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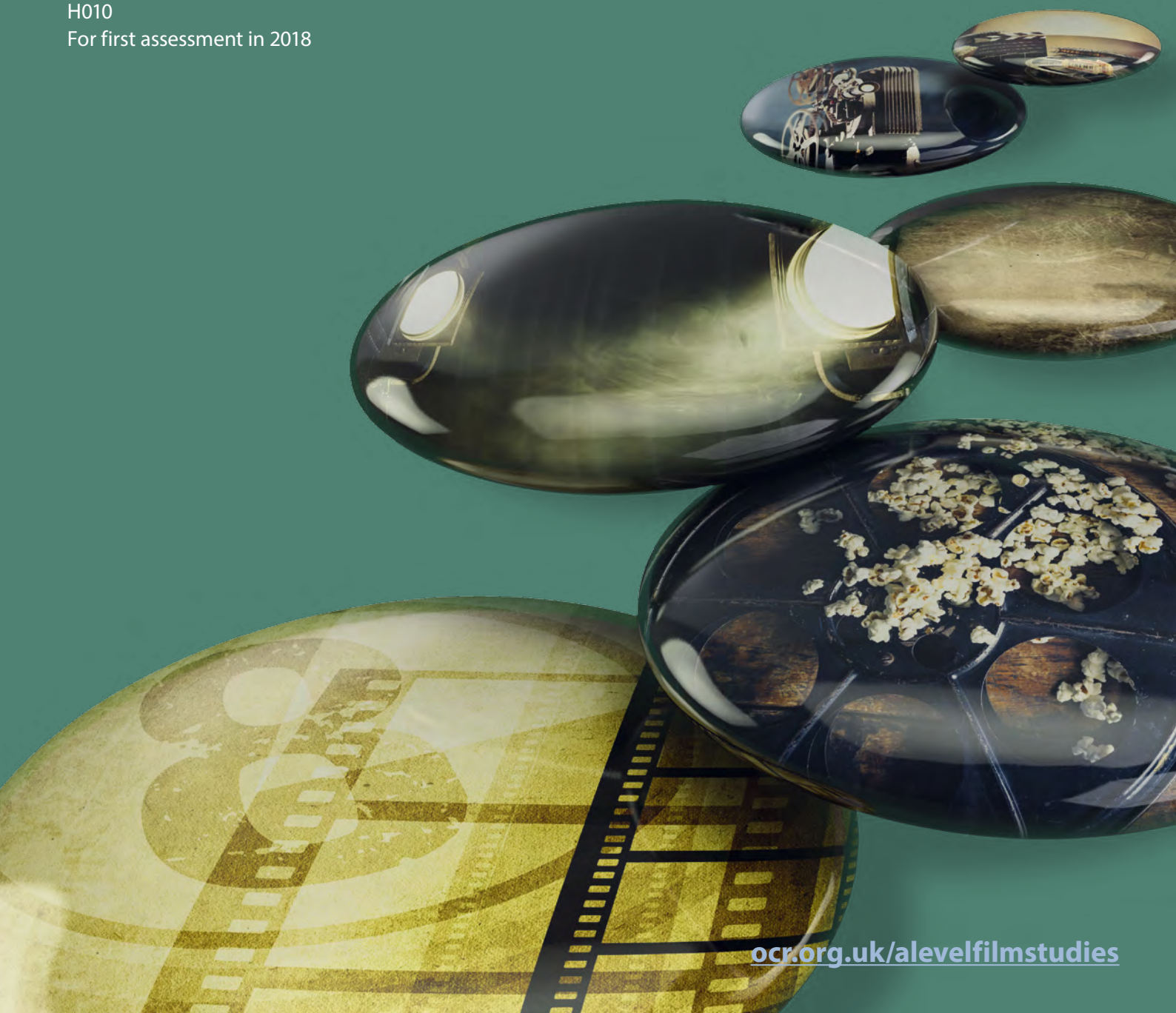
AS LEVEL
Specification

FILM STUDIES

H010
For first assessment in 2018



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1 Why choose an OCR AS Level in Film Studies

1a. Why choose an OCR qualification?

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Choose OCR and you have the reassurance that you're working with one of the UK's leading exam boards. Our new AS Level in Film Studies course has been developed in consultation with teachers, employers and higher education to provide learners with a qualification that's relevant to them and meets their needs.

We're part of the Cambridge Assessment Group, Europe's largest assessment agency and a department of the University of Cambridge. Cambridge Assessment plays a leading role in developing and delivering assessments throughout the world, operating in over 150 countries.

We work with a range of education providers, including schools, colleges, workplaces and other institutions in both the public and private sectors. Over 13,000 centres choose our A Levels, GCSEs and vocational qualifications, including Cambridge Nationals and Cambridge Technicals.

Our Specifications

We believe in developing specifications that help you bring the subject to life and inspire your learners to achieve more.

We've created teacher-friendly specifications based on extensive research and engagement with the teaching community. They're designed to be straightforward and accessible so that you can tailor the delivery of the course to suit your needs.

We aim to encourage learners to become responsible for their own learning, confident in discussing ideas, innovative and engaged.

We provide a range of support services designed to help you at every stage, from preparation through to the delivery of our specifications. These include:

- A wide range of high-quality creative resources including:
  - Delivery Guides
  - Transition Guides
  - Topic Exploration Packs
  - Lesson Elements
  - …and much more.
- Access to Subject Advisors to support you through the transition and throughout the lifetime of the specification.
- CPD/training for teachers to introduce the qualifications and prepare you for first teaching.
- Active Results – our free results analysis service to help you review the performance of individual learners or whole schools.

All AS level qualifications offered by OCR are accredited by Ofqual, the Regulator for qualifications offered in England. The accreditation number for OCR's AS Level in Film Studies is QN603/0971/4.

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1b. Why choose an OCR AS Level in Film Studies?

OCR's AS Level in Film Studies has been designed to ignite a passion for film and encourage broader cultural and historical perspectives on this academic area of study. Feedback from teachers and other key stakeholders has been fully considered to ensure a diverse, inclusive and coherent course of study that meets learners' needs and allows them to fully achieve their potential, preparing them to make informed decisions about further study and progression to higher education or employment.

This course of study encourages learners to watch, engage critically with and explore a wide range of film; to develop and sustain confident, personal responses to film via textual analysis; and to enjoy a variety of critically acclaimed films across the major genres. These include films from different cultural perspectives and from the 1930s to present day.

OCR's AS Level in Film Studies reinforces the relationship between academic theory and practice through a synoptic creative production and evaluation where learners are offered the opportunity to engage in practical work such as the production of their own key sequence from a film or screenplay in response to a brief set by OCR, through the non-exam assessment component (02/03).

It is our strong desire that OCR's AS Level in Film Studies should inspire learners to continue learning beyond the confines of the classroom as well as developing personal and interpersonal skills that will serve them well both in higher education and in the workplace.

Aims and learning outcomes

OCR's AS Level in Film Studies will encourage learners to:

- demonstrate knowledge and understanding of a diverse range of film,
- demonstrate knowledge and understanding of the significance of film and film practice in national, global and historical contexts
- demonstrate knowledge and understanding of film and its key contexts (including social, cultural, political, historical and technological contexts)
- demonstrate knowledge and understanding of how films generate meanings and responses
- demonstrate knowledge and understanding of film as an aesthetic medium[1]
- demonstrate knowledge and understanding of the different ways in which spectators respond to film
- apply critical approaches to film
- demonstrate an ability to apply knowledge and understanding of film through either filmmaking or screenwriting.

[1] "aesthetic": the way in which a film's visual and aural features are used to create essentially non-narrative dimensions of the film, including the film's 'look'.

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1c. What are the key features of this specification?

The key features of OCR's AS Level in Film Studies for you and your learners are:

- to study at least six critically acclaimed and culturally and historically diverse feature length films set by OCR with a broad choice of set films offered to centres
- to develop a working knowledge and understanding of the language and syntax of film
- to interrogate how concepts such as narrative, genre, representation, spectatorship and aesthetics are used to create meaning by deconstructing and creating film
- to encourage an understanding of critical approaches to film
- to develop an understanding of the contexts in which films are made, including the social, cultural, political, historical, institutional, technological contexts
- to allow the opportunity for a synoptic application of learning through practical work, including the production of a 2½ minute key sequence or a 6 minute screenplay for a key sequence from a film
- to research, plan and develop film production or screenwriting skills through learners' practical work
- to develop skills to carry out an evaluative analysis of learners' own productions in relation to other professionally produced work
- to reduce the burden of assessment for centres by only requiring research and planning to be submitted as authentication evidence for moderation with no additional requirements for centre marking
- to offer non-exam assessment set briefs that last for the lifetime of the specification
- to allow co-teachability with OCR's A Level in Film Studies through the sharing of the majority of set films
- to support internal marking and preparatory teaching and learning through the provision of clear marking criteria for non-exam assessment.

