

OCR Level 1/2 GCSE (9–1) in Film Studies (J527) Specification

Version 4.0: First assessment 2019

This draft qualification has not yet been accredited by Ofqual. It is published to enable teachers to have early sight of our proposed approach to GCSE (9–1) in Film Studies. Further changes may be required and no assurance can be given at this time that the proposed qualification will be made available in its current form, or that it will be accredited in time for first teaching in 2017 and first award in 2019.

Draft

Contents

1	Why choose an OCR GCSE (9–1) in Film Studies?	3
1a.	Why choose an OCR qualification?	3
1b.	Why choose an OCR GCSE (9–1) in Film Studies?	4
1c.	What are the key features of this specification?	5
1d.	How do I find out more information?	5
2	The specification overview	6
2a.	OCR's GCSE (9–1) in Film Studies (J527)	6
2b.	Content of GCSE (9–1) in Film Studies (J527)	7
2c.	Content of Contemporary Lives (01)	9
2d.	Content of Development of US Film (02)	12
2e.	Content for non-examined assessment: Exploring Film Genre (03/04)	21
2f.	Prior knowledge, learning and progression	24
3	Assessment of GCSE (9–1) in Film Studies (J527)	25
3a.	Forms of assessment	25
3b.	Assessment Objectives (AO)	27
3c.	Assessment availability	28
3d.	Retaking the qualification	28
3e.	Assessment of extended response	28
3f.	Non-examined assessment	28
3g.	Synoptic assessment	37
3h.	Calculating qualification results	37
4	Admin: what you need to know	38
4a.	Pre-assessment	38
4b.	Special consideration	39
4c.	External assessment arrangements	39
4d.	Admin of non-examined assessment	39
4e.	Results and certificates	44
4f.	Post-results services	44
4g.	Malpractice	45
5	Appendices	46
5a.	Overlap with other qualifications	46
5b.	Accessibility	46
5c.	Accepted file formats	46
5d.	Guidance on NEA productions (Component 03/04)	47
5e.	Specialist Writing on Film	49

1 Why choose an OCR GCSE (9–1) in Film Studies?

1a. Why choose an OCR qualification?

Choose OCR and you've got the reassurance that you're working with one of the UK's leading exam boards. Our new OCR GCSE (9–1) 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 students 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 specialists 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 GCSE (9–1) qualifications offered by OCR are accredited by Ofqual, the Regulator for qualifications offered in England. The accreditation number for OCR's GCSE (9–1) in Film Studies is QNXXXXXX.

1b. Why choose an OCR GCSE (9–1) in Film Studies?

OCR's GCSE (9–1) 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 AS Level and A Level, vocational study 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, including films from different cultural perspectives, and from the 1930s to the present day.

Aims and learning outcomes

OCR's GCSE (9–1) in Film Studies will enable learners to develop knowledge and understanding of:

- the ways in which meanings and responses are generated through film
- a contrasting, culturally diverse range of films from different national contexts
- film as an aesthetic¹ medium

OCR's GCSE (9–1) 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 genre-based extract from a film or screenplay in response to a brief set by OCR. This makes up the non-examined assessment component (03/04).

It is our strong desire that OCR's GCSE (9–1) 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.

- the relationship between film and film technology over time
- how films reflect the social, cultural and political contexts in which they are made.

OCR's GCSE (9–1) in Film Studies will also enable learners to apply their knowledge and understanding of film to filmmaking and screenwriting.

¹ “**Aesthetics**”: the way a film's visual and aural features are used to create essentially non-narrative dimensions of film, including the film's 'look'.

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

The key features of OCR's GCSE (9–1) in Film Studies for you and your learners are:

- to study at least six critically acclaimed, culturally and historically diverse feature length films set by OCR with a broad choice of set films offered to centres
- to offer two coherent bodies of study that focus on (i) non-US culturally diverse set films featuring children and young people; and (ii) US set films from 1930 to present day
- to develop a working knowledge and understanding of the language and syntax of film
- to interrogate how concepts such as narrative, genre, representation and aesthetics are used to create meaning by deconstructing and creating film
- to encourage a wider understanding of film by studying selected film criticism and specialist writing on film
- to develop an understanding of the contexts in which films are made, including the social, cultural, historical, political and institutional and technological contexts
- to allow the opportunity for a synoptic application of learning through practical work, including the production of a 2-minute key sequence from a film or a 5-minute screenplay for a key sequence from a film
- to research, plan and develop film production or screenwriting skills through 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 requirement for centre marking
- to offer non-examined assessment set briefs that last for the lifetime of the specification
- to support internal marking and preparatory teaching and learning through the provision of clear marking criteria for non-examined assessment.

1d. 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 subject specialist:

Email: media@ocr.org.uk

Customer Contact Centre: 01223 553998

Teacher support: www.ocr.org.uk

Twitter: [@OCR_Media_Film](https://twitter.com/OCR_Media_Film)

2 The specification overview

2a. OCR's GCSE (9–1) in Film Studies (J527)

Learners take three components: Contemporary Lives, Development of US Film and Exploring Film Genre to be awarded the OCR GCSE (9–1) in Film Studies.

Content Overview	Assessment Overview	
<p>Learners will engage with and study a range of contemporary set films, developing knowledge and understanding of the following key concepts:</p> <ul style="list-style-type: none"> • representation • narrative • aesthetics • contexts. <p>Learners must study three films, one from each category:</p> <ul style="list-style-type: none"> • English Language (Non-US) • British • Non-English Language. 	<p>Contemporary Lives (01)* 70 marks 1 hour 15 minutes written paper</p>	<p>35% of total GCSE</p>
<p>Learners will study the following aspects of film:</p> <ul style="list-style-type: none"> • micro-elements of film form • specialist writing on film • genre and generic conventions • key developments in the history of film. <p>Learners will study three films, one from each category:</p> <ul style="list-style-type: none"> • Hollywood Film (1930–1960) • US Mainstream Genre Film (1961–present day) • US Independent Genre Film (1961–present day). 	<p>Development of US Film (02) 70 marks 1 hour 45 minutes written paper (includes 30 minutes viewing time)</p>	<p>35% of total GCSE</p>
<p>Learners have the opportunity to demonstrate knowledge, understanding and skills in the exploration and analysis of film through:</p> <ul style="list-style-type: none"> • the production of a 2-minute film or 5-minute screenplay for a key sequence from a new genre-based film the evaluative analysis of their own work in relation to other professionally produced work. 	<p>Exploring Film Genre (03/04)* 60 marks Non-examined assessment (NEA)</p>	<p>30% of total GCSE</p>

* 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 GCSE (9–1) in Film Studies (J527)

The OCR GCSE (9–1) in Film Studies will introduce learners to the concepts of:

- genre
- representation
- narrative
- aesthetics.

