

Moderators' report

A LEVEL

FILM STUDIES

OCR Level 3 Advanced GCE in Film Studies

H410

For first teaching in 2017

H410/03/04 Summer 2025 series

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Introduction

Our Moderators' reports are produced to offer constructive feedback on centres' assessment of moderated work, based on what has been observed by the moderation team. These reports include a general commentary of accuracy of internal assessment judgements, identify good practice in relation to evidence collation and presentation, and comment on the quality of centre assessment decisions against individual Learning Objectives. The report also highlights areas where requirements have been misinterpreted and provides guidance to centre assessors on requirements for accessing higher mark bands. Where appropriate, the report will also signpost other sources of information that centre assessors will find helpful.

OCR completes moderation of centre-assessed work in order to quality assure the internal assessment judgements made by assessors within a centre. Where OCR cannot confirm the centre's marks, we may adjust them in order to align them to the national standard. Any adjustments to centre marks are detailed on the Moderation Adjustments report, which can be downloaded from Interchange when results are issued. Centres should also refer to their individual centre report provided after moderation has been completed. In combination, these centre-specific documents and this overall report should help to support centres' internal assessment and moderation practice for future series.

Online courses

We have created online courses to build your confidence in delivering, marking and administering internal assessment for our qualifications. Courses are available for Cambridge Nationals, GCSE, A Level and Cambridge Technicals (2016).

Cambridge Nationals

All teachers delivering our Cambridge Nationals suite are asked to complete the Essentials for the NEA course, which describes how to guide and support your students. You'll receive a certificate which you should retain.

Following this you can also complete a subject-specific Focus on Internal Assessment course for your individual Cambridge Nationals qualification, covering marking and delivery.

GCSE, A Level and Cambridge Technicals (2016)

We recommend all teachers complete the module on Online courses – NEA for their subject. These courses provide subject-specific information about course content; how to prepare for planning, marking and submitting; and support with understanding the marking criteria.

Accessing our online courses

You can access all our online courses from our teacher support website [Teach Cambridge](#).

These free online courses currently cover the end-to-end NEA process for teachers. You'll find the link to the **Online courses** under the **Assessment** or **Training** tab – hover over **Assessment** or **Training** on the horizontal menu and select **Online courses** from the dropdown.

These self-paced online courses are intended for any teachers. During the course, you will engage with interactive content on subjects such as guidance on unit content, structure and administrative processes.

If you have any queries, please contact our Customer Support Centre on 01223 553998 or email support@ocr.org.uk.

General overview

Centres continue to engage enthusiastically and creatively with the demands of the specification. It is clear that candidates continue to enjoy their experience and have, as a result, once more produced some excellent products. Moderating their work continues to be a joy.

Most candidates continue to demonstrate skill in the application of the micro-elements of film form in both the short film and screenplay with storyboard options. Centres are encouraged to continue to create opportunities for candidates to learn and practice effective use of these, using appropriate tools. In the most successful work, candidates once more engaged in thoughtful critical analyses of the set short films, carefully planned their productions based on the knowledge and understanding gained from their research, used their creativity and technical skills to produce artefacts demonstrating knowledge and understanding of the micro-elements of short film and its distinctive narrative form, and then critically evaluated their productions in relation to their analyses of the set short films.

Most centres are now using Submit for Assessment to upload work for submission (the 03 option). The platform enables moderators to stream work securely, or download it. A minority are now choosing to submit hard copies of work (04 postal). Whichever option is chosen centres are reminded to make sure that all files (virtual and physical) are clearly labelled with the candidate's number and name. The use of blogs by some centres to host and submit research and planning materials demonstrates good practice. The use of the blog format enables both teachers and moderators to see the development of the candidate's work. Many centres are submitting too little research and planning, and the inclusion of a blog hyperlink would overcome this issue.

Centres continue to work effectively with the published marking criteria for this component, with most centres applying it accurately. Centres opting for the screenplay with storyboard option have taken onboard messages from previous reports and are now much more accurate in the application of the marking criteria. It is important to remember that taking a holistic approach is key to effective marking.

Teacher commentary on the candidates' cover sheets continues to be helpful with personalised comments reflecting the marking criteria.

Preliminary activities

While preliminary activities are not assessed it is a requirement that they be submitted for moderation; this allows both the teacher and moderator to authenticate the candidate's work. While the majority of centres are encouraging candidates to engage with this essential process, most are still not submitting a full range of research and planning. It is important that candidates clearly demonstrate the full process of production. The amount and quality of these materials continues to decrease which is a concern. The most effective final products tend to be supported by a range of research and planning materials, while the least successful often have limited materials to show development. Candidates are not penalised for non-submission of research and planning, but they effectively self-penalise through products that do not demonstrate sufficient knowledge and understanding.