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1d. What is new in OCR AS Level Film Studies?

This section is intended for teachers using OCR's AS Level in Film Studies. It highlights the differences between AS Level Film Studies (H067) and the new version (H010) for first teaching from September 2017.

What stays the same?	What's changing?
• There is still a mix of assessment types between examined and practical non-examined assessments (NEA) that are marked by centres and moderated by OCR. • Practical (NEA) work still offers the opportunity to produce key sequences from a new film or a screenplay with digital stills plus an evaluation. • For practical (NEA) work learners may still make use of others as long as the outcome can be assessed as the work of an individual learner. • The micro-elements of film form are still the primary tools for film analysis (cinematography, mise-en-scène, editing and sound). • Representation, messages and values, genre, narrative, style and theme are still key conceptual areas in Film Studies. • Learners still need to be aware of the contexts of the films they have studied (social, cultural, political, historical and institutional). • The requirement to study film from more than one time period. • The AS Level is still assessed via one examined assessment lasting two hours and a practical (NEA) production.	• Learners are now required to study at least six critically recognised and culturally significant set films from a range of different national cinemas and contexts. • Learners must study set films from a range of time periods from 1930 to present day. • Learners must study a non-English language film at AS Level (European). • Learners must study aesthetics and critical approaches on both film poetics and the formalist and structuralist approaches to narrative at AS Level. • The structure of the course has changed so that exams now comprise 70% of the course and practical (NEA) work now comprises 30% (but there is no longer a requirement for research and planning to be assessed). • The AS Level is now a standalone, separate qualification to the A Level.

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1e. How do I find out more information?

If you are already using OCR specifications you can contact us at: www.ocr.org.uk.

If you are not already a registered OCR centre then you can find out more information on the benefits of becoming one at: www.ocr.org.uk.

If you are not yet an approved centre and would like to become one go to: www.ocr.org.uk.

Want to find out more?

Ask the Subject Advisors:

Email: media@ocr.org.uk

Customer Contact Centre: 01223 553998

Teacher support: www.ocr.org.uk

Twitter: @OCR_Media_Film

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2 The specification overview

2a. OCR's AS Level in Film Studies (H010)

Learners take two components: Elements of Film and Understanding British Film to be awarded the OCR AS Level in Film Studies.

Content Overview	Assessment Overview	
Learners will study the development of film form through at least **two** Hollywood and US set films from the following time periods: • 1930–1960 • 1961–1990. Learners will also be required to study representation and undertake a comparative contextual study of at least **two** set films from the following categories: • US Independent • English language (non-US). Learners will also be required to study **at least one** European non-English language set film in relation to narrative and genre.	Elements of Film (01)* 105 marks 2 hour paper	**70%** of total AS Level
Learners are required to study one British set film and have the opportunity to demonstrate knowledge, understanding and skills through: • production of either an extract from a contemporary British film or an extract from a screenplay for a contemporary British film (incorporating a digitally photographed storyboard) • evaluative analysis of the production.	Understanding British Film (02/03)* 45 marks Non-examined assessment (NEA)	**30%** of total AS Level

* Indicates inclusion of synoptic assessment. See Section 3g for further details.

Learners who are retaking the qualification may carry forward their result for the non-examined assessment component. See Section 4d for further details.

2b. Content of AS Level in Film Studies (H010)

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The OCR AS Level in Film Studies will introduce learners to films from a variety of different cultural perspectives and produced by a diverse range of authors, ranging from the 1930s to the present day, incorporating:

- US film (1930–1960)
- US film (1961–1990)
- US Independent film
- European non-English language film
- English language film (non-US)
- British film.

Contexts and concepts

Learners will be introduced to the various contexts that surround film-making and to the concepts of:

- genre
- representation
- narrative
- aesthetics
- spectatorship.

Learners will develop the critical tools to understand how these concepts are used to create meaning in film by both interrogating and creating film, and by developing a working knowledge and understanding of the micro-elements of film form, which include:

- cinematography (including lighting)
- mise-en-scène
- editing
- sound.

Learners will also:

- analyse and interpret films critically, communicating ideas effectively through discursive argument
- be able to synthesise knowledge
- develop the skills to analyse and compare at least two films
- show how knowledge of the ways in which films reflect their social, cultural, political, historical and institutional contexts informs analysis and understanding of set films.

Critical debates

Learners will also be expected to apply the following key critical approaches to film, using subject specific terminology:

- film poetics, as an understanding of film as a constructed artefact, resulting from processes of selection and combination
- film narrative, including the formalist and structuralist conception of film narrative.

Elements of Film (Component 01) offers learners opportunities to:

- employ textual analysis skills to demonstrate and apply their knowledge and understanding of the development of film form in US cinema through the study of at least **two set films** from the 1930s to 1990
- undertake a comparative study of at least **two set films** (US Independent and English language (non-US)
- undertake a close study of at least one European non-English language film in relation to the concepts of representation, narrative and genre in film.

Understanding British Film (Component 02/03) is the non-examined assessment (NEA) component where learners will produce a key sequence for a new British film or screenplay and an evaluation of their work.

Set films

A choice of set films is provided by OCR. The set film lists are given in Sections 2c and 2d of this specification.

The suitability and effectiveness of the set films will be reviewed after three years. Each set film will remain on the list for the lifetime of the qualification, unless the review process identifies a necessary

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change. If a film is to be removed from the list and replaced with another film, centres will be notified at least a year in advance prior to first teaching of a two year course.

Age ratings

OCR's set film lists for AS Level Film Studies contain films where the majority of certifications are 15 or below. Centres are advised to take into account the advice from the British Board of Film Certification (BBFC) (quoted below in italics) and the maturity of their learners before showing 18 certificate films. In each set film list we have ensured there are films with certifications below an age rating of 18 to ensure centres can still show set films to learners for whom an 18 certificate may not be appropriate. The set film lists offer sufficient choice for teachers to minimise potential offence and/or disadvantage to candidates with a particular characteristic.

The BBFC's cinema age ratings only apply to films shown in licensed cinemas.

The age rating for a DVD, video or Blu-ray explains the audience we believe the film is suitable for and applies to point of sale or rental, rather than to where the material is viewed. It is not actually illegal for schools to show BBFC-rated videos or DVDs or Blu-ray to its pupils of any age, just as parents may also choose to show any material to children in the home. Merely showing an age restricted film to underaged persons - or allowing them to see one outside a licensed cinema - is not in itself an offence.

We would, however, strongly discourage such a practice unless (a) the children in question are only a year or so below the age stated on the certificate, and (b) there is a serious educational purpose to showing the recording.

Even in such cases clearly schools should seek parental consent prior to showing it. We would also recommend obtaining the approval of the Head Teacher and Governors. It is vital to make sure that any children watching are not likely to suffer any ill effects as a result of seeing the film.

Please see the BBFC website for more details: http://www.bbfc.co.uk/education-resources/teacher-guide

Good practice

As good practice, it is recommended that teachers provide further classroom support to learners through practical filmmaking exercises, where appropriate; and through the screening of additional extracts and clips throughout the course to help further develop learners' understanding of the films studied – both contextually and in terms of how meanings and responses are generated by film.

Resources

Before a centre begins this qualification, there is a need for suitable viewing, film production and editing facilities (still or moving image). Learners should be taught how to use these facilities before embarking on their non-examined assessment (NEA). The minimum resourcing requirements that a centre would be expected to have for the delivery of OCR's AS Level in Film Studies are appropriate cameras (either still or moving image) that have the ability to be seated on tripods for capturing stable images and used handheld where appropriate (e.g. high end mobile phones, iPads, Tablets, DSLRs and camcorders) and software for editing (moving image or still image) and a reliable internet connection.

2c. Content of Elements of Film (01)

Section A: Film form in US Cinema from 1930 to 1990

This section focuses upon the **micro-elements of film form**[2] and the construction of meaning and response by both filmmaker and spectator, with a particular focus on the development of film form in US cinema from the 1930s to 1990.