Learners will develop the critical tools to understand how these concepts are used to create meaning in film by both interrogating and creating film, 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 develop knowledge and understanding of the subject-specific terminology that surrounds the concepts outlined above.

Learners will gain knowledge of the most significant developments in film from the Silent Era to the present day. They will also improve their knowledge and understanding of film by studying selected film criticism and specialist writing on film.

Learners will develop the skills to analyse and compare how films are constructed and how films reflect the institutional, technological, social, cultural, political and historical contexts in which they are made.

Contemporary Lives (Component 01)

Component 01 introduces learners to the concepts of representation, aesthetics, narrative and contexts through the study of three set films with the theme of ‘Contemporary Lives’.

Development of US Film (Component 02)

Component 02 focusses on US film between 1930 and the present day through the study of three set US films, including both mainstream and independent film. Learners

will gain an understanding of the micro-elements of film form, specialist writing on film, film genre and institutional context. In addition, learners will gain knowledge of significant developments in film over time.

Exploring Film Genre (Component 03/04)

This is the non-examined assessment (NEA) component where learners will produce a genre-based extract from a film or screenplay, and an evaluation of their work.

Set films

Learners will demonstrate knowledge and understanding of at least **six** critically recognised, culturally and historically significant feature-length films set by OCR and the contexts in which these films were made.

Learners must study at least **one** set film from each of the following categories:

- English Language (Non-US)
- British
- Non-English Language
- Hollywood Film (1930–1960)
- US Mainstream Genre Film (1961–present day)²
- US Independent Genre Film (1961–present day)².

A choice of six set films is provided by OCR for each film category. 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 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.

² One of the two selected US Mainstream and US Independent genre films must be from the period 1961–1990

Age ratings and appropriateness

OCR's set film lists for GCSE (9–1) in Film Studies contain films with a mixture of certifications, including 15 certificate films. 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 any 15 certificated films. In each set film list we have ensured there are films with certifications below an age rating of 15 to ensure centres can still show set films to learners for whom a 15 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, 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: www.bbfc.co.uk/education-resources/teacher-guide

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 GCSE (9–1) 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 Contemporary Lives (01)

The purpose of this component is to provide an accessible vehicle for learners to engage with concepts such as representation and narrative and provide a format for developing knowledge and understanding of film aesthetics.

In this component learners will engage with three contemporary set films that focus directly on the stories and representations of characters in films featuring children and young people. This will enable learners to develop knowledge and understanding of the following key concepts of film:

- **representation** (including the way films offer representations of different cultures, ethnicities, gender and age)
- **narrative** (storytelling in film)
- **aesthetics**
- the different **contexts** in which films are made (including the institutional³, technological, social, cultural, historical and political contexts).

Learners will study **three** diverse, contemporary set films from the following categories:

- English Language (Non-US)
- British
- Non-English Language

To ensure coverage of the subject content for this component learners need to develop the skills to analyse and compare the set films studied in relation to how meaning and response are established through the set films':

- contexts
- narrative constructions
- representations
- aesthetics.

The examination paper will consist of two sections:

- Section A: Approaches to Understanding Film (**40 marks**)
- Section B: Comparative Analysis (**30 marks**)

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

³ "**Institutional**": (including how films are funded, how the level of production budget affects the kind of film made and the main stages of film production)

Contemporary Lives Set Film List

Learners **must study one set film from each of the three categories in the table below i.e. one British film, one English Language (Non-US) film and one Non-English Language film:**

British	English Language (Non-US)	Non-English Language
<i>About a Boy</i> (2002). Directed by Chris and Paul Weitz. UK, 12	<i>The Magdalene Sisters</i> (2002). Directed by Peter Mullan. Ireland, 15	<i>Sarah's Key</i> (2010). Directed by Gilles Paquet-Brenner. France, 12 Language(s): French
<i>What We Did on Our Holiday</i> (2014). Directed by Andy Hamilton, Guy Jenkin. UK, 12	<i>Whale Rider</i> (2002). Directed by Niki Caro. New Zealand, PG	<i>Wadjda</i> (2012). Directed by Haifaa al-Mansour. Saudi Arabia, PG Language(s): Arabic
<i>Fish Tank</i> (2009). Directed by Andrea Arnold. UK, 15	<i>The Black Balloon</i> (2008). Directed by Elissa Down. Australia, 15	<i>Metro Manila</i> (2013). Directed by Sean Ellis. Philippines, 15 Language(s): Tagalog
<i>Attack The Block</i> (2011). Directed by Joe Cornish. UK, 15	<i>Samson & Delilah</i> (2009). Directed by Warwick Thornton. Australia, 15	<i>Trash</i> (2014). Directed by Stephen Daldry, Christian Duurvoort. Brazil, 15 Language(s): Portuguese
<i>The Selfish Giant</i> (2013). Directed by Clio Barnard. UK, 15	<i>The Impossible</i> (2012). Directed by Juan Antonio Bayona. Spain, 12 [English language set in Thailand]	<i>Timbuktu</i> (2014). Directed by Abderrahmane Sissako. Mali, 12 Language(s): French, Arabic and local languages
<i>X+Y (A Brilliant Mind)</i> (2014). Directed by Morgan Matthews. UK, 12	<i>What Richard Did</i> (2012). Directed by Lenny Abrahamson. Ireland, 15	<i>Girlhood</i> (2015). Directed by Céline Sciamma. France, 15 Language(s): French

The table below contains the indicative subject content that the three chosen set films need to be viewed in conjunction with for Component 01: Contemporary Lives.

