks)

- Aims and context (required as context for assessing work)
- Creative product: AO3 (45 marks)
- Reflective analysis: AO2 (15 marks).

FM4: External Assessment: Written Paper (2¾ hours)

Assessment Tasks

Candidates will take a two and three quarter hour examination, assessing AO1 and AO2.

Section A: World Cinema, AO1 and AO2 (35 marks)

One question to be answered from a choice of two questions for each of the four topics.

Section B: Spectatorship Topics, AO1 and AO2 (35 marks)

One question to be answered from a choice of two questions for each of the four topics.

Section C: Single Film – Close Critical Study, AO1 and AO2 (30 marks)

One question to be answered from a choice of two questions general to all films and a specific question set for each prescribed film.

Different films should be used as the basis for answers in all three sections.

Synoptic Assessment

Synoptic assessment, testing candidates' understanding of the connections between the different elements of the subject and their holistic understanding of the subject, is a requirement of all A level specifications. In the context of Film Studies this means:

- FM3 and FM4 together assess all Assessment Objectives and bring together all elements of the specification.

Quality of Written Communication

Candidates will be required to demonstrate their competence in written communication in all assessment units where they are required to produce extended written material: FM1, FM2, FM3 and FM4. Mark schemes for these units include the following specific criteria for the assessment of written communication.

- legibility of text; accuracy of spelling, punctuation and grammar; clarity of meaning;
- selection of a form and style of writing appropriate to purpose and to complexity of subject matter;
- organisation of information clearly and coherently; use of specialist vocabulary where appropriate.

Availability of Units

Availability of Assessment Units			
Unit	January 2009	June 2009	June 2010 & each subsequent year
FM1		✓	✓
FM2	✓	✓	✓
FM3			✓
FM4			✓

Awarding, Reporting and Re-sitting

The overall grades for the GCE AS qualification will be recorded as a grade on a scale from A to E. The overall grades for the GCE A level qualification will be recorded on a grade scale from A* to E. Results not attaining the minimum standard for the award of a grade will be reported as U (Unclassified). Individual unit results and the overall subject award will be expressed as a uniform mark on a scale common to all GCE qualifications (see table below). The grade equivalence will be reported as a lower case letter ((a) to (e)) on results slips, but not on certificates:

	Max. UMS	A	B	C	D	E
Unit 1 (weighting 20%)	80	64	56	48	40	32
Unit 2 (weighting 30%)	120	96	84	72	60	48
Units 3 & 4 (weighting 25%)	100	80	70	60	50	40
AS Qualification	200	160	140	120	100	80
A Qualification	400	320	280	240	200	160

At A level, Grade A* will be awarded to candidates who have achieved a Grade A in the overall A level qualification and 90% of the total uniform marks for the A2 units.

Candidates may re-sit units prior to certification for the qualification, with the best of the results achieved contributing to the qualification. Individual unit results, prior to certification of the qualification have a shelf-life limited only by the shelf-life of the specification.

6

KEY SKILLS

Key Skills are integral to the study of AS/A level Film Studies and may be assessed through the course content and the related scheme of assessment as defined in the specification. The following key skills can be developed through this specification at level 3:

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

Mapping of opportunities for the development of these skills against Key Skills evidence requirement is provided in 'Exemplification of Key Skills for Film Studies', available on the WJEC website.

7 PERFORMANCE DESCRIPTIONS

Introduction

Performance descriptions have been created for all GCE subjects. They describe the learning outcomes and levels of attainment likely to be demonstrated by a representative candidate performing at the A/B and E/U boundaries for AS and A2.

In practice most candidates will show uneven profiles across the attainments listed, with strengths in some areas compensating in the award process for weaknesses or omissions elsewhere. Performance descriptions illustrate expectations at the A/B and E/U boundaries of the AS and A2 as a whole; they have not been written at unit level.

Grade A/B and E/U boundaries should be set using professional judgement. The judgement should reflect the quality of candidates' work, informed by the available technical and statistical evidence. Performance descriptions are designed to assist examiners in exercising their professional judgement. They should be interpreted and applied in the context of individual specifications and their associated units. However, performance descriptions are not designed to define the content of specifications and units.

The requirement for all AS and A level specifications to assess candidates' quality of written communication will be met through one or more of the assessment objectives. The performance descriptions have been produced by the regulatory authorities in collaboration with the awarding bodies.