Learners will be required to study and compare **two set films** from US cinema in this section. Learners must study one set film from each of the following time periods:

1930–1960

Citizen Kane (1941). Directed by Orson Welles. USA, U

Singin' in the Rain (1952). Directed by Gene Kelly/ Stanley Donen. USA, U

Stagecoach (1939). Directed by John Ford. USA, U

Vertigo (1958). Directed by Alfred Hitchcock. USA, PG

Double Indemnity (1944). Directed by Billy Wilder. USA, PG

All that Heaven Allows (1955). Directed by Douglas Sirk. USA, U

1961–1990

2001: A Space Odyssey (1968). Directed by Stanley Kubrick. USA, U

Raging Bull (1980). Directed by Martin Scorsese. USA, 18

E.T. (1982). Directed by Steven Spielberg. USA, PG

Do the Right Thing! (1989). Directed by Spike Lee. USA, 15

The Conversation (1974). Directed by Frances Ford Coppola. USA, 12

West Side Story (1961). Directed by Jerome Robbins/ Robert Wise. USA, PG

Knowledge and understanding of the development of film form and its key terms will be fostered through:

- studying the **micro-elements of film form**
- identifying how these elements construct meanings and contribute to the aesthetics of film
- an appreciation of film poetics: film as a constructed artefact, resulting from processes of selection and combination.

For clarity, it is reiterated that each set film chosen for study **must** be from a different time period. A list of set films is included below as a reference example of a selection meeting these criteria:

Vertigo (1958).Directed by Alfred Hitchcock. USA, PG (1930–1960)

E.T. (1982). Directed by Steven Spielberg. USA, PG (1961–1990)

Further details of the assessment of this section are given in Section 3a.

[2] **Micro-elements of film form:** cinematography (including lighting), mise-en-scène, editing and sound.

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Section B: Comparative Contextual Study

This section requires learners to study the ways in which films are shaped by and reflect the contexts surrounding their production.

Learners will draw and build upon their knowledge and understanding from Section A and also develop the skills to compare films in relation to their contexts and in relation to the ways in which meaning and response are created through:

- micro-elements of film form
- genre
- narrative construction
- the ways in which the above contribute to the representations in film.

Learners will be required to compare **two set films.** The set films for this section have been arranged into three thematic categories:

- Family and Home
- Outsiders
- Conflict.

Thematic categories have been created to help facilitate a contextual and coherent comparison between set films.

Learners **must select one thematic category, e.g. Outsiders,** and study **two** set films within that category. Within a chosen theme a set film must be studied from each of the following categories:

- US Independent
- English Language (non-US).

	Learners must select <u>one</u> of the thematic categories below		
	Family and Home	**Outsiders**	**Conflict**
US Independent	Learners must study **one** from a choice of two set films 1. *Moonrise Kingdom* (2012). Directed by Wes Anderson. USA, 12 2. *The Tree of Life* (2011). Directed by Terrance Malick. USA, 12	Learners must study **one** from a choice of two set films 1. *A Girl Walks Home Alone at Night* (2014). Directed by Ana Lily Amirpour. USA, 15 2. *Elephant* (2003). Directed by Gus Van Sant. USA, 15	Learners must study **one** from a choice of two set films 1. *The Hurt Locker* (2008). Directed by Kathryn Bigelow. USA, 15 2. *Whiplash* (2015). Directed by Damien Chazelle. USA, 15
English Language (non-US)	Learners must study **one** from a choice of two set films 1. *Room* (2015). Directed by Lenny Abrahamson. Canadian/Irish, 15 2. *Animal Kingdom* (2010). Directed by David Michod. Australia, 15	Learners must study **one** from a choice of two set films 1. *The Babadook* (2014). Directed by Jennifer Kent. Australia, 15 2. *The Piano* (1993). Directed by Jane Campion. New Zealand, 15	Learners must study **one** from a choice of two set films 1. *District 9* (2009). Directed by Neil Blomkamp. South Africa 2009, 15 2. *Mad Max* (1979). Directed by George Miller. Australia, 15

For clarity, it is reiterated that the two set films chosen for study must both be selected from the same theme but each set film must be from a different category within that theme. For example, **a permissible selection** of two set films within the 'Outsiders' theme would be:

- *A Girl Walks Home Alone at Night* (2014). Directed by Ana Lily Amirpour. USA, 15 (US Independent)
- *The Piano* (1993). Directed by Jane Campion. New Zealand, 15 (English Language (non-US)).

A **non-permissible** example from the 'Family and Home' theme would be:

Moonrise Kingdom (2012). Directed by Wes Anderson. USA, 12 (US Independent)

The Tree of Life (2011). Directed by Terrance Malick. USA, 12 (US Independent).

Here two set films have been chosen within a theme but an English Language (non-US) set film has not been selected.

Further details of the assessment of this section are given in Section 3a.

Section C: Close study: European film

This section is synoptic with learning drawing upon the knowledge and understanding developed in Section A and Section B of this component.

In this section learners need to study at least **one European non-English language set film** from the following list.

European non-English language set films

The Lives of Others (2006). Directed by Florian Henckel von Donnersmarck. Germany, 15

Son of Saul (2015). Directed by László Nemes. Hungary, 15

A Prophet (2009). Directed by Jacques Audiard. France/Italy, 18

The Great Beauty (2013). Directed by Paolo Sorrentino. Italy/France, 15

Ida (2013). Directed by Pawel Pawlikowski. Polish/Latin/French, 12

Let the Right One In (2008). Directed by Thomas Alfredson. Sweden, 15

Learners need to study the following in relation to their set film:

- contexts
- micro-elements of film form
- meaning and response
- aesthetics
- genre
- narrative construction
- the ways in which the above contribute to representations of cultures and societies in film.

Learners are also required to develop knowledge and understanding of how formalist and structuralist conceptions of film are applied to narrative within a set film.

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Further details of the assessment of this section are given in Section 3a.

Component 01: Elements of Film		
Topic	**Key idea**	**Learners should have studied:**
Film form (micro-elements)	Cinematography (including lighting)	• camera shots including point of view (POV) shots, focus including depth of field, expressive and canted angle shots, hand-held camera in contrast to steadicam technology • the principles of 3 point lighting including key, fill and backlighting • composition, including balanced and unbalanced shots • monochrome cinematography • how all aspects of cinematography can generate multiple connotations and suggest a range of interpretation • how shot selection relates to narrative development and conveys messages and values • how lighting, including 3 point lighting, conveys character, atmosphere and messages and values.
	Mise-en-scène	• how the principal components of mise-en-scène (setting, props, costume and make-up) can generate multiple connotations and suggest a range of possible interpretations • how changes in mise-en-scène contribute to character and narrative development • how mise-en-scène conveys messages and values • how the significance of mise-en-scène is affected by cinematography, in particular through variation in depth of field, focus and framing • how mise-en-scène can be used both naturalistically and expressively to communicate meaning • the significance of motifs in mise-en-scène, including their patterned repetition.

The table below contains the indicative subject content for Component 01: Elements of Film.

Component 01: Elements of Film (continued)		
Topic	**Key idea**	**Learners should have studied:**
Film form (micro-elements)	Editing	• the shot to shot relationships of continuity editing including match editing, the 180° rule and the role of editing in creating meaning including the Kuleshov effect • how the principal components of editing can generate multiple connotations and suggest a range of interpretations • how editing implies relationships between characters and contributes to narrative development including through editing motifs and their patterned repetition • how editing conveys messages and values • how visual effects (created in post-production) are used, including the way they are designed to engage the spectator and create an emotional response.
	Sound	• distinction between parallel and contrapuntal sound, whether diegetic or non-diegetic, foley sound and sound used expressively • how the principal components of sound can generate multiple connotations and suggest a range of interpretations • how sound relates to characters and narrative development including the use of sound motifs • how sound conveys messages and values.
Meaning and response	Aesthetics	• the role of mise-en-scène, cinematography including lighting, composition and framing in creating aesthetic effects in specific film sequences • the role of music and editing in conjunction with the above in creating aesthetic effects • the significance of the aesthetic dimension in film including the potential conflict between spectacle and the drive towards narrative resolution in film.