Component 01: Contemporary Lives		
Topic	Key Idea	Learners should have studied:
Representation	The use of micro-elements of film to construct representations in film	<p>Stereotypical and counter-stereotypical representations of:</p> <ul style="list-style-type: none"> • gender • ethnicity • age • different cultures
Narrative	The use of micro-elements of film to construct narratives in film	<ul style="list-style-type: none"> • the distinction between plot and story • the role of the screenplay in conveying plot and its realisation in visual terms • cause and effect as a structural principle of narrative • narrative techniques including ellipsis and withholding/releasing • narrative conventions in screenwriting including three act structure, plot points, inciting incident and climax • an interpretation of the narrative • the role of character and character function in narrative • how all of the above bullet points contribute to narrative development • the themes and issues raised by narrative • how narrative generates spectator response

Component 01: Contemporary Lives (<i>continued</i>)		
Topic	Key Idea	Learners should have studied:
Aesthetics	The use of micro-elements of film to construct aesthetics in film	<ul style="list-style-type: none"> the aesthetic qualities of film the significance of the aesthetic qualities of film how filmmakers create aesthetic effects through specific film sequences
Contexts	Social, cultural, historical, political	<ul style="list-style-type: none"> the social, cultural, historical and political contexts of the films studied how the films studied reflect the contexts in which they were made.

2d. Content of Development of US Film (02)

This component comprises three sections:

Section A: Hollywood Film (1930–1960)
 Section B: US Genre Film (1961–present day)
 Section C: Significant Developments in Film.

Learners will study **three** set US films, one from each of the following categories:

Hollywood Film (1930–1960)
 US Mainstream Genre Film (1961–present day)
 US Independent Genre Film (1961–present day).

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

Section A: Hollywood Film (1930–1960)

In this component learners will be required to study **one compulsory set Hollywood studio film** from the period 1930 to 1960.

Assessment will include an analysis of a short screened extract from the set film. The extract from the set film to be screened will not be known to centres prior to the examination.

The set film will be used for two consecutive assessment years. A different unknown extract from the set film will be screened in each of the two years of its use.

The set films to be studied in class and used in assessments are listed below.

The set film for cohorts who start in 2017 and 2018 (assessed in exams in 2019/2020) is:

- The Adventures of Robin Hood* (1938). Directed by Michael Curtiz, William Keighley. USA, U

The set film for cohorts who start in 2019 and 2020 (assessed in exams in 2021/2022) is:

- Wizard of Oz* (1939). Directed by Victor Fleming. USA, U

The set film for cohorts who start in 2021 and 2022 (assessed in exams in 2023/2024) is:

- 2023 and 2024: *High Noon* (1952). Directed by Fred Zinnemann. USA, U

So for clarity, for the first two years of teaching this section of the specification (2017/2018) learners should study *The Adventures of Robin Hood* (1938). A different unknown extract from this set film will be screened in the 2019 and 2020 assessments.

This section will develop learners' knowledge and understanding of two key aspects of film studies:

- **the micro-elements of film form** and how these are used by filmmakers to create meaning
- **specialist writing on film, including film criticism**⁴ which provides an opportunity for learners to consider how others have viewed the intentions of the filmmaker.

The micro-elements of film form

Study of the micro-elements of film form will enable learners to develop the skills to analyse how meaning and response is constructed by filmmaker and spectator/critical reviewer.

The micro-elements of film form are comprised of the following elements:

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

Learners' knowledge and understanding of film form and the key subject-specific terminology associated with it will be developed through:

- studying the micro-elements of film form
- identifying how these micro-elements, both by themselves and in combination, construct meaning in film
- exploring the relationship between spectator response and the micro-elements of film form.

⁴ **Specialist writing on film, including film criticism:** writing by film specialists, academics, practitioners and/or critics on film, including articles and reviews on film published in specialist film magazines, specialist books on film and text books.

Specialist writing on film, including film criticism

The second focus in this section will enable learners to further develop their knowledge and understanding of how films are constructed and the contexts in which films are made by drawing on specialist writing set by OCR.

The set specialist writing will be comprised of writing by film specialists, academics, practitioners and/or critics on film, including articles and reviews on film published in specialist film magazines, specialist books on film and text books.

The set specialist writing for each assessment year will always be linked directly to the set film listed in Section A for the same assessment year.

In addition, the set specialist writing will also include at least one article that discusses other related films, e.g. films that may be by the same director, in the same genre or with similar themes to the studied set film. There is no requirement for learners to watch the related films. Specialist writing on these films is included to broaden the knowledge and understanding of the learner. For example, in terms of the impact of the set film on other films or contextualising an element or elements of the set film in relation to a director's other films.

To aid learners' understanding of the set specialist writing, teachers are encouraged to select their own accompanying contextual materials. For example, additional video interviews with filmmakers' or directors' commentaries.

The set specialist writing on film linked to the Sample Assessment Material extract (*Rear Window*) can be found in Appendix 5e – Specialist Writing on Film.

The set specialist writing linked to assessments from 2019 onwards will be made available on the OCR website at least a year before the first teaching of a two year course.

Section B: US Genre Film (1961–present day)

This section allows learners to develop their knowledge and understanding of the concept of genre in film through the study of **two set genre films** from US cinema, **one** from each of the following categories:

- US Mainstream Genre Films
- US Independent Genre Films.

Knowledge and understanding of film genre and the subject-specific terminology associated with it will be developed through a study of the conventions of genre through the

two set films. These conventions are based upon the following:

1. iconography
2. characters
3. narratives
4. themes
5. the significance of genre to film producers and film audiences.

Learners will also be required to develop knowledge and understanding of the different institutional contexts in which the chosen mainstream and independent US genre set films were made.

US Genre Film (1961–present day) Set Film List

Learners must study **one** set film from **each** of the two categories in the table below.

At least **one** film **must** be from the period 1961–1990.