The most effective presentations of research and planning continue to be online showing a clear sense of process. Some centres continue to submit a few printed pages describing either the planning completed or the final production process. Centres could consider doing more research and planning to inform more successful final products. Preliminary activities could also include opportunities to acquire and develop the skills required to accomplish the technical aspects of production. Research, especially of the set short films, is a requirement of the specification and essential to informing candidates' knowledge and understanding of what they are producing.

Production work

This series the short film option continued to be the preferred option of most candidates. Some centres have offered both options with most of their candidates taking up the short film option. Centres continue to deal well with assessing both options in parallel. The production work submitted demonstrated varying levels of understanding of the short film and its distinctive narrative form, but generally candidates continue to show good understanding of this.

Short film

There continues to be some excellent examples of short films produced for this option. Some of the top-level products would hold their own at film festivals. The level of creativity, combined with genuine understanding of the narrative form, is a real joy to see. The most successful short films continue to be demonstrably influenced by aspects of the set short films and have a clear three-act structure with a narrative resolution. Candidates have moved away from producing 'experimental' films which 'break' narrative conventions and now seem to have a greater focus on clearly identified conventions. A dominant feature of the set short films is that the story arc is complete, and many candidates are now identifying this. Following the three-act structure is to be encouraged unless candidates can challenge the form in a sophisticated way and are able to articulate their understanding through their evaluation.

Screenplays with digital stills

This option requires that candidates produce a 'screenplay for a new short film (10 pages, equivalent to 10 minutes of screen time) 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 (20 digitally photographed key frames)'. Candidates produced some creative and technically well-constructed work for this option. The most effective screenplays were easy to read as complete narratives and included direction as well as clearly indicated dialogue. Candidates who used professional software for this purpose were able to best present their ideas.

Some storyboards were excellent representations of the screenplays and included a range of appropriate directions, including sound and dialogue, as well as the required digital images. The photography for this element should be equivalent to the cinematography of the filmed option, showing an understanding of framing, positioning, lighting, mise-en-scène, colour, and direction of actors. Some candidates continue to have problems with formatting their storyboards. Storyboards should be formatted appropriately with a maximum of two images per A4 page and images should be presented in landscape format, preferably 4:3 or 16:9, to represent a film still. Some candidates still did not seem to understand the importance of aspect ratio and presented their key frames in a variety of ratios.

Once again, moderators have noted the use of AI by some candidates. Centres should refer to the JCQ's [guidance](#) on AI use in assessments. While AI, if referenced, can be used effectively for idea generation and research, it should not be used as an alternative to the application of candidates' knowledge and understanding. Candidates must not use AI to produce images for their storyboards; these are not considered to have been produced by the candidate and do not demonstrate their application of their knowledge and understanding of micro-elements. Nor should AI be used to generate animated images for candidates' short films. In short, all creative elements produced must be the original work of the candidate using their own creativity, knowledge, and understanding. This also applies to the evaluations which must be written by the candidate.

Evaluation

Overall, evaluations continue to be detailed. Most allowed candidates to reflect on the set short films and how they had influenced the development of their own work. The majority of evaluations referred to the influence of at least two films from the set list, but often more. However, some candidates did not refer to the set short films but chose to refer to films of their own choosing, in some cases feature films which are not relevant. Candidates can draw on analysis of short films outside of the collection but should be encouraged to use the collection as their primary reference. Successful evaluations often used stills from the set short films and their own productions to support their written analysis. This good practice is becoming more widespread and is to be encouraged.

The evaluation element continued to be the most accurately marked with teachers appropriately rewarding candidates when they wrote with precision and sophistication and giving lower marks to work that was descriptive, repetitive and lacking in detail.

Candidates who did well generally:	Candidates who did less well generally:
• applied learnt skills, knowledge and understanding to their products • completed a range of appropriate research and planning, including analysis of the set short films • employed the distinctive codes and conventions of short film effectively • for their storyboards, constructed a range of well-considered photographic images • effectively evaluated their own work in relation to the set short films.	• did not develop their technical skills • did not apply their prior learning to their productions • did not complete appropriate research and planning • did not apply appropriate codes and conventions • described the process of production rather than evaluating their own work in relation to the set short films.

Most common causes of centres not passing

Insufficient research and planning which results in limited application of codes and conventions. Under-developed skills in the use of film and photographic tools. Descriptive rather than reflective and analytical evaluation of candidates' final products.

