

A LEVEL

Teacher guide

FILM STUDIES

H410

For first assessment in 2019

**How to assess prototypes
and supporting evidence**

Contents

Introduction.....	3
What is a prototype with supporting evidence?	3
How to assess prototypes against the existing mark criteria.....	4
Filmed option.....	4
Application of knowledge and understanding of the short film and its distinctive narrative form.....	4
Level 5.....	4
Level 4.....	5
Level 3.....	5
Level 2.....	5
Level 1.....	6
Application of knowledge and understanding of micro-elements of film form.....	6
Level 5.....	6
Level 4.....	6
Level 3.....	7
Level 2.....	7
Level 1.....	7
Screenplay and storyboard option.....	8
Application of knowledge and understanding of the short film and its distinctive narrative form.	8
Level 5.....	8
Level 4.....	8
Level 3.....	9
Level 2.....	9
Level 1.....	9
Application of knowledge and understanding of micro-elements of film form.....	10
Level 5.....	10
Level 4.....	10
Level 3.....	10
Level 2.....	11
Level 1.....	11
How to submit prototypes.....	12

Introduction

Following an [Ofqual consultation](#), changes have been put in place to recognise the disruption to education and lost teaching time caused by the coronavirus (COVID-19) pandemic. These changes are to reduce the pressure on teachers and students in the 2021/22 academic year, and to safeguard against ongoing public health concerns.

For A Level Film Studies students may submit a prototype or mock-up of their NEA production along with supporting evidence where they are not able to submit a completed production.

Centres should note that there are no changes to the specification content or assessment criteria for all components. Students should aim to submit a completed NEA as required by the specification unless they are unable to do so due to disruption caused by the coronavirus (COVID-19) pandemic.

The following advice provides guidance on what prototypes and supporting evidence may look like and how to assess them for OCR A Level Film Studies (H410/03/04).

What is a prototype with supporting evidence?

If students have not been able to produce finished products for their NEA production, they can submit prototypes/mock-ups accompanied by supporting evidence for the 2022 series. These will be assessed by the centre using the assessment criteria stated in the specification (see below) which is unchanged for 2022.

Prototypes should not contain found materials except as permitted by the specification. Non-original material may be used in any supporting evidence submitted by the student. Prototypes should reflect the required length for the production stated in the specification.

For the filmed option students may submit a rough cut for a complete, new short film (4-5 minutes) influenced by their study of the short film collection. This should include some edited original footage and audio and may also include music, audio effects, graphics, titles, original images, storyboard frames and/or other placeholders.

Supporting evidence may include:

- shooting script
- draft script
- shot list
- original/non-original photographs to suggest intended use of micro-elements
- annotated drawings/sketches
- narrative outline/treatment
- character profiles/casting considerations
- location reports.

For the screenplay and storyboard option students may submit a mock-up of the digitally photographed storyboard along with their completed screenplay for a new short film (10 pages) influenced by their study of the short film collection. This should include the 20 key frames and

may be a mixture of original digital stills, hand drawn, or computer-generated frames or may be completely hand drawn or computer-generated.

Supporting evidence may include:

- annotated script
- original/non-original images to suggest intended use of micro-elements
- annotated drawings/sketches
- character profiles/casting considerations
- location reports.

How to assess prototypes against the existing mark criteria

Centres should assess the prototypes in much the same way as they would the artefacts submitted in any other year. An 'Excellent' prototype should demonstrate the same application of knowledge and understanding as a completed artefact. A fragmentary prototype that demonstrates minimal knowledge and understanding should be assessed in the same way as an incomplete/complete artefact that demonstrates minimal knowledge and understanding and be given a Level 1.

All work should be assessed using the best fit approach as outlined in the specification. Teachers should use the full range of marks available, placing students in the appropriate level using the key descriptors **excellent, good, adequate, limited, and minimal**. They should award marks based on the following advice:

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

In the following section we will look at how teachers could apply the marking criteria to prototype work.