US Mainstream	US Independent
<i>To Kill a Mockingbird</i> (1963). Directed by Robert Mulligan. USA, PG (DRAMA / courtroom)	<i>Rocky</i> (1976). Directed by John G. Avildsen. USA, 12 (SPORTS / drama)
<i>Star Wars: Episode IV – A New Hope</i> (1977). Directed by George Lucas. USA, U (SCI-FI / fantasy)	<i>The Breakfast Club</i> (1985). Directed by John Hughes. USA, 15 (DRAMA / comedy)
<i>Raiders of the Lost Ark</i> (1981). Directed by Steven Spielberg. USA, PG (ACTION ADVENTURE / fantasy)	<i>Heathers</i> (1989). Directed by Michael Lehmann. USA, 15 (DRAMA / comedy)
<i>Toy Story</i> (1995). Directed by John Lasseter. USA, PG (ANIMATED ADVENTURE / comedy, fantasy)	<i>The Great Debaters</i> (2007). Directed by Denzil Washington. USA, 12 (DRAMA / biography)
<i>The Dark Knight</i> (2008). Directed by Christopher Nolan. USA, 12 (ACTION ADVENTURE / superhero, crime)	<i>Whip it!</i> (2009). Directed by Drew Barrymore. USA, 12 (SPORTS / drama)
<i>Creed</i> (2015). Directed by Ryan Coogler. USA, 12 (SPORTS / drama)	<i>Me and Earl and the Dying Girl</i> (2015). Directed by Alfonso Gomez-Rejon. USA, 12 (COMEDY / drama)

Section C: Significant Developments in Film

In this section learners will be required to gain a high-level knowledge of the most significant developments in film, including:

- silent film
- the rise of Hollywood
- the development of sound
- the introduction of colour film
- widescreen technology
- 3D film
- portable cameras
- steadicam technology
- the role of computer generated imagery (CGI) in film.

There are no specific set films linked to the list above but teachers are expected to provide further classroom support and contextualisation to learners in the delivery of this section by screening appropriate additional extracts or clips, or by using extracts and clips from the OCR listed set films from across the specification, where appropriate.

Draft

The table below contains the indicative subject content for Component 02: Development of US Film.

Component 02: Development of US Film		
Topic	Key Idea	Learners should have studied:
The micro-elements of film form	Cinematography (including lighting)	<ul style="list-style-type: none"> • camera shots including extreme close-ups, close-ups, medium shots, long shots, extreme long shots, high, low and 60° angle shots, tilt, aerial and point-of-view (POV) shots • camera movement including pan, tracking, dolly and the use of steadicam technology • lighting including position and intensity • framing created through distance, angle, level and mobility and how it directs spectator attention • the typical meanings associated with all of the above aspects of cinematography including lighting • how each of the above contributes to the portrayal of characters and settings • how cinematography can combine with mise-en-scène or sound to underline meaning • how each of the above generates spectator responses

Component 02: Development of US Film (*Continued*)

Topic	Key Idea	Learners should have studied:
The micro-elements of film form (<i>Continued</i>)	Mise-en-scène	<ul style="list-style-type: none"> • settings, props, costume and make-up • the typical meanings associated with each of the above aspects of mise-en-scène • how mise-en-scène conventionally conveys realism, or how it can be used to challenge realism • how settings contribute to the themes and issues a film raises • how props contribute to character and/or narrative development in the films studied • how costume and make-up convey character • how each of the above aspects of mise-en-scène generates spectator responses
	Editing	<ul style="list-style-type: none"> • types of edit (cut, dissolve, fade) • the principles of continuity editing (shot-reverse-shot) • cross-cutting • pace of editing • visual effects (created in post-production) • the typical meanings associated with all of the above aspects of editing • how continuity editing establishes relationships between characters • how cross-cutting contributes to the portrayal of character • how editing contributes to narrative development in the films studied • how editing, including visual effects, generates spectator responses

Component 02: Development of US Film (*Continued*)

Topic	Key Idea	Learners should have studied:
The micro-elements of film form (<i>Continued</i>)	Sound	<ul style="list-style-type: none"> • diegetic and non-diegetic sound, including ambient sound, sound effects and sound bridges • the typical meanings associated with diegetic sound including how it contributes to character and narrative development • the typical meanings associated with non-diegetic sound including how music motifs convey character and different types of music contribute to the narrative • how non-diegetic sound in particular contributes to the themes and issues a film raises • how sound, particularly music, whether diegetic or non-diegetic (i.e. background music, underscoring or voice-over), generates spectator responses in the films studied
Specialist writing on film, including film criticism See Appendix 5e – Specialist Writing on Film	Developing a wider knowledge and understanding of the OCR set films learners' study and the key elements of film ⁵	<ul style="list-style-type: none"> • OCR set writing by film specialists, academics, practitioners and/or critics on film, including articles and reviews on film published in specialist film magazines, specialist books on film and text books

⁵ “**Key elements of film**”: these include the micro-elements of film form, meanings and response, genre, representation, narrative and aesthetics

Component 02: Development of US Film (<i>Continued</i>)		
Topic	Key Idea	Learners should have studied:
Genre and generic conventions	Iconography	<ul style="list-style-type: none"> • visual motifs • visual style • how these symbolise cultural meanings
	Characters	Types of characterisation, for example: <ul style="list-style-type: none"> • posture, gesture movement, costume, make-up, hairstyle, voice, interaction, reaction
	Narratives	<ul style="list-style-type: none"> • how narrative conventions in film relate to genre and shape audience expectations
	Themes	<ul style="list-style-type: none"> • how the main subjects and ideas present in a film are developed
	The significance of genre	<ul style="list-style-type: none"> • the significance of genre to film producers and film audiences

Component 02: Development of US Film (*Continued*)

Topic	Key Idea	Learners should have studied:
Key developments in the history of film and contexts	Institutional contexts	<ul style="list-style-type: none"> • how films are funded • how the level of production budget affects the kind of film made, for example, access to stars, locations, scale of sets, technology for special effects and cinematography • the main stages of film production
	Significant developments in film	<p>Learners need to gain a knowledge of the key milestones in the development of film over time. This means they should have a high level knowledge of:</p> <ul style="list-style-type: none"> • silent film • the rise of Hollywood • the development of sound • the introduction of colour film • widescreen Technology • 3D film • portable cameras • steadicam technology • the role of computer generated imagery (CGI) in film.