AS PERFORMANCE DESCRIPTIONS : FILM STUDIES

Assessment Objectives	Assessment objective 1 Demonstrate knowledge and understanding of film as an audio-visual form of creative expression together with its contexts of production and reception and of the diversity in filmmaking across different historical periods and locations.	Assessment objective 2 Apply knowledge and understanding, including some of the common critical approaches that characterise the subject, when exploring and analysing films and when evaluating their own creative projects, to show how meanings and responses are generated.	Assessment objective 3 Demonstrate the ability to devise film projects creatively, applying appropriate planning and production skills effectively.	Assessment objective 4 Demonstrate the ability to undertake, apply and present research into film topics.
A/B boundary performance descriptions	Candidates characteristically: a. Communicate relevant knowledge and understanding of film b. Sustain relevant arguments linked to contexts of film production and reception and to a diverse range of film c. Structure and organise their writing d. Communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a. Communicate an understanding of film form and some of the common critical approaches that characterise the subject b. Explore through analysis how films generate meanings and responses c. Evaluate their own creative work with reference to how films generate meanings and responses.	Candidates characteristically: a. Devise a film project with appropriate skills and creativity b. Demonstrate appropriate control of the film medium selected.	Not formally assessed at AS.
E/U boundary performance descriptions	Candidates characteristically: a. Communicate some knowledge and understanding of film b. Make reference to contexts of film production and reception and to a range of film c. Communicate meaning using straightforward language.	Candidates characteristically: a. Communicate some, if basic, understanding of film form b. Be able to identify through basic analysis how films generate meanings and responses. c. Evaluate their own creative work with some reference to how films generate meanings and responses.	Candidates characteristically: a. Devise a film project using some skills b. Demonstrate some control of the film medium selected.	Not formally assessed at AS.

A2 PERFORMANCE DESCRIPTIONS : FILM STUDIES

Assessment Objectives	AO1	AO2	AO3	AO4
A/B boundary performance descriptions	Candidates characteristically: <ol style="list-style-type: none"> a. Communicate detailed and relevant knowledge and understanding of film b. Create and sustain well-organised, relevant and coherent arguments linked to contexts of film production and reception and to a diverse range of film c. Structure and organise their writing using an appropriate register d. Communicate content and meaning through expressive and accurate writing. 	Candidates characteristically: <ol style="list-style-type: none"> a. Communicate a well-informed understanding of film form and some of the common critical approaches that characterise the subject b. Explore through detailed analysis how films generate meanings and responses c. Evaluate their own creative work with close reference to how films generate meanings and responses. 	Candidates characteristically: <ol style="list-style-type: none"> a. Research, plan and devise a film project demonstrating appropriate technical skills and creativity b. Demonstrate a controlled and creative use of the selected film medium. 	Candidates characteristically: <ul style="list-style-type: none"> • Communicate an informed understanding of research skills, selecting appropriate methods • Present relevant and detailed research findings and conclusions
E/U boundary performance descriptions	Candidates characteristically: <ol style="list-style-type: none"> a. Communicate knowledge and understanding of film b. Develop points of view linked to contexts of film production and reception and to a range of film c. Communicate content and meaning using straightforward language accurately. 	Candidates characteristically: <ol style="list-style-type: none"> a. Communicate some understanding of film form b. Explore through analysis how films generate meanings and responses c. Evaluate their own creative work with close reference to how films generate meanings and responses. 	Candidates characteristically: <ol style="list-style-type: none"> a. Devise a film project using some skills and creativity b. Demonstrate control of the film medium selected. 	Candidates characteristically: <ul style="list-style-type: none"> • Communicate an understanding of research skills and methods • Present some relevant research findings and conclusions.

8 INTERNAL ASSESSMENT GUIDELINES

ASSESSMENT CRITERIA FOR FM1: EXPLORING FILM FORM

It is intended that the mark range for the unit as a whole should be as follows:

Level 4	64-80
Level 3	Upper: 56-63 Lower: 48-55
Level 2	Upper: 40-47 Lower: 32-39
Level 1	0-31

The analysis will be marked out of 30 with reference to the level descriptors below. The creative project will be marked out of 50: the sequence, in whatever form, will be assessed out of 40 and the reflective analysis out of 10.

Analysis of Film Extract (30)

The following level descriptors should be applied to the analysis.