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Component 01: Elements of Film (continued)		
Topic	**Key idea**	**Learners should have studied:**
Meaning and response	Spectatorship	• how the spectator has been conceived both as 'passive' and 'active' in the act of film viewing • how the spectator is in dynamic interaction with film narrative and film features designed to generate response • reasons for the uniformity or diversity of response by different spectators, including how and why different spectators develop different interpretations of the micro-elements of film form.
Contexts of filmmaking	Social, cultural, political, historical and institutional	• how films studied can act as a means of reflecting social, cultural and political attitudes towards wider issues and beliefs explored within a film's narrative, characterisation and representations • how films studied can act as a means of constructing social, cultural and political attitudes towards wider issues and beliefs explored within a film's narrative, characterisation and representations • how films studied can act as a means of reflecting historical issues and events • how films studied can potentially be an agent in facilitating social, cultural and political developments through the representation and re-construction of historical issues and events • how films studied are influenced by social, cultural and political history through intertextual[3] references • how films studied reflect their production, financial and technological opportunities and constraints.
Key critical approaches	Critical approaches to film narrative	• film narrative, including the formalist and structuralist conceptions of film narrative.
	Film poetics	• film poetics as an understanding of film as a constructed artefact, resulting from processes of selection and combination.

[3] **"intertextual":** the way aspects of a particular film relate to another and thus accrue additional significance.

Component 01: Elements of Film (continued)		
Topic	**Key idea**	**Learners should have studied:**
Narrative	The ways in which the key elements of film are used to create narratives in film	• how narrative construction reflects plot and expresses temporal duration and ellipsis • narrational devices including voiceover, flashback, the framing narrative, the open ending, repetition and other forms of narrative patterning • how the dramatic qualities of a sequence or scene are constructed, including through dialogue • how narrative construction provides psychological insight into character • the relationship between screenplay and the realised film narrative • narrative conventions of mainstream screenwriting, including the construction of dialogue, character and the use of images and sound to convey narrative.
Genre	The ways in which the key elements of film are used to create film genres	the concept of genre in relation to: • genre conventions • genre as a principal structuring element of narrative.
Representation	The ways in which the micro-elements of film form and the concepts of genre and narrative contribute towards representations	the concept of representation in relation to: • cultures • societies.

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2d. Content of non-examined assessment: Understanding British Film (02/03)

Understanding British Film (Component 02/03) is a synoptic, non-examined assessment component that gives learners the opportunity to produce a key filmed sequence from a new contemporary British film or screenplay for a key sequence from a new contemporary British film.

In this component learners will apply knowledge and understanding of narrative construction to the production of either an extract from a film or from a screenplay.

Learners will also be required to build upon and develop their knowledge and understanding of:

- genre
- representation
- micro-elements of film form
- and how the above can be used to construct narrative within a sequence.

Learners will also be required to consider aesthetic effect, spectatorship and film poetics in their production. More specifically, learners must:

- apply knowledge and understanding of elements of film to the production of film or screenplay (AO3) (**30 marks**)
- apply knowledge and understanding of elements of film to analyse and evaluate own work in relation to other professionally produced work (AO2 strand 2) (**15 marks**)

The non-examined assessment will provide the opportunity for learners to demonstrate that they:

- can apply their knowledge and understanding of the micro-elements of film form to the production of a film or screenplay and analyse and evaluate their own work in relation to other professionally produced work
- have the ability to use the micro-elements of film form to independently create their own filmed key sequence or screenplay for a key sequence from a film
- have research, planning and production skills through the independent realisation of their own filmed key sequence or screenplay for a key sequence from a film
- can develop the skills to carry out an evaluative analysis of their production in relation to other professionally produced work.

Learners will research, plan and produce **one** non-examined assessment production in response to the set briefs outlined below.

NEA task:

1 Preliminary activities (non-assessed)

Even though there are no marks attached to the preliminary activities it is essential for learners to carry out these activities in preparation for their chosen production task so that each individual learner's work can be authenticated. Failure to carry out sufficient research into film sequences and adequately plan a chosen production is also likely to restrict a learner's ability to meet the higher levels of the production and evaluation marking criteria.

1 (a) Research

In preparation for the production task, learners **must** watch and make notes on at least **one** of the British set films in the following list, identifying key sequences and the narrative structure within them.

2

British set film list

The Hallow (Hardy 2015), Directed by Corin Hardy. UK, 15

Gone Too Far (2013). Directed by Destiny Ekaragha. UK, 12

Ex-Machina (2014). Directed by Alex Garland. UK, 15

The Double (Ayoade). Directed by Richard Ayoade. UK, 15

Under the Skin (2013). Directed by Jonathan Glazer. UK, 15

Attack the Block (2011). Directed by Joe Cornish. UK, 15

The purpose of this activity is to research and further develop knowledge and understanding of how narrative can be used in key sequences within feature films, including:

- the narrative conventions of a key sequence
- how the dramatic qualities of a key sequence are constructed through a wide-range of narrative techniques, including through the use of dialogue, character development and dramatic devices
- how narrative can convey points of view, both intended meaning and those of the spectator.

In addition learners may also carry out some of the following research activities:

- fieldwork (e.g. a location recce for filming or digitally photographed stills)
- internet or paper-based research as appropriate
- interview potential cast members.

1 (b) Planning

Learners should produce planning materials for their individual NEA productions that outline the intentions of their final productions. Centres are encouraged to explore appropriate ways of producing relevant planning materials based upon their own strengths and resources.

The following list of planning materials is purely indicative:

- a draft script
- writing a location report
- notes on casting considerations
- a storyboard
- a series of screen tests with notes.

2 Individual NEA production (30 marks)

There are **two** different individual production options. Learners must choose one of the following:

- a key sequence from a new British film (2½–3 minutes)

or

- a screenplay for a key sequence from a new British film (6 pages, equivalent to 6 minutes of screen time)[4]; **including**
- a digitally photographed storyboard of a key section of the screenplay, illustrating,

[4] Learners must reference the micro-elements of film form, including sound, across the screenplay, and digital stills. For example, sound direction may be mentioned in notes accompanying the digital stills.

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through careful construction of mise-en-scène and shot selection, how the screenplay would be realised (12 digitally photographed key frames).

The set films chosen all depict aspects of British filmmaking. Learners' should use the broad themes of their chosen set film as a starting point for their own productions.

For the purposes of both the film and screenplay productions '**new**' is defined as an original production from the learner that isn't a sequel, prequel or remake of an existing film.

3 Individual evaluation (15 marks)

Learners must use subject specific terminology and produce an evaluative analysis which:

- evaluates and analyses their production in relation to the professionally produced set film
- informs analysis and evaluation by selecting a range of appropriate evidence from their own productions and the professionally produced film
- makes use of appropriate critical approaches.

The completed individual evaluation should be no longer than 1,000 words. This is sufficient length to give learners the opportunity to access the full range of marking criteria. Learners must include a final word count as part of the individual evaluation submitted to teachers for marking.

Each evaluation must be the work of an individual learner.

Length of individual production and individual evaluation

The lengths specified for each element of the individual production and individual evaluation (e.g. 2½–3 minutes for the filmed production, 1000 words for the individual evaluation etc.) are sufficient to give learners the opportunity to fully address all of the marking criteria.

Learners should aim to produce work of the specified length.

If work is submitted that is longer than the specified length, only the part up to (and including) the specified length can be credited. Any work beyond this must not be considered for credit against the marking criteria.

Work that is shorter than the specified length should be marked against the marking criteria but may not allow learners to access the full range of marking criteria.

See Section 3f for more details.

Individual production rules

Filmed key sequences and screenplays for key sequences must be undertaken by learners as individuals and all materials must be assessed individually.

However, for the filmed key sequence or the digitally photographed storyboard to accompany a screenplay, a learner may make use of unassessed students and others as long as the outcome can be assessed as the work of an individual learner.

For example, others in a group could be used as actors, or to operate sound equipment, or lighting equipment. The learner must, however, have creative control as director, and create the final edit of the filmed production or take and edit the photos for the digital storyboard and write the screenplay.

NEA portfolio requirements

As a summary each individual learner's completed NEA portfolio will consist of the following:

- non-assessed research notes and planning materials to aid the authentication of work
- a teacher assessed filmed key sequence or screenplay for a key sequence, including digital stills
- a teacher assessed evaluation
- a coursework cover sheet.

The preliminary activities will be submitted to the Board but will not be assessed. If the preliminary activities are not submitted, this has the potential to present problems around authentication (whether the work can be shown to be that of an individual learner) and therefore may constitute malpractice. See Section 4g for further information on malpractice.