2e. Content for non-examined assessment: Exploring Film Genre (03/04)

Exploring Film Genre (Component 03/04) is a synoptic, non-examined assessment component that gives learners the opportunity to produce their own genre-based extract from a film or screenplay. In this component learners will further develop and build upon their knowledge and understanding of genre, representation, narrative, aesthetics and how the micro-elements of film contribute to the above. More specifically, learners must:

- apply knowledge and understanding of elements of film to the production of film or screenplay (AO3) **(40 marks)** (see Section 3b)
- apply knowledge and understanding of elements of film, including to analyse and evaluate own work in relation to other professionally produced work (AO2 strand 2) **(20 marks)** (see Section 3b).

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 create their own independent extract from a film or screenplay in a recognisable genre whilst also demonstrating an understanding of representation
- have research, planning and production skills through the realisation of their own genre-based extract from a film or screenplay
- 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, including production of a 2-minute film or 5-minute screenplay for a key sequence from a

new genre-based film set by OCR, 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 a chosen film genre 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 key, age-appropriate, professionally produced film extracts from their chosen genre category. The purpose of this activity is to research and further develop knowledge and understanding of the generic conventions used within professionally produced work.

The selection of film extracts is to be decided upon by the centre. Teachers may take inspiration from the set films listed within this specification or take the opportunity to choose their own age-appropriate, professionally produced work.

Teachers must state the professionally produced films that have been viewed by each individual learner on the NEA cover sheets that are submitted to the OCR external moderator.

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 production that reflect their chosen genre. Centres are encouraged to explore appropriate ways of producing relevant planning materials based upon their own strengths and resources.

Examples of planning materials that could be produced are:

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

2 Individual NEA Production (40 marks)⁶

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

2 (a) A key sequence from a new genre-based film (2 minutes)

or

2 (b) A screenplay for a key sequence from a new genre-based film (5 pages, equivalent to 5 minutes' screen time)⁷; **including:**

- a shooting script of a key section from the screenplay (2 pages, equivalent to 2 minutes' screen time); **and**
- 5 digitally photographed stills of key shots from the sequence which demonstrate careful construction of mise-en-scene.

⁶ 'Key sequence', 'screenplay', 'shooting script': are all further defined in Appendix 5d – Guidance on NEA Productions (Component 03/04)

⁷ Learners must reference the micro-elements of film form, including sound, across the screenplay, shooting script and digital stills. For example, sound direction may be mentioned in notes accompanying the digital stills.

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 (20 marks)

Learners must produce an evaluative analysis that:

- analyses and evaluates their own production in relation to other professionally produced work of the same genre
- informs analysis and evaluation by selecting a range of appropriate evidence from their own genre production and the professionally produced work of the same genre
- demonstrates knowledge and understanding of the significance of genre to film producers and audiences.

The completed individual evaluation should be no longer than 800 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 (eg 2 minutes for the filmed production, 800 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

Film and screenplay extracts must be undertaken by learners as individuals and all materials must be assessed individually.

However, for the genre-based extract from a film and the digital stills that accompany the shooting script, 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, operate the camera and have creative control as director, and create the final edit of the filmed production or take and edit the photos of the digital stills and write the screenplay and shooting script.

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 film, or screenplay extract and shooting script, including digital stills
- a teacher-assessed individual evaluation
- a coursework cover sheet/authentication form.

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 production 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.

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 03/04).

Submitting NEA production

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 VLC media player before submission to ensure compatibility (see Appendix 5c – Accepted file formats).

2f. Prior knowledge, learning and progression

There are no specific requirements for prior learning with this specification. It builds upon the knowledge, understanding and skills acquired at Key Stages 1–3 in a wide range of subjects, including English.

GCSEs are qualifications that enable learners to progress to further qualifications, either

vocational or general. This qualification provides a strong foundation for learners to progress to OCR's AS or A Level in Film Studies or Level 3 vocational qualifications. It also equips learners for progression into the workplace.

Find out more at www.ocr.org.uk.

Draft

3 Assessment of GCSE (9–1) in Film Studies (J527)

3a. Forms of assessment

OCR's GCSE (9–1) in Film Studies consists of two components that are externally

assessed and one non-examined component that is internally assessed by the centre and externally moderated by OCR.

Contemporary Lives (01)

This component is worth 70 marks and represents 35% of the marks for this GCSE (9–1) qualification.

This is an externally assessed written paper assessing AO1 and AO2 strand 1 (see Section 3b).

Learners will be required to complete an examination paper lasting **1 hour 15 minutes**.

The examination paper will consist of two sections:

- Section A: Approaches to Understanding Film (**40 marks**)
- Section B: Comparative Analysis (**30 marks**)

Learners answer **all** questions.

Section A: Approaches to Understanding Film	Section B: Comparative Analysis
Mixture of question types from 5–20 marks (including a 20 mark extended response)	One comparative essay (30 marks) (extended response)
Total: 40 marks <ul style="list-style-type: none"> • AO1 (1a & 1b): 20 marks • AO2 (1a): 20 marks 	Total: 30 marks <ul style="list-style-type: none"> • AO1 (1a & 1b): 10 marks • AO2 (1a): 10 marks • AO2 (1b): 10 marks
Topic areas covered: <ul style="list-style-type: none"> • representation • narrative • aesthetics • contexts. Questions on any of the above from any of the three set films.	Topic areas covered: <ul style="list-style-type: none"> • representation • narrative • aesthetics • contexts. Comparison of any of the above from any two of the three set films.

Development of US Film (02)

This component is worth 70 marks and represents 35% of the marks for this GCSE (9–1) qualification.

This is an externally assessed written paper assessing AO1 and AO2 strand 1 (See Section 3b).

Learners will be required to complete an examination paper lasting **1 hour 45 minutes** (including 30 minutes of viewing time). The

examination paper will consist of three sections:

- Section A: Hollywood Film (1930–1960) (**35 marks**)
- Section B: US Film (1961–present day) (**25 marks**)
- Section C: Significant Developments in Film (**10 marks**)

Learners answer **all** questions.