Filmed option

Application of knowledge and understanding of the short film and its distinctive narrative form

Level 5

If the student has been unable to create a completed NEA production but has produced a prototype that 'looks' like a short film of 4-5 minutes in length and that demonstrates a clearly excellent understanding of the distinctive narrative form then they should be given marks within this level. The work may be a rough cut containing original moving and still imagery with an appropriately edited sound track which indicates dialogue and both diegetic and non-diegetic

sound. In assessing the work the teacher may draw on an excellent range of supporting materials which clearly show the intentions of the student. For example, a script demonstrating excellent knowledge and understanding of narrative or a set of notes clearly showing how the short film collection was to be used to influence the narrative of the student's final product. The student may have presented character studies showing highly developed insights into character motivation that allow the viewer to further understand the material presented in the rough cut.

Level 4

The student has presented work that clearly demonstrates a good understanding of the distinctive narrative form. The work may be a rough cut containing original moving and still imagery with an appropriately edited sound track which indicates dialogue and both diegetic and non-diegetic sound. In assessing the work the teacher may draw on a good range of supporting materials which clearly show the intentions of the student. For example, a script demonstrating good knowledge and understanding of narrative or a set of notes clearly showing how the short film collection was to be used to influence the narrative of the student's final product. The student may have presented character studies showing good insights into character motivation that allow the viewer to further understand the material presented in the rough cut.

Level 3

The student has presented work that clearly demonstrates an adequate understanding of the distinctive narrative form. The work may be a rough cut containing a combination of original moving and still imagery with a generally well edited sound track which indicates dialogue and some mixing of diegetic and non-diegetic sound. In assessing the work the teacher may draw on an adequate range of supporting materials which show the intentions of the student. For example, a script demonstrating adequate knowledge and understanding of narrative or a set of notes showing how the short film collection was to be used to influence the narrative of the student's final product. The student may have presented character studies showing adequate insights into character motivation that allow the viewer to generally understand the material presented in the rough cut.

Level 2

The student has presented work that clearly demonstrates a limited understanding of the narrative form of short film. The production may contain gaps or inappropriate place holders. It may contain found images (which cannot be assessed) that may or may not aid the viewers' understanding of the intended narrative. The use of sound may be fragmentary and demonstrates a basic understanding of how dialogue may drive a narrative. The submitted work clearly demonstrates limited application of knowledge and understanding. This is further supported by basic supporting materials. These may be presented but may be limited and contain little relevance or basic insight, for example an outline script containing some material that is clearly not filmable at this level, e.g. a car chase.

Level 1

The student has presented work that may or may not be complete. It may not fully meet the requirements of the specification (for example, it may be two minutes in length). The work presented for assessment clearly demonstrates minimal understanding of the narrative form of short film. The production may contain many gaps and/or inappropriate place holders. It may contain found images (which cannot be assessed) that may or may not aid the viewers' understanding of the intended narrative. The use of sound may be coincidental or partially conceived and demonstrates minimal understanding of how a soundscape adds to an understanding of the narrative. The submitted work clearly demonstrates minimal application of knowledge and understanding. This is further shown by the lack of even basic supporting materials. Some may be submitted but will be of minimal use in showing insight into the student's intentions.

Application of knowledge and understanding of micro-elements of film form**Level 5**

The student has produced a prototype that 'looks' like a short film of 4-5 minutes in length which demonstrates a clearly excellent understanding of the micro-elements of film form. The work may be a rough cut containing original moving and still imagery with an appropriately edited sound track which indicates dialogue and both diegetic and non-diegetic sound. However, it should clearly show actual and intended use of micro-elements, for example an insert from an animatic indicating camera angle and movement. In assessing the work the teacher may draw on an excellent range of supporting materials which clearly show the intentions of the student. These may include, for example, images taken from Google Street View to show location, original or found images used for casting to show character types/motivations, a shooting script indicating camera position, movement, angle, etc. A supporting storyboard would also be a highly suitable source of support for assessment especially if it indicated excellent use of micro-elements.

Level 4

The student has presented work that clearly demonstrates a good understanding of the micro-elements of film form. The work may be a rough cut containing original moving and still imagery with an appropriately edited sound track which indicates dialogue and both diegetic and non-diegetic sound. At the higher end of the level this may show a good range of actual and intended use of micro-elements, for example an insert from an animatic indicating camera angle and movement. In assessing the work the teacher may draw on a good range of supporting materials which clearly show the intentions of the student. These may include, for example, some images taken from Google Street View to show location, original or found images used for casting to show character types/motivations, a shooting script indicating camera position, movement, angle etc, a storyboard.