Level/Marks	AO2 Apply knowledge and understanding, including some of the common critical approaches that characterise the subject, when exploring and analysing films and when evaluating their own creative projects, to show how meanings and responses are generated.
Level 1: 0 - 11	<ul style="list-style-type: none"> • Candidates will give few indications that they have gained knowledge and understanding of the micro features of the film they are concentrating on and will tend to rely on 'common sense'. • There may be some reference to their chosen film but this will have no clear analytical purpose. • There may either be little attempt at personal engagement or only a set of personal statements that fail to demonstrate any learning. <p>Quality of written communication</p> <ul style="list-style-type: none"> • Struggles to communicate clearly.
Level 2: 12-17 [12-14]	<ul style="list-style-type: none"> • Candidates will show a basic ability to identify and describe specific aspects of the micro features of film but, compared with work at higher grades, knowledge will be insecure, generalised and with significant inaccuracies. • There will be basic reference to the chosen film but only indicating basic analysis. • Personal response may be strongly stated but be characterised by description of personal feeling and unsupported assertion. <p>Quality of written communication</p> <ul style="list-style-type: none"> • Basic ability to structure ideas and use appropriate language to communicate. <p>.....</p>
.....

[15-17]	<ul style="list-style-type: none"> • Candidates will demonstrate some ability to identify and describe specific aspects of the micro features of the film they are concentrating on. • This will be reflected in work that is generally accurate, though inconsistent in its level of detail. • References to the detail of the micro features of film will sometimes be clear but there will be a tendency toward imprecision. • Personal response may be strongly stated but lacking in any conceptual focus on how meaning is made. <p>Quality of written communication</p> <ul style="list-style-type: none"> • Some ability to structure ideas and use appropriate language to communicate.
<p>Level 3: 18-23</p> <p>[18-20]</p> <p>.....</p> <p>[21-23]</p>	<ul style="list-style-type: none"> • Candidates will demonstrate a sound knowledge and understanding of specific aspects of the micro features of the film they are concentrating on. • This will be reflected in their ability to refer in some detail and with a generally high level of accuracy to particular films. This will be supported by sound analysis of aspects of the micro features of film. • Personal response will focus on the process of making meaning(s) in particular instances but may reveal limitations in broader conceptual understanding or in interrogating the interaction between film and spectator. <p>Quality of written communication</p> <ul style="list-style-type: none"> • Soundly structured and reasonably accurate use of appropriate language to communicate clearly. <p>.....</p> <ul style="list-style-type: none"> • Candidates will have a good knowledge and understanding of the micro features of the film they are concentrating on. • This will be reflected both in their ability to refer in detail and with accuracy to their chosen film and in their analysis of how micro features produce meaning(s). • Personal response will show a competent appreciation of the production of meaning(s) through the interaction of film and spectator. • However, compared with the very best candidates, more will be taken for granted and a less exploratory approach will be adopted. <p>Quality of written communication</p> <ul style="list-style-type: none"> • Well-structured and accurate use of appropriate language to communicate clearly.
<p>Level 4: 24-30</p>	<ul style="list-style-type: none"> • Candidates will be distinguished by an excellent knowledge and confident understanding of the micro features of the film they are concentrating on. • This will be reflected both in their ability to refer in detail and with accuracy to their chosen film and in their analysis of how micro features produce meaning(s). • Personal response will be characterised by a high level of analysis of the production of meaning(s) through the interaction of film and spectator. • The interaction between film and spectator will be perceived as complex, subtle and resistant to simplistic assumptions. <p>Quality of written communication</p> <ul style="list-style-type: none"> • Excellently structured and accurate use of appropriate language to communicate clearly.

Creative Project (50)

40 marks are awarded for the film sequence (extended step outline, storyboard or film) and 10 marks for the reflective analysis. Reference should be made to the level descriptors below.

As no fractions are used, please note that the numbers used to achieve levels for the two components are *guidelines* and are placed in square brackets [...]. A candidate's **final level** should be established on the basis of the **total out of 50** as noted below.