Section A: Hollywood Film (1930–1960)	Section B: US Genre Film (1961–present)	Section C: Significant Developments in Film
<p>Learners are required to study one set film (which will change every two years) from the category:</p> <ul style="list-style-type: none"> Hollywood Film (1930–1960) 	<p>Learners are required to study two set films (one from each of the following categories):</p> <ul style="list-style-type: none"> US Mainstream Genre Film (1961–present) US independent Genre Film (1961–present) <p>(at least one of these two films must be produced between 1961–1990)</p>	<p>There are no set films for this section.</p>
<p>Total: 35 marks AO1 (1a & 1b): 15 marks AO2 (1a): 10 marks AO2 (1b): 10 marks</p>	<p>Total: 25 marks AO1 (1a & 1b): 5 marks AO2 (1a): 20 marks</p>	<p>Total: 10 marks AO1 (1a): 10 marks</p>
<p>Learners must answer all questions</p>	<p>Learners must answer all questions</p>	<p>Learners must answer all questions</p>
<p>Question types:</p> <p><u>Film Form:</u></p> <ul style="list-style-type: none"> one 25 mark essay based on DVD extract (extended response) <p><u>Film Writing:</u></p> <ul style="list-style-type: none"> two 5 mark questions 	<p>Question types:</p> <p><u>Generic conventions:</u></p> <ul style="list-style-type: none"> one 20 mark question (extended response): relates to two set films <p><u>Institutional context:</u></p> <ul style="list-style-type: none"> one 5 mark question: relates to one of the set films 	<p>Question types:</p> <ul style="list-style-type: none"> Short answer and multiple choice
<p>Topic areas covered:</p> <ul style="list-style-type: none"> The micro-elements of film form Film writing <p>All questions will relate to the set film.</p>	<p>Topic areas covered:</p> <ul style="list-style-type: none"> The concept of genre: <ul style="list-style-type: none"> - iconography - characters - narrative - themes - significance of genre. 	<p>Topic areas covered:</p> <ul style="list-style-type: none"> Significant developments in film.

Exploring Film Genre (03/04)

This non-examined assessment component is worth 60 marks and represents 30% of the marks for this GCSE (9–1) qualification.

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

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

Learners will be required to produce an individual genre-based extract from a film or screenplay (**40 marks**) in response to a brief set by OCR, and to carry out an evaluation of their production (**20 marks**).

3b. Assessment Objectives (AO)

There are three Assessment Objectives (AO) in OCR GCSE (9–1) in Film Studies.

These are detailed in the table below. Learners are expected to:

	Assessment Objective	Weighting
AO1	(a) Demonstrate knowledge of elements of film. (b) Demonstrate knowledge and understanding of elements of film.	30%
AO2	Apply knowledge and understanding of elements of film, including to: 1. (a) analyse and (b) compare films 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 OCR GCSE (9–1) in Film Studies

The relationship between the Assessment Objectives and the components are shown in the below table:

Component	% of overall GCSE (9–1) in Film Studies (J527)		
	AO1	AO2	AO3
Contemporary Lives (J527/01)	15	20	
Development of US Film (J527/02)	15	20	
Exploring Film Genre (J527/03/04)		10	20
Total	30%	50%	20%

3c. Assessment availability

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

This specification will be certificated from the June 2019 examination series onwards.

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

3d. Retaking the qualification

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 4d).

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 line of reasoning that is coherent, relevant,

substantiated and logically structured. Marks for extended responses are integrated into the mark schemes.

3f. Non-examined assessment

Centres will assess all the work of their learners in the non-examined assessment component (03/04).

The briefs for the non-examined assessment are set by OCR and published within Component 03/04 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 GCSE level NEA component should reflect the standard expected for a learner after a full GCSE level course of study.

The non-examined assessment is worth 30% of the total marks for this GCSE. 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 35 to 40 hours of a full 120 to 140 guided learning hour (GLH) GCSE 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 components, which contribute 70% of the overall available marks for this GCSE.

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, 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 components 03/04 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'.

Where there are only two marks within a band the choice will be between work that, in most respects, meets the statement and work that just meets the statement. For wider mark bands the marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but **not** the highest or lowest mark in the band.

Production Marking Criteria: Filmed sequence or screenplay (40 marks)

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

1. **Application of knowledge and understanding of genre and generic conventions (10 marks)**
2. **Application of knowledge and understanding of representation (10 marks)**
3. **Application of knowledge and understanding of micro-elements of film form (20 marks)**

Three separate marks should be credited and this will give each learner a total mark out of 40 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 three 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 three 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 genre and generic conventions, and representation.

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.

**1. Application of knowledge and understanding of genre and generic conventions
(10 marks)**

<p>Level 5 9–10 marks</p>	<ul style="list-style-type: none"> • The learner demonstrates excellent application of knowledge and understanding of genre and generic conventions. • A sophisticated use of a wide range of appropriate generic conventions based on iconography, characters, narratives and themes that delivers an accomplished demonstration of a recognisable film genre.
<p>Level 4 7–8 marks</p>	<ul style="list-style-type: none"> • The learner demonstrates good application of knowledge and understanding of genre and generic conventions. • A good use of a range of appropriate generic conventions based on iconography, characters, narratives and themes that delivers a good demonstration of a recognisable film genre.
<p>Level 3 5–6 marks</p>	<ul style="list-style-type: none"> • The learner demonstrates adequate application of knowledge and understanding of genre and generic conventions. • An adequate use of a range of mostly appropriate generic conventions indicating some consideration of iconography, characters, narratives and themes that delivers a competent demonstration of a recognisable film genre.
<p>Level 2 3–4 marks</p>	<ul style="list-style-type: none"> • The learner demonstrates limited application of knowledge and understanding of genre and generic conventions. • A basic use of a limited range of generic conventions, some of which may not be appropriate, indicating limited consideration of iconography, characters, narratives and themes that delivers a partial demonstration of a recognisable film genre.
<p>Level 1 1–2 marks</p>	<ul style="list-style-type: none"> • The learner demonstrates minimal application of knowledge and understanding of genre and generic conventions. • A poor use of generic conventions indicating minimal consideration of iconography, characters, narratives and themes that delivers an inadequate demonstration of a recognisable film genre.
<p>0 marks</p>	<ul style="list-style-type: none"> • No work submitted or work which demonstrates no knowledge and understanding of genre and generic conventions.