Level 3

The student has presented work that demonstrates an adequate understanding of the micro-elements of film form. The work may be a rough cut containing a combination of original moving and still imagery with a generally well edited sound track which indicates dialogue and some mixing of diegetic and non-diegetic sound. At the higher end of the level students may have made an adequate attempt in their prototype to show some intended uses of micro-elements as well as demonstrating adequate application in the moving image segments. In assessing the work the teacher may draw on an adequate range of supporting materials which show the intentions of the student. For example, this may include some images taken from Google Street View to show location, original or found images used for casting to show character types/motivations, a shooting script indicating camera position, movement, angle etc, a storyboard.

Level 2

The student has presented work that clearly demonstrates a limited understanding of the micro-elements of film form. The production may contain gaps or inappropriate placeholders. It may contain found images (which cannot be assessed) that may or may not aid the viewers' understanding of how the micro-elements create meaning. The use of sound may be fragmentary and demonstrate basic understanding of how sound is used to create meaning. The submitted work clearly demonstrates limited application of knowledge and understanding. This is further shown by basic supporting materials. These may be presented but not in any quantity and may contain limited relevance or basic insight, for example, a 'stick-person' illustrated storyboard drawn all in medium shot distance with few supporting written directions.

Level 1

The student has presented work that may or may not be complete. It may not fully meet the requirements of the specification (for example, it may be two minutes in length). The work presented for assessment clearly demonstrates minimal understanding of the micro-elements of film form. The production may contain many gaps and/or inappropriate placeholders. It may contain found images (which cannot be assessed) that may or may not aid the viewers' understanding of how the micro-elements create meaning. The use of sound may be coincidental or partially conceived and demonstrates minimal understanding of how sound is used to create meaning. The submitted work clearly demonstrates minimal application of knowledge and understanding. This is further shown by the lack of even basic supporting materials. Some may be submitted but will be of minimal use in showing insight into the student's intentions.

Please note: *There are no changes to the completion and assessment of the Evaluation component.*

Screenplay and storyboard option

The screenplay should be presented and assessed as stated in the specification. There are no changes to the screenplay. The changes for 2022 refer only to the storyboard element of the production. Where a completed storyboard cannot be submitted students may instead submit:

- A mock-up of a storyboard (photographed, hand drawn, computer-generated imagery) showing a key section of the screenplay, illustrating, through careful construction of mise-en-scène and shot selection, how the screenplay would be realised (20 key frames).

Please note that the key frames must be constructed by the student and should not use found imagery. Computer-generated images must be constructed by the student using appropriate drawing or animation software.

Teachers should assess the screenplay and storyboard together using the advice below.

Application of knowledge and understanding of the short film and its distinctive narrative form.

Level 5

The student has produced a complete screenplay demonstrating excellent application of knowledge and understanding of the short film and its distinctive narrative form but has been unable to produce a digitally photographed storyboard. They have however submitted a mock-up of a storyboard which clearly reflects the excellent knowledge and understanding of the screenplay. The storyboard may contain some digital images but the student has had to hand draw several frames and has produced a couple using a drawing package. Despite the difficulty in presenting images the student has offered an excellent written commentary to go with each frame illustrating a sophisticated application of knowledge and understanding of the narrative form. In assessing the work the teacher may draw on an excellent range of supporting materials which clearly show the intentions of the student. For example, hand drawn sketches with text balloons demonstrating how dialogue might drive parts of the narrative or a set of notes clearly showing how the short film collection was to be used to influence the narrative development of the sequence illustrated. The student may have presented character studies showing highly developed insights into character motivation that allow the reader to further understand the material presented in the mock-up.

Level 4

The student has produced a complete screenplay demonstrating good application of knowledge and understanding of the short film and its distinctive narrative form but has been unable to produce a digitally photographed storyboard. They have however submitted a mock-up of a storyboard which clearly reflects the good knowledge and understanding of the screenplay. The storyboard may contain some digital images but the student has had to hand draw several frames and has produced a couple using a drawing package. Despite the difficulty in presenting images the student has offered a good written commentary to go with each frame illustrating a good application of knowledge and understanding of the narrative form. In assessing the work the teacher may draw on a good range of supporting materials which show the intentions of the

student. For example, hand drawn sketches with text balloons demonstrating how dialogue might drive parts of the narrative or a set of notes showing how the short film collection was to be used to influence the narrative development of the sequence illustrated.