Assistance with productions

It is expected that teachers will train learners in the use of technology for their NEA productions and that centres will provide the necessary equipment for learners to produce their NEA productions.

Further guidance

To build up learners' production skills teachers could consider offering learners the opportunity to complete small scale production exercises throughout the course, where appropriate. This would also enable learners to reinforce their theoretical knowledge and understanding of the micro-elements of film form by applying practice directly.

Further guidance on authentication of learners' work, including details of level of supervision and allowable feedback can be found in Section 4d – Admin of non-examined assessment.

Further guidance on the key terms used in this component and the guidance on the suitability of NEA productions can be found in Section 5d – Guidance on NEA productions (Component 02/03).

Marking NEA productions

The marking criteria for this component can be found in Section 3f – Non-examined assessment.

Suitability of NEA Productions

Guidance on the suitability of NEA productions can be found in Appendix 5d – Guidance on NEA productions (Component 02/03).

Submitting NEA productions

Moving image and digital still photographs should be submitted in universal digital formats that are playable on all PCs and Macs. Work should be checked on a universal media player such as a VLC media player before submission to ensure compatibility.

2e. Prior knowledge, learning and progression

This course will build on the knowledge, understanding and skills established at key stage 4. No prior knowledge of the subject is required.

Learners who are beginning an AS Level course may have completed a GCSE (9–1) in Film Studies or a Level 2 Media course.

OCR's AS Film Studies course is also an ideal introduction to the A Level for learners with limited experience of studying Film.

This qualification provides a strong foundation for learners to progress to A Level and to Higher Education and equips learners for progression into the workplace.

There are a number of Film specifications at OCR. Find out more at www.ocr.org.uk/filmstudies.

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3 Assessment of AS Level in Film Studies

3a. Forms of assessment

OCR's AS Level in Film Studies consists of one component that is externally assessed and one component that is assessed by the centre and externally moderated by OCR.

Elements of Film (01)

This component is worth 105 marks and represents 70% of the marks for the AS Level. This is an externally assessed written paper assessing AO1 and strand 1 of AO2.

Learners will be required to complete an examination paper lasting **two hours**. The examination paper will consist of three sections.

- Section A: Film Form in US Cinema from 1930 to 1990 (**35 marks**)
- Section B: Comparative Contextual Study (**35 marks**)
- Section C: Close study: European film (**35 marks**).

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Section A: **Film Form in US Cinema from 1930 to 1990**	**Section B:** **Comparative Contextual Study**	**Section C:** **Close Study: European film**
Learners are required to study **two** US set films, one from each of the following time periods: • 1930–1960 • 1961–1990	Learners are required to study and compare **two** set films, one from each of the following categories: • US Independent • English language (non-US) A choice of three themes is available to learners.	Learners are required to study **one** set film from the following category: • European non-English language
Total: 35 marks • AO1: 15 marks • AO2: 20 marks	Total: 35 marks • AO1: 15 marks • AO2: 20 marks	Total: 35 marks • AO1: 15 marks • AO2: 20 marks
Learners must answer: • the two 5 mark questions • one from a choice of two 25 mark essay questions	Learners must answer one from a choice of two questions.	Learners must answer one from a choice of two questions.
Question type: • Two 5 mark questions • Extended response (25 mark essays)	Question type: • Extended response (35 mark essay)	Question type: • Extended response (35 mark essay)
Questions will focus on: • the micro-elements of film form • aesthetics • spectatorship Critical debates on: • film poetics	Questions will focus on: • contexts • how meaning and response is created through the use of: ○ micro-elements of film form ○ genre ○ narrative constuction ○ and the ways in which the above contribute to representations in film.	**This section is synoptic.** Questions will focus on learning from the whole course and in addition critical debates on narrative.

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Understanding British Film (02/03)

This non-examined assessment is worth 45 marks and represents 30% of the marks for the AS Level.

This component is internally assessed by teachers and externally moderated by OCR assessors.

This component assesses AO2 strand 2 and AO3 (see Section 3b).

Learners will be required to produce an individual key sequence from a new British film or a screenplay for a key sequence from a new British film (**30 marks**) and to carry out an evaluation of their production (**15 marks**).

3

3b. Assessment Objectives (AO)

There are three Assessment Objectives in OCR AS Level Film Studies. These are detailed in the table below.

Learners are expected to demonstrate their ability to:

	Assessment Objective	Weighting
AO1	Demonstrate knowledge and understanding of elements of film.	30%
AO2	Apply knowledge and understanding of elements of film to: 1. (a) analyse and (b) compare films, (c) including through the use of critical approaches 2. analyse and evaluate own work in relation to other professionally produced work.	40% 10% (NEA only)
AO3	Apply knowledge and understanding of elements of film to the production of film or screenplay.	20% (NEA only)

AO weightings in AS Level in Film Studies

The relationship between the assessment objectives and the components are shown in the following table:

Component	% of OCR AS Level in Film Studies (H010)		
	AO1	AO2	AO3
Elements of Film	30	40	0
Understanding British Film	0	10	20
Total	30	50	20

3c. Assessment availability

There will be one examination series available each year in May/June to **all** learners.

All examined components must be taken in the same examination series at the end of the course.

This specification will be certificated from the June 2018 examination series onwards.

3d. Retaking the qualification

3

Learners can retake the qualification as many times as they wish. They retake all examined components of the qualification. Learners can choose either to retake the non-examined component or to carry forward their mark for the non-examined component by using the carried forward entry option (see Section 4a).

3e. Assessment of extended response

The assessment materials for this qualification provide learners with the opportunity to demonstrate their ability to construct and develop a sustained and coherent line of reasoning and marks for extended responses that are integrated into the marking criteria.

3f. Non-examined assessment

Centres will assess all the work of their learners in the non-examined assessment component (02/03).

The briefs for the non-examined assessment are set by OCR and published within component 02/03 of this specification.

OCR will moderate marks for the non-examined assessment in accordance with standard policy relating to the standardisation and sampling of work. Work submitted for this AS Level NEA component should reflect the standard expected for a learner after a full AS Level course of study.

The non-examined assessment is worth 30% of the total marks for this AS Level. The amount of time given to learners for the completion of the non-examined assessment component should be determined by centres. All work must be completed by the designated finishing time set by the centre in order to facilitate the completion of marking and internal standardisation by the OCR-set deadline.

However, it is strongly recommended that learners spend no more than 30% of their total course time on completing the non-examined assessment component. As guidance, 30% of a learner's time equates to approximately 50 hours of a full 180 guided learning hour (GLH) AS Level course of study. It should be noted that excessive time spent on this component could be detrimental to the overall attainment of learners and that teachers should be mindful of the guidance given above when striking a balance between the completion of the NEA component and preparing for the examined component, the latter of which contributes 70% of the overall available marks for this AS Level.

Cover sheets for the non-examined assessment will be made available to centres via the OCR website. These should be submitted with the learner's work to the moderator.

Guidance should be given to learners about availability and choice of resources, health and safety,

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avoidance of plagiarism and completion of work in accordance with specification requirements and procedures.

For further guidance please also see Section 4d – Admin of non-examined assessment.

Exams directory: www.ocr.org.uk

Use of 'best fit' approach for marking criteria

The assessment task(s) for each component should be marked by teachers according to the given marking criteria using a 'best fit' approach. For each of the marking criteria, teachers select one of the band descriptors provided in the marking grid that most closely describes the quality of the work being marked.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must** be directly related to the marking criteria. Teachers use their professional judgement in selecting the band descriptor that best describes the work of the learner.

To select the most appropriate mark within the band descriptor, teachers should use the following guidance:

- where the learner's work convincingly meets the statement, the highest mark should be awarded
- where the learner's work adequately meets the statement, the most appropriate mark in the middle range should be awarded
- where the learner's work just meets the statement, the lowest mark should be awarded.

Teachers should use the full range of marks available to them and award **full marks** in any band for work that fully meets that descriptor. This is work that is 'the best one could expect from learners working at that level'.

For mark bands with three marks the marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is the highest or lowest mark in the band.

3

Production Marking Criteria: Filmed sequence or screenplay (30 marks)

The learner's production as a whole is assessed and a mark given under each of **two** headings:

1. **Application of knowledge and understanding of British film and its narrative form (15 marks)**

2. **Application of knowledge and understanding of micro-elements of film form (15 marks)**

Two separate marks should be credited and this will give each learner a total mark out of 30 for their production. These marking criteria are generic and **must** be used for both the filmed extract and screenplay option.