2. Application of knowledge and understanding of representation (10 marks)

<p>Level 5 9–10 marks</p>	<ul style="list-style-type: none"> • The learner demonstrates excellent application of knowledge and understanding of representation. • A sophisticated use of a wide range of appropriate codes and conventions that delivers an accomplished demonstration of representations of gender, ethnicity and different cultures, age, as appropriate.
<p>Level 4 7–8 marks</p>	<ul style="list-style-type: none"> • The learner demonstrates good application of knowledge and understanding of representation. • A good use of a range of appropriate codes and conventions that delivers a confident demonstration of representations of gender, ethnicity and different cultures, age, as appropriate.
<p>Level 3 5–6 marks</p>	<ul style="list-style-type: none"> • The learner demonstrates adequate application of knowledge and understanding of representation. • An adequate use of a range of mostly appropriate of codes and conventions that delivers a competent demonstration of representations of gender, ethnicity and different cultures, age, as appropriate.
<p>Level 2 3–4 marks</p>	<ul style="list-style-type: none"> • The learner demonstrates limited application of knowledge and understanding of representation. • A basic use of a limited range of codes and conventions, some of which may not be appropriate, that delivers a partial demonstration of representations of gender, ethnicity and different cultures, age, as appropriate.
<p>Level 1 1–2 marks</p>	<ul style="list-style-type: none"> • The learner demonstrates minimal application of knowledge and understanding of representation. • A poor use of codes and conventions that delivers an inadequate demonstration of representations of gender, ethnicity and different cultures, age, as appropriate.
<p>0 marks</p>	<ul style="list-style-type: none"> • No work submitted or work which demonstrates no knowledge and understanding of representation.

3. Application of knowledge and understanding of micro-elements of film form (20 marks)

<p>Level 5 17–20 marks</p>	<ul style="list-style-type: none"> • 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): <ul style="list-style-type: none"> ○ 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. • Highly developed knowledge and understanding of how micro-elements of film form can create meaning. • Highly developed knowledge and understanding of how micro-elements of film form can convey character.
<p>Level 4 13–16 marks</p>	<ul style="list-style-type: none"> • 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): <ul style="list-style-type: none"> ○ 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. • Mainly well developed knowledge and understanding of how micro-elements of film form can create meaning. • Mainly well developed knowledge and understanding of how micro-elements of film form can convey character.
<p>Level 3 9–12 marks</p>	<ul style="list-style-type: none"> • 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): <ul style="list-style-type: none"> ○ 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. • Generally sound knowledge and understanding of how micro-elements of film form can create meaning. • Generally sound knowledge and understanding of how micro-elements of film form can convey character.

<p>Level 2 5–8 marks</p>	<ul style="list-style-type: none"> • 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): <ul style="list-style-type: none"> ○ 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. • Limited knowledge and understanding of how micro-elements of film form can create meaning. • Limited knowledge and understanding of how micro-elements of film form can convey character.
<p>Level 1 1–4 marks</p>	<ul style="list-style-type: none"> • 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): <ul style="list-style-type: none"> ○ 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. • Minimal knowledge and understanding of how micro-elements of film form can create meaning. • Minimal knowledge and understanding of how micro-elements of film form can convey character.
<p>0 marks</p>	<ul style="list-style-type: none"> • No work submitted or work which demonstrates no knowledge and understanding of the micro-elements of film form.

Evaluation Marking Criteria (20 marks)

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

1. Analyse and evaluate the production in relation to the professionally produced work of the same genre which influenced it. (20 marks)

One total mark should be credited and this will give each learner a total mark out of 20 for their evaluation and a total mark out of 60 for their NEA portfolio when added to the marks credited to the Production 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. 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 17–20 marks	<ul style="list-style-type: none"> • The learner demonstrates comprehensive application of knowledge and understanding to analyse and evaluate their production in relation to other professionally produced work of the same genre. • Sophisticated and fluent evaluation of own production in relation to professionally produced work of the same genre, offering a precise and detailed range of evidence from own and professionally produced work. • Highly developed analysis and evaluation of the significance of genre to film producers and film audiences. • Highly developed, accurate use of subject-specific terminology.
Level 4 13–16 marks	<ul style="list-style-type: none"> • The learner demonstrates good application of knowledge and understanding to analyse and evaluate their production in relation to other professionally produced work of the same genre. • Well developed and mainly fluent evaluation of own production in relation to professionally produced work of the same genre, offering a relevant range of evidence from own and professionally produced work. • Good analysis and evaluation of the significance of genre to film producers and film audiences. • Good, mostly accurate use of subject-specific terminology.
Level 3 9–12 marks	<ul style="list-style-type: none"> • The learner demonstrates adequate application of knowledge and understanding to analyse and evaluate their production in relation to other professionally produced work of the same genre. • Adequate evaluation of own production in relation to professionally produced work of the same genre, offering a range of evidence from own and professionally produced work. • Adequate analysis and evaluation of the significance of genre to film producers and film audiences. • Adequate, generally accurate use of subject-specific terminology.
Level 2 5–8 marks	<ul style="list-style-type: none"> • The learner demonstrates limited application of knowledge and understanding to analyse and evaluate their production in relation to other professionally produced work of the same genre. • Limited evaluation of own production in relation to professionally produced work of the same genre, offering some evidence from own and professionally produced work. • Limited level of analysis and evaluation of the significance of genre to film producers and film audiences. • Limited use of subject-specific terminology which is sometimes used accurately.
Level 1 1–4 marks	<ul style="list-style-type: none"> • The learner demonstrates minimal application of knowledge and understanding to analyse and evaluate their production in relation to other professionally produced work of the same genre. • Minimal, if any, evaluation of own production in relation to professionally produced work of the same genre, offering little, if any, evidence from own and professionally produced work. • Minimal level of analysis and evaluation of the significance of genre to film producers and film audiences. • Minimal use of subject-specific terminology which is often used inaccurately.
0 marks	<ul style="list-style-type: none"> • No work submitted or work which demonstrates no knowledge and understanding of their production in relation to other professionally produced work.

3g. Synoptic assessment

- Synoptic assessment is the learner's understanding of the connections between different elements of the subject. It involves the explicit drawing together of knowledge, skills and understanding from across different parts of the GCSE (9–1) in Film Studies course.
- The emphasis of synoptic assessment is to encourage the understanding of Film Studies as a discipline.
- The assessment model has been designed so that opportunities for synoptic assessment are integrated into Component 03/04: Exploring Film Genre (NEA) and Component 01: Contemporary Lives.
- Component 01: Contemporary Lives offers opportunities for synoptic assessment in

the comparative response section of the assessment. The comparative response requires learners to compare two films in relation to their contexts, or meanings and response (in terms of narrative, aesthetics and representation) which requires learners to draw upon learning from Component 02: Development of US Film - notably the micro-elements of film form.