Level 3

The student has produced a complete screenplay demonstrating adequate application of knowledge and understanding of the short film and its distinctive narrative form but has been unable to produce a digitally photographed storyboard. They have however submitted a mock-up of a storyboard which reflects the adequate knowledge and understanding of the screenplay. The storyboard may contain some digital images, but the student has had to hand draw some frames and has produced a couple using a drawing package. Despite the difficulty in presenting images the student has offered an adequate written commentary to go with each frame illustrating an adequate application of knowledge and understanding of the narrative form. In assessing the work the teacher may draw on an adequate range of supporting materials which generally show the intentions of the student. For example, hand drawn sketches with text balloons demonstrating how dialogue might drive parts of the narrative or a set of notes showing how the short film collection was to be used to influence the narrative development of the sequence illustrated.

Level 2

The student has produced a complete screenplay demonstrating limited application of knowledge and understanding of the short film and its distinctive narrative form but has been unable to produce a digitally photographed storyboard. They have however submitted a mock-up of a storyboard which clearly reflects the limited knowledge and understanding of the screenplay. The storyboard may contain some gaps or found images (which cannot be assessed) but the student has included some original photographs, hand drawn frames, and has produced a couple using a drawing package. The student has offered limited written commentary or production directions to go with each frame illustrating a limited application of knowledge and understanding of the narrative form. In assessing the work the teacher only has a basic range of supporting materials to help show the intentions of the student. For example, there may be some basic sketches which show a limited understanding of how the narrative develops or notes showing some limited understanding of how the short film collection was to be used to influence the narrative development of the sequence illustrated.

Level 1

The student has produced a screenplay which may or may not be complete, but which demonstrates minimal application of knowledge and understanding of the short film and its distinctive narrative form. They have, been unable to produce a digitally photographed storyboard. They have submitted a mock-up of a storyboard which also may or may not be complete but which clearly reflects the minimal knowledge and understanding of the screenplay. The storyboard may contain gaps and/or found images (which cannot be assessed) but the student has included some 'snapshot' original images, a few basic hand drawn frames and a couple of poorly constructed images using a drawing package. The student has produced little or no written commentary or production directions to go with the frames produced. Those that have been presented illustrate a minimal application of knowledge and understanding of the narrative

form. In assessing the work the teacher may have minimal or no supporting materials to help show the intentions of the student.

Application of knowledge and understanding of micro-elements of film form.

Level 5

The student has produced a complete screenplay demonstrating excellent application of knowledge and understanding of the micro-elements of film form but has been unable to produce a digitally photographed storyboard. They have however submitted a mock-up of a storyboard which clearly reflects the excellent knowledge and understanding of the screenplay. The storyboard may contain some digital images but the student has had to hand draw several frames and has produced a couple using a drawing package. These images all demonstrate an excellent understanding of how micro-elements are used to create meaning (i.e. they clearly show shot distance, camera movement, elements of mise-en-scène). Despite the difficulty in presenting images the student has offered an excellent written commentary to go with each frame illustrating a sophisticated application of knowledge and understanding of how micro-elements are used effectively in their proposed film. There may be some cross-referencing to the screenplay. In assessing the work the teacher may draw on an excellent range of supporting materials which clearly show the intentions of the student. For example, production directions or shooting scripts showing how micro-elements could be used to create meaning in the sequence illustrated. The student may also have submitted, for example, images taken from Google Street View with notes to show location, original or found images used for casting to show character types/motivations, and notes on the proposed soundscape including some dialogue.