Learners' productions should be judged on each of the two sets of marking criteria individually. Marks should be credited according to the level attained for each set of criteria. It should be noted that it is possible for a learner to achieve a different level for each of the two sets of marking criteria. For example, a learner may demonstrate an excellent application of knowledge and understanding of micro-elements of film form but only demonstrate good or moderate application of knowledge and understanding of British film and its narrative form.

Learners should aim to produce work of the specified length. If work is submitted that is longer than the specified length, only the part up to (and including) the specified length can be credited. Any work beyond this must **not** be considered for credit against the marking criteria. Teachers should stop watching or reading work beyond the specified length.

Work that is shorter than the specified length should be marked against the marking criteria but may not allow learners to access the full range of marking criteria.

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Production Marking Criteria: Filmed sequence or screenplay (30 marks)

1. **Application of knowledge and understanding of British film and its narrative form (15 marks)**

Level 5 **13–15 marks**	• The learner demonstrates **excellent** application of knowledge and understanding of British film and its narrative form. • A sophisticated use of a wide range of narrative techniques including the use of dialogue, character development and dramatic devices that deliver an accomplished demonstration of knowledge and understanding of British film and its narrative form. • A convincing narrative construction which creates clear insights into character motivation.
Level 4 **10–12 marks**	• The learner demonstrates **good** application of knowledge and understanding of British film and its narrative form. • A good use of a range of narrative techniques including the use of dialogue, character development and dramatic devices that deliver a confident demonstration of knowledge and understanding of British film and its narrative form. • Good narrative construction which creates mainly clear insights into character motivation.
Level 3 **7–9 marks**	• The learner demonstrates **adequate** application of knowledge and understanding of British film and its narrative form. • An adequate use of a range of mostly appropriate narrative techniques including the use of dialogue, character development and dramatic devices that deliver a competent demonstration of knowledge and understanding of British film and its narrative form. • An adequate narrative construction which creates insights into character motivation.
Level 2 **4–6 marks**	• The learner demonstrates **limited** application of knowledge and understanding of British film and its narrative form. • A basic use of a limited range of narrative techniques including the use of dialogue, character development and dramatic devices that deliver a partial demonstration of knowledge and understanding of British film and its narrative form. • Basic narrative construction which attempts to present limited insights into character motivation.
Level 1 **1–3 marks**	• The learner demonstrates **minimal** application of British film and its narrative form. • A poor use of a minimal range of narrative techniques including the use of dialogue, character development and dramatic devices that deliver an inadequate demonstration of knowledge and understanding of British film and its narrative form. • Poor narrative construction which presents minimal insights into character motivation.
0 marks	• No work submitted or work which demonstrates no knowledge and understanding of British film and its narrative form.

2. Application of knowledge and understanding of micro-elements of film form (15 marks)

Level 5 **13–15 marks**	• The learner demonstrates **excellent** application of knowledge and understanding of the micro-elements of film form. • A sophisticated response demonstrating excellent understanding of film form through a sophisticated use of (production) or indication of intended use of (screenplay): ○ cinematography: movement, positioning, framing and lighting ○ mise-en-scène: settings, props, costumes and make up ○ editing: transitions, pace, juxtapositions of shots, storytelling ○ sound: music, dialogue, sound effects, atmospheric (ambient) effects.
Level 4 **10–12 marks**	• The learner demonstrates **good** application of knowledge and understanding of the micro-elements of film form. • A well-developed response demonstrating a good understanding of film form through a good use of (production) or indication of intended use of (screenplay): ○ cinematography: movement, positioning, framing and lighting ○ mise-en-scène: settings, props, costumes and make up ○ editing: transitions, pace, juxtapositions of shots, storytelling ○ sound: music, dialogue, sound effects, atmospheric (ambient) effects.
Level 3 **7–9 marks**	• The learner demonstrates **adequate** application of knowledge and understanding of the micro-elements of film form. • An adequate response demonstrating a sound understanding of film form through an adequate use of (production) or indication of intended use of (screenplay): ○ cinematography: movement, positioning, framing and lighting ○ mise-en-scène: settings, props, costumes and make up ○ editing: transitions, pace, juxtapositions of shots, storytelling ○ sound: music, dialogue, sound effects, atmospheric (ambient) effects.

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Level 2 **4–6 marks**	• The learner demonstrates **limited** application of knowledge and understanding of the micro-elements of film form. • A basic response demonstrating basic understanding of film form through a limited use of (production) or indication of intended use of (screenplay): ○ cinematography: movement, positioning, framing and lighting ○ mise-en-scène: settings, props, costumes and make up ○ editing: transitions, pace, juxtapositions of shots, storytelling ○ sound: music, dialogue, sound effects, atmospheric (ambient) effects.
Level 1 **1–3 marks**	• The learner demonstrates **minimal** application of knowledge and understanding of the micro-elements of film form. • A poorly developed response demonstrating poorly developed understanding of film form through a minimal use of (production) or indication of intended use of (screenplay): ○ cinematography: movement, positioning, framing and lighting ○ mise-en-scène: settings, props, costumes and make up ○ editing: transitions, pace, juxtapositions of shots, storytelling ○ sound: music, dialogue, sound effects, atmospheric (ambient) effects.
0 marks	• No work submitted or work that demonstrates no knowledge and understanding of the micro-elements of film form.

Evaluation Marking Criteria (15 marks)

The learner's evaluation is assessed and a mark given under **one** heading:

1. **Analyse and evaluate the production in relation to the British film(s) which influenced it. (15 marks)**

One total mark should be credited and this will give each learner a total mark out of 15 for their evaluation and a total mark out of 45 for their NEA portfolio.

Learners should aim to produce work of the specified length. If work is submitted that is longer than the specified length, only the part up to (and including) the specified length can be credited. Any work beyond this must **not** be considered for credit against the marking criteria. Teachers should stop reading work beyond the specified length and indicate clearly where they have stopped.

Work that is shorter than the specified length should be marked against the marking criteria but may not allow learners to access the full range of marking criteria.

Level 5 **13–15 marks**	• The learner demonstrates **comprehensive** application of knowledge and understanding to analyse and evaluate their production in relation to the chosen British film. • Sophisticated and fluent evaluation of own production in relation to professionally produced work offering a precise and detailed range of evidence from own work and the British film studied. • Sophisticated evaluative analysis which makes convincing use of appropriate critical approaches. • Highly developed, accurate use of subject-specific terminology.
Level 4 **10–12 marks**	• The learner demonstrates **good** application of knowledge and understanding to analyse and evaluate their production in relation to the chosen British film. • Well-developed and mainly fluent evaluation of own production in relation to professionally produced work offering a relevant range of evidence from own work and the British film studied. • Well-developed evaluative analysis which makes good use of appropriate critical approaches. • Good, mostly accurate use of subject-specific terminology.
Level 3 **7–9 marks**	• The learner demonstrates **adequate** application of knowledge and understanding to analyse and evaluate their production in relation to the chosen British film. • Adequate evaluation of own production in relation to professionally produced work offering a range of evidence from own work and the British film studied. • Adequate evaluative analysis which makes adequate use of appropriate critical approaches. • Adequate, generally accurate use of subject-specific terminology.
Level 2 **4–6 marks**	• The learner demonstrates **limited** application of knowledge and understanding to analyse and evaluate their production in relation to the chosen British film. • A basic response showing limited understanding of the requirements of the evaluation • Limited evaluation of own production in relation to professionally produced work offering some evidence from own work and the British film studied. • Clear attempt at an evaluative analysis which makes limited use of appropriate critical approaches. • Limited use of subject-specific terminology which is sometimes used accurately.
Level 1 **1–3 marks**	• The learner demonstrates **minimal** application of knowledge and understanding to analyse and evaluate their production in relation to the chosen British film. • Minimal, if any, evaluation of own production in relation to professionally produced work offering little, if any, evidence from own work and the British film studied. • Poor attempt at an evaluative analysis which makes minimal use of appropriate critical approaches. • Minimal use of subject-specific terminology which is often used inaccurately.
0 marks	• No work submitted or work which demonstrates no knowledge and understanding of their production in relation to the chosen British film.

3g. Synoptic assessment

Synoptic assessment is the learners' understanding of the connections between different elements of the subject. It involves the explicit drawing together of knowledge, skills and understanding within different parts of the AS level course.