	Level 4	Level 3 (Upper)	Level 3 (Lower)	Level 2 (Upper)	Level 2 (Lower)	Level 1
Sequence Extended step outline, digital storyboard or film (max 40)	[32-40]	[28-31]	[24-27]	[20-23]	[16-19]	[1-15]
Reflective analysis (max 10)	[8 – 10]	[7]	[6]	[5]	[4]	[1-3]
Total (max 50)	40 - 50	35-39	30-34	25-29	20-24	1-19

1. Sequence (extended step outline, storyboard or film) - 40

Level/Marks	AO3 Demonstrate the ability to devise film projects creatively, applying appropriate planning and production skills effectively.
<p>Level 1: 0 - 15</p>	<p><i>Level 1 is characterised by incomplete work and achievement which is uneven and basic. Some or all of the following are characteristic:</i></p> <p>Sequence (extended step outline, storyboard or film)</p> <ul style="list-style-type: none"> • Slight and inconsistent indications of understanding of micro features demonstrated in sequence • Slight and inconsistent indications of ability to realise cinematic ideas with few indications of understanding of appropriate conventions. <p>Quality of written communication (where relevant)</p> <ul style="list-style-type: none"> • Struggles to communicate clearly.
<p>Level 2: 16-23</p> <p>[16-19]</p> <p>.....</p> <p>[20-23]</p>	<p>Sequence (extended step outline, storyboard or film)</p> <ul style="list-style-type: none"> • Basic understanding of micro features demonstrated in sequence • Basic ability to use appropriate micro features • Basic ability to visualise, demonstrating some understanding of appropriate conventions. <p>Quality of written communication (where relevant)</p> <ul style="list-style-type: none"> • Basic ability to structure ideas and use appropriate language to communicate. <p>.....</p> <p>Sequence (extended step outline, storyboard and film)</p> <ul style="list-style-type: none"> • Some understanding micro features demonstrated in sequence • Some ability to use appropriate micro features • Some ability to visualise, demonstrating an understanding of appropriate conventions. <p>Quality of written communication (where relevant)</p> <ul style="list-style-type: none"> • Some ability to structure ideas and use appropriate language to communicate.
<p>Level 3: 24-31</p> <p>[24-27]</p> <p>.....</p> <p>[28-31]</p>	<p>Sequence (extended step outline, storyboard and film)</p> <ul style="list-style-type: none"> • Sound understanding of micro features demonstrated in sequence • Sound creative use of appropriate micro features • Sound visualisation, demonstrating a reasonable understanding of appropriate conventions. <p>Quality of written communication (where relevant)</p> <ul style="list-style-type: none"> • Soundly-structured and reasonably accurate use of appropriate language to communicate clearly. <p>.....</p> <p>Sequence (extended step outline, storyboard and film)</p> <ul style="list-style-type: none"> • Good understanding of micro features demonstrated in sequence • Good, at times creative, use of appropriate micro features • Good visualisation, demonstrating a good understanding of appropriate conventions. <p>Quality of written communication (where relevant)</p> <ul style="list-style-type: none"> • Well-structured and accurate use of appropriate language to communicate clearly.
<p>Level 4: 32-40</p>	<p>Sequence (extended step outline, storyboard and film)</p> <ul style="list-style-type: none"> • Excellent understanding of micro features demonstrated in sequence • Excellent, creative use of appropriate micro features • Excellent visualisation, demonstrating high degree of understanding of appropriate conventions. <p>Quality of written communication (where relevant)</p> <ul style="list-style-type: none"> • Excellently structured and accurate use of appropriate language to communicate clearly.

2: Reflective Analysis (10)

Level/Marks	AO2 Apply knowledge and understanding, including some of the common critical approaches that characterise the subject, when exploring and analysing films and when evaluating their own creative projects, to show how meanings and responses are generated.
Level 1: 0 - 3	<ul style="list-style-type: none"> Slight and inconsistent indications of ability to reflect analytically on the micro features of sequence. Quality of (written) communication <ul style="list-style-type: none"> Struggles to communicate clearly.
Level 2: 4-5 [4]	<ul style="list-style-type: none"> Basic ability to reflect analytically on how the sequence uses micro features to make meaning(s) for audiences. Quality of (written) communication <ul style="list-style-type: none"> Basic ability to structure ideas and use appropriate language to communicate.
..... [5]	<ul style="list-style-type: none"> Some ability to reflect analytically on how the sequence uses micro features to make meaning(s) for audiences. Quality of (written) communication <ul style="list-style-type: none"> Some ability to structure ideas and use appropriate language to communicate.
Level 3: 6-7 [6]	<ul style="list-style-type: none"> Sound analysis on how the sequence uses micro features to make meaning(s) for audiences. Quality of (written) communication <ul style="list-style-type: none"> Soundly-structured and reasonably accurate use of appropriate language to communicate clearly.
..... [7]	<ul style="list-style-type: none"> Good, at times perceptive, analysis of how the sequence uses micro features to make meaning(s) for audiences. Quality of (written) communication <ul style="list-style-type: none"> Well-structured and accurate use of appropriate language to communicate clearly.
Level 4: 8-10	<ul style="list-style-type: none"> Excellent, perceptive analysis of how the sequence uses micro features to make meaning(s) for audiences. Quality of (written) communication <ul style="list-style-type: none"> Excellently structured and accurate use of appropriate language to communicate clearly.