Level 4

The student has produced a complete screenplay demonstrating good application of knowledge and understanding of the micro-elements of film form but has been unable to produce a digitally photographed storyboard. They have however submitted a mock-up of a storyboard which clearly reflects the good knowledge and understanding of the screenplay. The storyboard may contain some digital images but the student has had to hand draw several frames and has produced a couple using a drawing package. These images all demonstrate a good understanding of how micro-elements are used to create meaning (i.e. they show shot distance, camera movement, elements of mise-en-scène). Despite the difficulty in presenting images the student has offered a good written commentary to go with each frame illustrating good application of knowledge and understanding of how micro-elements are to be used in their proposed film. In assessing the work the teacher may draw on a good range of supporting materials which clearly show the intentions of the student. For example, production directions or shooting scripts showing how micro-elements could be used to create meaning in the sequence illustrated. The student may also have submitted, for example, images taken from Google Street View with notes to show location, original or found images used for casting to show character types/motivations, and notes on the proposed soundscape including some dialogue.

Level 3

The student has produced a complete screenplay demonstrating adequate application of knowledge and understanding of the micro-elements of film form but has been unable to produce a digitally photographed storyboard. They have however submitted a mock-up of a

storyboard which reflects the adequate knowledge and understanding of the screenplay. The storyboard may contain some digital images but the student has had to hand draw some frames and has produced a couple using a drawing package. These images all demonstrate an adequate understanding of how micro-elements are used to create meaning (i.e. they show shot distance, camera movement, elements of mise-en-scène). Despite the difficulty in presenting images the student has offered an adequate written commentary to go with most frames illustrating adequate application of knowledge and understanding of how micro-elements are to be used in their proposed film. In assessing the work the teacher may draw on an adequate range of supporting materials which generally show the intentions of the student. For example, production directions or shooting scripts showing how micro-elements could be used to create meaning in the sequence illustrated. The student may also have submitted, for example, images taken from Google Street View with notes to show location, original or found images used for casting to show character types/motivations, and notes on the proposed soundscape including some dialogue.

Level 2

The student has produced a complete screenplay demonstrating limited application of knowledge and understanding of the micro-elements of film form but has been unable to produce a digitally photographed storyboard. They have however submitted a mock-up of a storyboard which clearly reflects the basic knowledge and understanding of the screenplay. The storyboard may contain some gaps or found images (which cannot be assessed) but the student has presented some “snapshot” photographic images, basic hand drawn frames, and a couple using a drawing package. These images all demonstrate limited understanding of how micro-elements are used to create meaning (i.e. they show some basic representations of shot distance, camera movement, elements of mise-en-scène but tend more towards being presented in “medium shot” and focusing on characters). The student has offered limited written commentary or production directions to go with each frame illustrating a limited application of knowledge and understanding of micro-elements. In assessing the work the teacher only has a basic range of supporting materials to help show the intentions of the student. For example, there may be some basic notes which show a limited understanding of how sound or camera should be used or a basic mood board with found images of people who may or may not be relevant to casting the film. Basic research may show some limited understanding of how the short film collection was to be used to influence the student’s use of micro-elements.

Level 1

The student has produced a screenplay, which may or may not be complete, demonstrating minimal application of knowledge and understanding of the micro-elements of film form but has been unable to produce a digitally photographed storyboard. They have however submitted a mock-up of a storyboard which may or may not be complete and which clearly reflects the minimal knowledge and understanding of the screenplay. The storyboard may contain gaps and/or found images (which cannot be assessed) but the student has presented some basic hand drawn frames and/or some poorly constructed images either photographic or using a drawing package. The images submitted combine to demonstrate minimal understanding of how micro-elements are used to create meaning (i.e. they show some references to shot distance but these may tend to be coincidental or inappropriate). The student has offered little if any written

commentary or production directions to go with the frames produced. Those that are there show a minimal application of knowledge and understanding of micro-elements. In assessing the work the teacher may have minimal if any supporting materials to help show the intentions of the student.

Please note: *If the two elements (screenplay and storyboard) clearly hit different descriptors (e.g. the screenplay is excellent [Level 5] while the storyboard is adequate [Level 3]) the best fit approach must be taken – in this case the combined work would probably fall somewhere within Level 4.*

There are no changes to the production and assessment of the Evaluation component.

How to submit prototypes

Prototypes should be submitted for moderation on request in the same way as completed work. However, whereas supporting materials are normally unassessed for both options, if students submit prototypes they must submit a range of supporting evidence to justify their assessment. Centres should refer to these materials in their comments on the cover sheet (see advice for completing cover sheets 2022).

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