- The emphasis of synoptic assessment is to encourage the understanding of Film Studies as a discipline.
- Each component of AS Level in Film Studies requires learners to apply their theoretical knowledge and understanding to their practical work.
- Synoptic assessment is included within all components.
- The Close Study: European Film in Section C of component 01 offers opportunities for synoptic assessment. The close study requires learners to draw upon their knowledge and understanding from the full course in terms of micro-elements of film form, contexts and meanings and response.
- In NEA component 02/03, the individual production and evaluation tasks require learners to draw upon knowledge and understanding from across the course of study in their response to the set brief.

3h. Calculating qualification results

A learner's overall qualification grade for AS Level in Film Studies will be calculated by adding together their marks from the two components taken to give their total weighted mark. This mark will then be compared to the qualification level grade boundaries for the entry option taken by the learner and for the relevant exam series to determine the learner's overall qualification grade.

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4 Admin: what you need to know

The information in this section is designed to give an overview of the processes involved in administering this qualification so that you can speak to your exams officer. All of the following processes require you to submit something to OCR by a specific deadline. More information about these processes, together with the deadlines, can be found on the OCR website or in the *Entry Codes: 14-19 Qualifications* which can be downloaded from the OCR website: www.ocr.org.uk

4a. Pre-assessment

Estimated entries

Estimated entries are your best projection of the number of learners who will be entered for a qualification in a particular series. Estimated entries should be submitted to OCR by the specified deadline. They are free and do not commit your centre in any way.

Final entries

Final entries provide OCR with detailed data for each learner, showing each assessment to be taken. It is essential that you use the correct entry code, considering the relevant entry rules and ensuring that you choose the entry option for the moderation you intend to use.

Final entries must be submitted to OCR by the published deadlines or late entry fees will apply.

All learners taking an AS Level in Film Studies must be entered for one of the following entry options:

Entry option			Components	
Entry code	Title	Code	Title	Assessment type
H010 A	Film Studies (Repository)	01	Elements of Film	External assessment
		02	Understanding British Film	Non-examined assessment (Repository)
H010 B	Film Studies (Postal)	01	Elements of Film	External assessment
		03	Understanding British Film	Non-examined assessment (Postal)
H010 C	Film Studies (Carried forward)	01	Elements of Film	External assessment
		80	Understanding British Film	Non-examined assessment (Carried forward)

*Entry option H010 C should only be selected for learners who are retaking the qualification who want to carry forward their mark for the non-examined assessment.

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4b. Special consideration

Special consideration is a post-assessment adjustment to marks or grades to reflect temporary injury, illness or other indisposition at the time the assessment was taken.

Detailed information about eligibility for special consideration can be found in the JCQ publication *A guide to the special consideration process*.

4c. External assessment arrangements

Regulations governing examination arrangements are contained in the JCQ publication *Instructions for conducting examinations* published annually by JCQ (www.jcq.org.uk).

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4d. Admin of non-examined assessment

Regulations governing arrangements for internal assessments are contained in the JCQ publication *Instructions for conducting non-examination assessments*.

Authentication of learner's work

Learners and centres must declare that the work is the learner's own.

Teachers must declare that the work submitted for internal assessment is the learner's own work by completing a centre authentication form (CCS160) for each internally-assessed component. This form is retained by the centre.

Authentication control

Research (limited supervision – non-assessed)

The non-assessed research element for this component can be completed under limited supervision. Limited supervision means that learners can undertake this part of the process without direct teacher supervision and outside the centre as required.

During the research phase learners can be given support and guidance.

Teachers **can**:

- explain the brief
- advise on how the brief could be approached
- advise on resources
- alert the learner to key things that must be included in their final piece of work.

Teachers **must not**:

- practise the learner's chosen brief with them.

Research **must** include:

- learners notes on narrative conventions within key film sequences are applied in the professionally produced films they view in preparation for the brief.

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Research may also include:

- fieldwork (e.g. a location recce for filming or digitally photographed stills) and internet or paper-based research as appropriate.

Learners must be guided on the use of information from other sources to ensure that confidentiality and intellectual property rights are maintained at all times.

Planning (formal supervision – non-assessed)

Formal supervision means work should be completed within the centre under normal teacher supervision in classroom conditions e.g. a draft script or storyboard. This ensures that the work of the individual learners is recorded accurately and that plagiarism does not take place. This forms part of the authentication process. Candidates must also be guided on appropriate health and safety considerations when planning and carrying out their production tasks.

Found materials

It is essential that any non-original found materials that learners plan to use in their production are appropriately and rigorously referenced within their planning documents so that there can be no question of learners claiming the work as their own. Examples of acceptable found materials would include:

- found footage, for example a short clip of an explosion that would be impossible for a learner to film, or a very short contextual segment from a news bulletin

- found audio, for example music from an existing artist used contextually within the diegetic or non-diegetic sound of the production.

Where found materials are used learners should be encouraged to explain the context of their use in their planning documents.During the planning phase learners can be given support and guidance.

Teachers **can:**

- explain the purpose of planning materials

- advise on approaches to planning materials

- advise on resources for planning materials

- alert learners to key elements of planning materials e.g. the conventions and layout of a storyboard

- advise on health and safety considerations to take into account when planning a production.

Teachers **must not:**

- make creative planning decisions for learners.

Productions (formal supervision – 30 marks)

All elements of the production must be completed under formal supervision within the centre, **with the exception of filming and digital still photography**, which may take place off-site, where appropriate. However, all off-site activities must be agreed in advance with teaching staff and parental permissions must be sought where required from the learner and cast members. Teachers must be satisfied learners have carried out sufficient health and safety checks before allowing off-site work and learners **must** submit copies of their pre-shooting shot lists and storyboards to teachers.

During the production phase learners can be given support and guidance.

Teachers **can:**

- explain the purpose of the production brief

- advise on resources for individual productions

- train learners to use any necessary technology or software needed for the production

- alert the learner to key things that must be included in their final production

- review learners' work before it is handed in for final assessment (this includes rough cut edits of filmed productions and draft screenplays and stills) but advice must remain at the general level, enabling learners to take the initiative in making amendments. One review should be sufficient to enable learners to understand the demands of the assessment criteria.

Teachers **must not:**

- practise the learner's chosen production brief with them

- give detailed advice and suggestions as to how the work may be improved in order to meet the assessment criteria. This includes indicating errors or omissions and personally intervening to improve the presentation or content of the work.[5]

Individual evaluation (formal supervision – 15 marks)

All individual evaluations must be completed under formal supervision within the centre.

First drafts

What teachers can do:

Teachers can review learners' work before it is handed in for final assessment. Advice must remain at the general level, enabling learners to take the initiative in making amendments. One review should be sufficient to enable learners to understand the demands of the assessment criteria.

What teachers cannot do:

Teachers cannot give detailed advice and suggestions on how the work may be improved in order to meet the assessment criteria. This includes indicating errors or omissions and personally intervening to improve the presentation or content of the work. Provided that advice remains at the general level, enabling the learner to take the initiative in making amendments, there is no need to record this advice as assistance or to deduct marks.

Head of centre annual declaration

The Head of Centre is required to provide a declaration to the JCQ as part of the annual NCN update, conducted in the autumn term, to confirm that all candidates at the centre have had the opportunity to undertake the prescribed course activities.

Please see the JCQ publication *Instructions for conducting non-examination assessments* for further information. Any failure by a centre to provide the Head of Centre Annual Declaration will result in your centre status being suspended and could lead to the withdrawal of our approval for you to operate as a centre.

[5] Provided that advice remains at the general level, enabling the learner to take the initiative in making amendments, there is no need to record this advice as assistance or to deduct marks.

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Internal standardisation

Centres must carry out internal standardisation to ensure that marks awarded by different teachers are accurate and consistent across all learners entered for the component from that centre.

If centres are working in a consortium they must carry out internal standardisation of marking across the consortium. Centres should retain evidence that internal standardisation has been carried out.

Moderation

The purpose of moderation is to bring the marking of internally-assessed components in all participating centres to an agreed standard. This is achieved by checking a sample of each centre's marking of learners' work.

Following internal standardisation, centres submit marks to OCR and the moderator. If there are 10 or fewer learners, all the work should be submitted for moderation at the same time as marks are submitted.

Once marks have been submitted to OCR and the moderator, centres will receive a moderation sample request. Samples will include work from across the range of attainment of the learners'.