ASSESSMENT CRITERIA FOR FM3: FILM RESEARCH AND CREATIVE PROJECTS

It is intended that the mark range for the unit as a whole should be as follows:

Level 4	80 - 100
Level 3	Upper: 70 - 79 Lower: 60 - 69
Level 2	Upper: 50 - 59 Lower: 40 - 49
Level 1	0 - 39

Marks for the Small-Scale Research Project are awarded out of 40, with 15 for the annotated catalogue and 25 for the presentation script. The Creative Project is marked out of 60, with 45 for the product and 15 for the reflective analysis.

Small-Scale Research Project (40)

As no fractions are used, please note that the numbers used to achieve levels for the two components are *guidelines* and are placed in square brackets [...]. A candidate's **final level** should be established on the basis of the **total out of 40** as noted below. For this reason, the level descriptors are presented to cover both the annotated catalogue and the presentation script and show marks within that level descriptor.

	Level 4	Level 3 (upper)	Level 3 (lower)	Level 2 (upper)	Level 2 (lower)	Level 1
Annotated Catalogue (including concluding paragraph)	[12-15]	[10-11]	[8-9]	[7]	[6]	[1-5]
Presentation Script	[20-25]	[18 – 19]	[15-17]	[12 – 14]	[10-11]	[1-9]
Total (max 40)	32-40	28-31	24-27	20-23	16-19	1-15

<p>Level/Marks</p>	<p>AO4 Demonstrate the ability to undertake, apply and present research into film topics.</p>
<p>Level 1: 0-15</p>	<p><i>Level 1 is characterised by incomplete work and achievement which is uneven and basic. Some or all of the following are characteristic:</i></p> <p>Annotated Catalogue</p> <ul style="list-style-type: none"> • Very few items selected with few indications of relevance to their chosen topic • Minimal evidence of research • Very few reasons given for selection or rejection of items. <p>Presentation Script</p> <ul style="list-style-type: none"> • Very few indications of ability to offer insight into chosen research area of investigation demonstrated • Very few indications of ability to structure presentation script using examples or research. <p>Quality of written communication</p> <ul style="list-style-type: none"> • Struggles to communicate clearly.
<p>Level 2: 16-23</p> <p>[16-19]</p> <p>.....</p> <p>[20-23]</p>	<p>Annotated Catalogue</p> <ul style="list-style-type: none"> • Items selected with basic, if limited, sense of relevance to their chosen topic • Basic evidence of research • Few notes on reasons for selection of items • Few, if any, reasons offered to explain why certain items were not selected for inclusion in the catalogue. <p>Presentation Script</p> <ul style="list-style-type: none"> • Basic, if limited, insight into chosen research area of investigation demonstrated • Basic, if limited, evidence that ideas have been developed during the investigation • Basic, if limited, sense of structure to presentation script with little reference to items of research from the annotated catalogue • Basic, if minimal, examples used in the presentation. <p>Quality of written communication</p> <ul style="list-style-type: none"> • Basic ability to structure ideas and use appropriate language to communicate. <p>.....</p> <p>Annotated Catalogue</p> <ul style="list-style-type: none"> • Items selected from primary and/or secondary research with some sense of relevance to their chosen topic • Material selected shows some evidence of research • Some notes on reasons for their selection • Some reasons offered to explain why certain items were not selected for inclusion in the catalogue. <p>Presentation Script</p> <ul style="list-style-type: none"> • Some insight into chosen research area of investigation demonstrated • Some evidence that ideas have been developed during the investigation • Some sense of structure to presentation script with reference to some items of research from the annotated catalogue • Some examples used in the presentation will be reasonably chosen and relevant. <p>Quality of written communication</p> <ul style="list-style-type: none"> • Some ability to structure ideas and use appropriate language to communicate. • Communication is generally clear.