- Component 03/04: Exploring Film Genre requires learners to draw together their knowledge and understanding of the micro-elements of film form and meaning and response to create their own practical genre-based extract and also carry out a comparative evaluation of their work in relation to the professionally produced work they have viewed.

3h. Calculating qualification results

A learner's overall qualification grade for GCSE (9–1) in Film Studies will be calculated by adding together their marks from the three components taken to give their total weighted mark.

This mark will then be compared to the qualification level grade boundaries for the relevant exam series to determine the learner's overall qualification grade.

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.

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

All learners taking a GCSE (9–1) in Film Studies must be entered for one of the following entry options:

Entry option		Components		
Entry code	Title	Code	Title	Assessment type
J527 A	Film Studies (Repository)	01	Contemporary Lives	External Assessment
		02	Development of US Film	External Assessment
		03	Exploring Film Genre	Non-examined assessment (Repository)
J527 B	Film Studies (Postal)	01	Contemporary Lives	External Assessment
		02	Development of US Film	External Assessment
		04	Exploring Film Genre	Non-examined assessment (Postal)
J527 C	Film Studies (Carried forward*)	01	Contemporary Lives	External Assessment
		02	Development of US Film	External Assessment
		80	Exploring Film Genre	Non-examined assessment (Carried forward*)

*Entry option J527 C should only be selected for learners who are retaking the qualification who want to carry forward their mark for the non-examined assessment.

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/).

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 that centre's status being suspended and could lead to the withdrawal of our approval for it to operate as a centre.

4d. Admin of non-examined assessment

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

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 should be 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 how generic conventions are applied and representation constructed in the professionally produced films they view in preparation for the brief.

Research may also include:

- fieldwork (e.g. a location recce for filming or digitally photographed stills), 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 learner is recorded accurately and that plagiarism does not take place. This forms part of the authentication process. Learners 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 – 40 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 before any filming or digital photography takes place.

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.⁸

Individual Evaluation (formal supervision – 20 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.

⁸ 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.

What teachers cannot do:

Teachers cannot 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. 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.

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' work.

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 your 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 J527 C.

- Learners must decide at the point of entry whether they are going to carry forward the non-examined assessment, or if 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.

Draft

4e. Results and certificates

Grade Scale

GCSE (9–1) qualifications are graded on the scale: 9–1, where 9 is the highest. Learners who fail to reach the minimum standard of 1

will be graded Unclassified (U). Only subjects in which grades 9 to 1 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 1/2 GCSE (9–1) in Film Studies'.

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*.

Draft

5 Appendices

5a. Overlap with other qualifications

There is a small degree of overlap between the content of these specifications and those for other GCSE (9–1) 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 GCSE (9–1) qualification and subject criteria have been reviewed in order to identify any feature that 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.

5c. Accepted file formats

Further explanation of the use of formats for non-examined assessment can be found in Section 2e 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)
Excel (.xls) (.xlsx)
Visio (.vsd) (.vsdx)
Project (.mpp) (.mppx)

5d. Guidance on NEA productions (Component 03/04)

In Component 03/04 learners are required to produce:

(a) A key sequence from a new genre-based film (2 minutes)

or

(b) A screenplay for a key sequence from a new genre-based film (5 pages, equivalent to 5 minutes' screen time); **including**

- a shooting script of a key section from the screenplay (2 pages, equivalent to 2 minutes' screen time); **and**
- 5 digitally photographed stills of key shots from the sequence which demonstrate careful construction of mise-en-scene.

The following guidance has been provided to support centres in ensuring suitable NEA productions are undertaken by learners **at GCSE (9–1)**.

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 performance text 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.

'Key sequence'

A 'key sequence' for the purposes of this GCSE (9–1) specification is defined as a series of related shots and scenes in a film, which constitutes a significant phase of action or a move in the plot⁹.

The screenplay for a 'key sequence' from a new genre-based film

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 and shooting scripts.

The shooting script of a 'key section' from the screenplay

In terms of format and layout, the shooting script will not differ from the screenplay but the shooting script is the version of the screenplay that would actually be filmed. For the purposes of our GCSE (9–1) in Film Studies a shooting script requires:

- scenes to be numbered in the order they are to be filmed
- camera cues and editing instructions to be added
- location of scenes to be added
- where a scene continues past the bottom of a page, the word 'continued' is added to the bottom of the page and an abbreviation of 'continued' is added to the top of the following page.

Digital photographed stills of key shots from the sequence

The digitally photographed stills of key shots from the sequence must be taken by the learner undertaking the production. The shots must demonstrate careful construction of mise-en-scène, 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).

⁹ This definition is taken from the Kuhn, A and Westwell, G. 2012. *Oxford Dictionary of Film Studies*. Oxford University Press

5e. Specialist Writing on Film

The set specialist writing below is to be used in conjunction with the Sample Assessment Material for Section A of Component 02: Development of US Film.

Rear Window (1954). Directed by Alfred Hitchcock. USA, PG

Article 1: Roger Ebert Review, 7 October 1983

<http://www.rogerebert.com/reviews/rear-window-1954>

Article 2: BFI screenonline: Hitchcock's style by Mark Duguid: The 'Look'

<http://www.screenonline.org.uk/tours/hitch/our7.html>

Article 3: David Bordwell on POV in films

<http://www.davidbordwell.net/blog/2008/10/24/categorical-coherence-a-closer-look-at-character-subjectivity/>

Read from “*There are other films that contain a lot of POV shots but intersperse them with objective ones. Rear Window is an obvious case*”

to the end of the *Back to the Future* quote “*It’s a simple way of reminding us what’s at stake and that Marty’s time to solve the problem is running out.*”

Article 4: Hitchcock editing and the Kuleshov effect by Justin Morrow

<http://nofilmschool.com/2014/07/alfred-hitchcock-editing-rear-window-kuleshov-effect>

The set specialist writing linked to assessments from 2019 onwards will be made available on the OCR website at least a year before the first teaching of a two year course.