There are two ways to submit a sample:

Moderation via the OCR Repository
This is where you upload electronic copies of the work included in the sample to the OCR Repository and the moderator accesses the work from there.

Postal moderation
This is where you post the sample of work to the moderator.

The method that will be used to submit the moderation sample must be specified when making entries. The relevant entry codes are given in Section 4a.

All learners' work must be submitted using the same entry option. It is not possible for centres to offer both options within the same series.

Centres will receive the outcome of moderation when the provisional results are issued. This will include:

Moderation adjustments report
This lists any scaling that has been applied to internally assessed components.

Moderator report to centres
This is a brief report by the moderator on the internal assessment of learners' work.

Carrying forward non-examined assessment

Learners who are retaking the qualification can choose either to retake the non-examined assessment or to carry forward their mark for that component from the previous exam series.

If a learner decides to carry forward their mark, they must be entered in the retake series using the entry code for the carried forward option H010 C.

- Learners must decide at the point of entry whether they are going to carry forward the non-examined assessment, or whether they are going to retake it to count towards their result. It is not possible for a learner to retake the non-examined assessment and then choose whether the retake result or a carried forward result is used for certification.
- Learners can only carry forward from one year into the following year. Where the gap between the initial qualification and the retake is more than one year, carry forward is not permitted.
- A result for a non-examined assessment component can only be carried forward once.

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4e. Results and certificates

Grade scale

AS level qualifications are graded on the scale: A, B, C, D, E, where A is the highest. Learners who fail to reach the minimum standard for E will be graded Unclassified (U). Only subjects in which grades A to E are attained will be recorded on certificates.

Results

Results are released to centres and learners for information and to allow any queries to be resolved before certificates are issued.

Centres will have access to the following results information for each learner:

- the grade for the qualification
- the raw mark for each component
- the total weighted mark for the qualification.

The following supporting information will be available:

- raw mark grade boundaries for each component
- weighted mark grade boundaries for the qualification.

Until certificates are issued, results are deemed to be provisional and may be subject to amendment.

A learner's final results will be recorded on an OCR certificate. The qualification title will be shown on the certificate as 'OCR Level 3 Advanced Subsidiary GCE in Film Studies'.

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4f. Post-results services

A number of post-results services are available:

Enquiries about results
If you are not happy with the outcome of a learner's results, centres may submit an enquiry about results.

Missing and incomplete results
This service should be used if an individual subject result for a learner is missing, or the learner has been omitted entirely from the results supplied.

Access to scripts
Centres can request access to marked scripts.

4g. Malpractice

Any breach of the regulations for the conduct of examinations and non-examined assessment may constitute malpractice (which includes maladministration) and must be reported to OCR as soon as it is detected. Detailed information on malpractice can be found in the JCQ publication *Suspected Malpractice in Examinations and Assessments: Policies and Procedures.*

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5 Appendices

5a. Overlap with other qualifications

There is a small degree of overlap between the content of this specification and those for other AS level qualifications in English Literature, Media Studies, History and Art and Design.

5b. Accessibility

Reasonable adjustments and access arrangements allow learners with special educational needs, disabilities or temporary injuries to access the assessment and show what they know and can do, without changing the demands of the assessment. Applications for these should be made before the examination series. Detailed information about eligibility for access arrangements can be found in the JCQ publication *Access Arrangements and Reasonable Adjustments.*

The AS level qualification and subject criteria have been reviewed in order to identify any feature which could disadvantage learners who share a protected Characteristic as defined by the Equality Act 2010. All reasonable steps have been taken to minimise any such disadvantage.

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5c. Accepted file formats

Further explanation of the use of formats for non-examined assessment can be found in Section 2d under Submitting NEA Productions.

Movie formats for digital video evidence
MPEG (*.mpg)
QuickTime movie (*.mov)
Macromedia Shockwave (*.aam)
Macromedia Shockwave (*.dcr)
Flash (*.swf)
Windows Media File (*.wmf)
MPEG Video Layer 4 (*.mp4)

Audio or sound formats
MPEG Audio Layer 3 (*.mp3)

Graphics formats
JPEG (*.jpg)
Graphics file (*.pcx)
MS bitmap (*.bmp)
GIF images (*.gif)

Animation formats
Macromedia Flash (*.fla)

Text formats
Comma Separated Values (.csv)
PDF (.pdf)
Rich text format (.rtf)
Text document (.txt)

Microsoft Office suite
PowerPoint (.ppt) (.pptx)
Word (.doc) (.docx)

5d. Guidance on NEA productions (Component 02/03)

In component 02/03 learners are required to produce:

(a) a key sequence from a new British film (2½–3 minutes)

or

(b) a screenplay for a key sequence from a new British film (6 pages, equivalent to 6 minutes of screen time)[6]; including

- a digitally photographed storyboard of a key section of the screenplay, illustrating, through careful construction of mise-en-scène and shot selection, how the screenplay would be realised. (12 digitally photographed key frames).

The following guidance has been provided to support centres in ensuring suitable NEA productions are undertaken by learners **at AS level.**

Learners' NEA productions **may** (but are not required to) contain:

- infrequent and occasional use of strong swearing (e.g. 'F***')
- occasional sexualised language or references to sex may be present, but not if gratuitously crude or if they are unchallenged by the production as a whole
- themes of discrimination
- frequent or strong aggression and/or violence or strong threats thereof
- references to drug use, actual drug use which is not endorsed by the sequence as a whole
- references to self-harm, suicide.

Learners' NEA productions **may not** contain:

- violence acted out against another character which dwells on the infliction of pain or injury
- gratuitous violence
- frequent, gratuitous and or aggressive use of strong language and swearing
- explicit portrayals of sexual activity
- scenes of sexual violence
- nudity
- imitation of dangerous behaviour
- scenes demonstrating or promoting drug taking
- material that could be considered offensive on the grounds of race or gender.

[6] Learners must reference the micro-elements of film form, including sound, across the screenplay, and digital stills. For example, sound direction may be mentioned in notes accompanying the digital stills.

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NEA Glossary of terms and expectations

Viewing of the chosen set British film and analysis of key sequences from within this should provide sufficient clarity on the expectations for the production; however, for clarity we have defined the terms below:

'Key sequence'

- A series of related shots and scenes in a film, which constitutes a significant phase of action or a move in the plot.[7]

The screenplay for a 'key sequence'

Each learner's screenplay must be correctly formatted, following cinematic screenplay conventions. Examples of these can be in professionally produced film screenplays available freely online or commercially. A good example to follow is the freely available screenplay guide from the BBC: http://downloads.bbc.co.uk/writersroom/scripts/screenplay.pdf

Learners are permitted to use software such as Celtx, Adobe Story or Final Draft to produce and format their screenplays.

Digital photographed stills for digital storyboard

The digitally photographed stills must be taken by the learner undertaking the production. The shots must demonstrate careful construction of mise-en-scene, consideration of shot selection, framing and lighting and post-production editing where applicable (e.g. bleeding colour in Photoshop to create meaning in a shot).

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[7] This definition is taken from the Kuhn, A and Westwell, G. 2012. *Oxford Dictionary of Film Studies*. Oxford University Press

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YOUR CHECKLIST

Our aim is to provide you with all the information and support you need to deliver our specifications.

- ☐ Bookmark **ocr.org.uk/alevelfilmstudies** for all the latest resources, information and news on AS Level Film Studies
- ☐ Be among the first to hear about support materials and resources as they become available – register for Film Studies updates at **ocr.org.uk/updates**
- ☐ Find out about our professional development at **cpdhub.ocr.org.uk**
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- ☐ Join our Media Studies social network community for teachers at **social.ocr.org.uk**

Download high-quality, exciting and innovative AS Level Film Studies resources from ocr.org.uk/alevelfilmstudies

Resources and support for our AS Level Film Studies qualification, developed through collaboration between our Film Studies Subject Specialist, teachers and other subject experts, are available from our website. You can also contact our Film Studies Subject Specialist who can give you specialist advice, guidance and support.

Meet the team at ocr.org.uk/mediateam and contact them at:
01223 553998
media@ocr.org.uk
@OCR_Media_Film

To stay up to date with all the relevant news about our qualifications, register for email updates at ocr.org.uk/updates

Media Studies Community

The social network is a free platform where teachers can engage with each other – and with us – to find and offer guidance, discover and share ideas, best practice and a range of Film Studies support materials.
To sign up, go to social.ocr.org.uk

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