<p>Level 3: 24-31</p> <p>[24-27]</p> <p>.....</p>	<p>Annotated Catalogue</p> <ul style="list-style-type: none"> • Items selected from both primary and secondary research with a sound sense of relevance to their chosen topic • A sound range of material selected, suggesting sound research • Sound notes on reasons for their selection • Reasons offered to explain why certain items were not selected for inclusion in the catalogue. <p>Presentation Script</p> <ul style="list-style-type: none"> • Sound insight into chosen research area of investigation demonstrated • Sound evidence that a reasonable range of ideas has been developed during the investigation • A soundly-structured presentation script with some explicit reference to key items of research from the annotated catalogue • Many, but not all, examples used in the presentation will be soundly-chosen and relevant, contributing ideas to the area of investigation. <p>Quality of written communication</p> <ul style="list-style-type: none"> • Soundly structured and reasonably accurate use of appropriate language to communicate clearly. <p>.....</p>
<p>[28-31]</p>	<p>Annotated Catalogue</p> <ul style="list-style-type: none"> • Items selected from both primary and secondary research with a good sense of relevance to their chosen topic • Good range of material selected from different kinds of sources, suggesting a good quality of research • Good notes on reasons for their selection • Good reasons offered to explain why certain items were not selected for inclusion in the catalogue. <p>Presentation Script</p> <ul style="list-style-type: none"> • Good insight into chosen research area of investigation demonstrated • Good evidence that a reasonably broad range of ideas has been developed during the investigation • A well-structured presentation script with explicit reference to key items of research from the annotated catalogue • Most examples used in the presentation will be well-chosen and relevant, contributing important ideas to the area of investigation. <p>Quality of written communication</p> <ul style="list-style-type: none"> • Well-structured and accurate use of appropriate language to communicate clearly.
<p>Level 4: 32-40</p>	<p>Annotated Catalogue</p> <ul style="list-style-type: none"> • Items selected from both primary and secondary research with a excellent sense of relevance to their chosen topic • Broad range of material selected from diverse sources, suggesting excellent research • Excellent notes on reasons for their selection • Excellent reasons offered to explain why certain items were not selected for inclusion in the catalogue. <p>Presentation Script</p> <ul style="list-style-type: none"> • Excellent insight into chosen research area of investigation demonstrated • Considerable evidence that a broad range of ideas has been developed during the investigation • Excellently well-structured presentation script with explicit reference to key items of research from the annotated catalogue • All examples used in the presentation will be well-chosen and relevant, contributing important ideas to the area of investigation. <p>Quality of written communication</p> <ul style="list-style-type: none"> • Excellently structured and accurate use of appropriate language to communicate clearly.

Creative Project (60)

As no fractions are used, please note that the numbers used to achieve levels for the two components are *guidelines* and are placed in square brackets [...]. A candidate's **final level** should be awarded on the basis of the **total out of 60** as noted below. For this reason, the level descriptors are presented to cover both the creative project and the reflective analysis and show marks within that level descriptor.

	Level 4	Level 3 (Upper)	Level 3 (Lower)	Level 2 (Upper)	Level 2 (Lower)	Level 1
Creative Project (max 45)	[36-45]	[32-35]	[27-31]	[22-26]	[18-21]	[1-17]
Reflective Analysis (max 15)	[12-15]	[10-11]	[8-9]	[7]	[6]	[1-5]
Total (max 60)	48-60	42-47	36 - 41	30-35	24-29	1-23