Avoiding potential malpractice

Centres should make sure that all photographic imagery is produced by the candidate. This is especially pertinent to the storyboard for those following the screenplay option. The specification requires 20 photographic images to demonstrate the candidates' understanding of the micro-elements of film making. These must not be hand-drawn images, found images, or AI generated images. Use of AI must always be credited and should only be used for idea generation and research

Helpful resources

[OCR AI support: Clarifying the current AI guidance](#)

Supporting you

Teach Cambridge

Make sure you visit our secure website [Teach Cambridge](#) to find the full range of resources and support for the subjects you teach. This includes secure materials such as set assignments and exemplars, online and on-demand training.

Don't have access? If your school or college teaches any OCR qualifications, please contact your exams officer. You can [forward them this link](#) to help get you started.

Reviews of marking

If any of your students' results are not as expected, you may wish to consider one of our post-results services. For full information about the options available visit the [OCR website](#).

Access to Scripts

We've made it easier for Exams Officers to download copies of your candidates' completed papers or 'scripts'. Your centre can use these scripts to decide whether to request a review of marking and to support teaching and learning.

Our free, on-demand service, Access to Scripts is available via our single sign-on service, My Cambridge. Step-by-step instructions are on our [website](#).

Keep up-to-date

We send a monthly bulletin to tell you about important updates. You can also sign up for your subject specific updates. If you haven't already, [sign up here](#).

OCR Professional Development

Attend one of our popular professional development courses to hear directly from a senior assessor or drop in to a Q&A session. Most of our courses are delivered live via an online platform, so you can attend from any location.

Please find details for all our courses for your subject on **Teach Cambridge**. You'll also find links to our online courses on NEA marking and support.

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If you do not have an Interchange account, please contact your centre administrator (usually the Exams Officer) to request a username.

Once you have an Interchange username, use the form on [this page](#) to sign up for ExamBuilder, or ask an existing user at your centre to create an ExamBuilder account for you.

Active Results

Review students' exam performance with our free online results analysis tool. It is available for all GCSEs, AS and A Levels and Cambridge Nationals (examined units only).

[Find out more](#).

Online courses

Enhance your skills and confidence in internal assessment

What are our online courses?

Our online courses are self-paced eLearning courses designed to help you deliver, mark and administer internal assessment for our qualifications. They are suitable for both new and experienced teachers who want to refresh their knowledge and practice.

Why should you use our online courses?

With these online courses you will:

- learn about the key principles and processes of internal assessment and standardisation
- gain a deeper understanding of the marking criteria and how to apply them consistently and accurately
- see examples of student work with commentary and feedback from OCR moderators
- have the opportunity to practise marking and compare your judgements with those of OCR moderators
- receive instant feedback and guidance on your marking and standardisation skills
- be able to track your progress and achievements through the courses.

How can you access our online courses?

Access courses from [Teach Cambridge](#). Teach Cambridge is our secure teacher website, where you'll find all teacher support for your subject.

If you already have a Teach Cambridge account, you'll find the link to the **Online courses** under the **Assessment** or **Training** tab – hover over **Assessment** or **Training** on the horizontal menu and select **Online courses** from the dropdown.

If you don't have a Teach Cambridge account yet, ask your exams officer to set you up – just send them this [link](#) and ask them to add you as a Teacher.

Access the courses **anytime, anywhere and at your own pace**. You can also revisit the courses as many times as you need.

Which courses are available?

We recommend all teachers complete the module on Online courses – NEA for their subject. These courses provide subject-specific information about course content; how to prepare for planning, marking and submitting; and support with understanding the marking criteria.

The subject-specific courses are tailored for each qualification that has non-exam assessment (NEA) units, except for AS Level and Entry Level. They cover the following topics:

- the structure and content of the NEA units
- the assessment objectives and marking criteria for the NEA units
- examples of student work with commentary and feedback for the NEA units
- interactive marking practice and feedback for the NEA units.

We are also developing courses for some of the examined units, which will be available soon.

How can you get support and feedback?

If you have any queries, please contact our Customer Support Centre on 01223 553998 or email support@ocr.org.uk.

We welcome your feedback and suggestions on how to improve the online courses and make them more useful and relevant for you. You can share your views by completing the evaluation form at the end of each course.

Tell us what you think

Your feedback plays an important role in how we develop, market, support and resource qualifications now and into the future. We want you and your students to enjoy and get the best out of our qualifications and resources, but to do that we need your honest opinions to tell us whether we're on the right track or not.

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