Creative Product

Level/marks	A03 Demonstrate the ability to devise film projects creatively, applying appropriate planning and production skills effectively.
Level 1: 0-17	Level 1 <i>is characterised by incomplete work and achievement which is uneven and basic. Some or all of the following are characteristic:</i> Product <ul style="list-style-type: none"> • Few indications that the product fulfils its aims creatively and effectively • Few indications of an understanding of the form and conventions of the chosen medium • Few indications of an ability to use the relevant medium with any sense of reaching its intended audience. Quality of written communication (where relevant) <ul style="list-style-type: none"> • Struggles to communicate clearly.
Level 2:18-26 [18-22] [23-26]	Product <ul style="list-style-type: none"> • Basic, if limited, sense that product fulfils its aims • Basic, if limited, understanding of the form and conventions of the chosen medium • Basic, if limited ability to use the relevant medium with a limited sense of reaching its intended audience. Quality of written communication (where relevant) <ul style="list-style-type: none"> • Basic ability to structure ideas and use appropriate language to communicate. Product <ul style="list-style-type: none"> • Product mainly fulfils its aims but inconsistently • Some understanding of the form and conventions of the chosen medium not always consistently demonstrated • Some use of the relevant medium with a sense of reaching its intended audience. Quality of written communication (where relevant) <ul style="list-style-type: none"> • Some ability to structure ideas and use appropriate language to communicate.
Level 3: 27-35 [27-31] [32-35]	Product <ul style="list-style-type: none"> • Product fulfils its aims effectively • A sound understanding of the form and conventions of the chosen medium • A sound use of the relevant medium with a sound sense of reaching its intended audience. Quality of written communication <ul style="list-style-type: none"> • Soundly structured and reasonably accurate use of appropriate language to communicate clearly. Product <ul style="list-style-type: none"> • Product fulfils its aims creatively and effectively • A good understanding of the form and conventions of the chosen medium • A good, creative and confident use of the relevant medium with a good sense of reaching its intended audience. Quality of written communication (where relevant) <ul style="list-style-type: none"> • Well-structured and accurate use of appropriate language to communicate clearly.
Level 4: 36-45	Product <ul style="list-style-type: none"> • Product fulfils its aims highly creatively and effectively • An excellent understanding of the form and conventions of the chosen medium • An excellent, highly creative and confident use of the relevant medium with a strong sense of reaching its intended audience. Quality of written communication (where relevant) <ul style="list-style-type: none"> • Excellently structured and accurate use of appropriate language to communicate clearly.

Reflective Analysis

Level/marks	A02 Apply knowledge and understanding, including some of the common critical approaches that characterise the subject, when exploring and analysing films and when evaluating their own creative projects, to show how meanings and responses are generated.
Level 1: 0-5	Reflective analysis <ul style="list-style-type: none"> • Few indications of an ability to provide an account of the creative process and production • Few indications of a consideration of the relative success of the product in relation to its aims, audience and context • Few indications of an ability to work within the conventions of the chosen product's medium. Quality of (written) communication <ul style="list-style-type: none"> • Struggles to communicate clearly.
Level 2: 6-8 [6] [7-8]	Reflective analysis <ul style="list-style-type: none"> • Basic ability to provide an account of the creative process and production • Basic, if limited, consideration of the relative success of the product in relation to its aims, audience and context • Basic sense of how far it has been possible to work within the conventions of the chosen product's medium. Quality of (written) communication <ul style="list-style-type: none"> • Basic, if limited, ability to structure ideas and use appropriate language to communicate. • Sufficient accuracy of language to enable communication. Reflective analysis <ul style="list-style-type: none"> • Some account of the creative process and production with some inconsistencies • Some consideration of the relative success of the product in relation to its aims, audience and context • Some sense of how far it has been possible to work within the conventions of the chosen product's medium. Quality of (written) communication <ul style="list-style-type: none"> • Some ability to structure ideas and use appropriate language to communicate.
Level 3: 9-11 [9] [10-11]	Reflective analysis <ul style="list-style-type: none"> • A sound account of the creative process and production • A sound consideration of the relative success of the product in relation to its aims, audience and context • A sound sense of how far it has been possible to work creatively within the conventions of the chosen product's medium. Quality of (written) communication <ul style="list-style-type: none"> • Soundly structured and reasonably accurate use of appropriate language to communicate clearly. Reflective analysis <ul style="list-style-type: none"> • A detailed and reasonably perceptive account of the creative process and production • A good consideration of the relative success of the product in relation to its aims, audience and context • A good sense of how far it has been possible to work creatively within the conventions of the chosen product's medium. Quality of (written) communication <ul style="list-style-type: none"> • Well-structured and accurate use of appropriate language to communicate clearly.
Level 4: 12-15	Reflective analysis <ul style="list-style-type: none"> • A detailed and perceptive account of the creative process and production • Excellent, perceptive consideration of the relative success of the product in relation to its aims, audience and context • An excellent sense of how far it has been possible to work creatively within the conventions of the chosen product's medium. Quality of (written) communication <ul style="list-style-type: none"> • Excellently structured and accurate use of appropriate language to communicate clearly.

Appendix 2: Administration for the internally assessed units

Annotation of candidate work

This should be achieved by:

- (i) summative comments on the *Cover Sheet* for the appropriate internally assessed units.
- (ii) annotation in the margin or in the text of the candidate's work. This should be brief. Attention should be drawn where candidates provide evidence of attaining a certain level of performance or where there are clear errors (e.g. errors of fact, interpretation, definition and theory).

Unfair Practice

Before the course starts, the teacher is responsible for informing candidates of the JCQ Regulations concerning malpractice. Candidates must not take part in any unfair practice in the preparation of coursework required for assessment in the examination. They must understand that to present material copied directly from books or other sources without acknowledgement will be regarded as deliberate deception. Any candidate who uses, or is suspected of using or attempting to use, any unfair practice, is to be reported to WJEC immediately following JCQ procedures.

Supervision and Authentication of Work

Teachers responsible for assessing internally assessed work will be required to provide appropriate supervision for each candidate's work. Candidates are required to sign the appropriate cover sheet that the work is their own and teachers are required to countersign that, to the best of their knowledge, this is the case. Without an appropriately authenticated cover sheet, work cannot be accepted for moderation.

The teacher is required to supervise the candidate's internally assessed work at regular intervals in order to:

- (i) advise, guide and supervise the candidate during the work to ensure, as far as possible, that the candidate makes the most of the opportunities available;
- (ii) to provide a proper and accurate assessment of the candidate's work;
- (iii) to judge the authenticity of the candidate's submission.

In supervising the candidate's work the teacher must ensure that the candidate is aware of the need to acknowledge all assistance and sources of information which have been used.

Standardisation of internally assessed work

Internal standardisation

Where two or more teachers are involved in assessment, centres are responsible for standardising assessment across the teachers and teaching groups in order to produce a **reliable rank order** of candidates for the centre as a whole. To achieve this, it is advisable to arrange for individual teachers to assess common samples of internally assessed work to ensure common standards across different teaching groups. At the end of the course, when marks have been finalised by individual teachers, some sample cross-marking combined with whole centre standardisation (where work is grouped into separate mark ranges and discussed as a whole) is necessary and evidence of this process (and any necessary adjustments) is expected.

External Moderation

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

If required, the marks of candidates may be adjusted to bring the centre into line with the national standard. Normally a centre's judgements about the order of attainment of its own candidates will be accepted, although where major discrepancies are found WJEC reserves the right to alter the order of merit and inform the centre accordingly. Centres will be informed of any adjustments to marks made in the process of moderation when results are issued and will receive a report on their candidate work in the Autumn Term.

Samples of internally assessed work will be returned to centres following the moderation process.

Problems with individual candidates

Teachers should be able to accommodate the occasional absence of candidates by ensuring that the opportunity is given for them to make up the time missed.

Special consideration should be requested for candidates whose work has been affected by illness or other exceptional circumstances. The appropriate form and all relevant information should be forwarded to the WJEC section which deals with such matters.

If work is lost, WJEC should be notified immediately of the date of the loss, how it occurred and who was responsible for the loss. WJEC will advise on the procedures to be followed in such cases.

Where special help, which goes beyond the normal learning support, is given, WJEC must be informed so that account can be taken of such help when assessment and moderation takes place.

Candidates who move from one centre to another during the course sometimes present a problem for a scheme of internal assessment. Possible courses of action depend upon the stage at which such a move takes place. If the move occurs early in the course the new centre should take responsibility for the assessment. If the move occurs late in the course it might be possible to accept the assessments made at the previous centre. In situations in which a candidate transfers from one centre to another, and the action to be taken is unclear, WJEC should be informed as soon as possible and advice on the best course of action will be given.

Change of teacher

It is appreciated that problems can arise from a scheme of internal assessment in a situation where a teacher leaves a centre during the period of assessment. It is hoped that the keeping of complete and effective records of assessment will reduce the problems arising from a change of teaching staff and should enable another teacher to take over.

Retention of evidence

Centres should retain candidates' marked work under secure conditions, as far as it is practicable, until **31 October** following the examination, to allow for the possibility of enquiry about the results or a request for a review of results.

Private Candidates

The specification is available to private candidates, provided that internally assessed work meets the above requirements. Private candidates should write to WJEC for further information regarding private entries.