AS/A Level GCE

GCE Film Studies

OCR Advanced Subsidiary GCE in Film Studies   H067

OCR Advanced GCE in Film Studies   H467

Accredited pre-publication version

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1 Introduction to GCE Film Studies

1.1 Why choose GCE Film Studies?

OCR AS/A Level Film Studies has been designed to offer a flexible, cohesive and creative approach to the study of film which enables candidates to develop their critical and analytical appreciation of film. This specification also encourages candidates to explore the institutional nature of film from the point of production to the point of consumption and to develop an understanding and appreciation of the relationships between institution and audience and the impact these relationships have on audience reception, appreciation and consumption.

This specification actively encourages candidates to study and appreciate a broad range of both English and non-English language film texts and to examine the multitude of different issues facing contemporary film across the globe. Candidates are encouraged to develop a broad contextual understanding of these issues by exploring them from historical, sociological, technological, economic and political perspectives.

The specification enables candidates to acquire skills that can be utilised either singly for OCR AS/A Level Film Studies or jointly alongside the OCR AS/A Level Media Studies. The structure and weighting of the specification mirrors that of the popular OCR AS/A Level Media Studies specification and offers a clear integration of practical and examination units with a 50/50 assessment weighting. The content of each unit is designed to be easily deliverable, allowing both centres and candidates to follow their strengths and interests, with each unit building upon the knowledge and understanding developed in the preceding unit(s). Whilst a creative application of theory is an important feature of this specification, the prominence of technical production skills is less integral than in the OCR AS/A Level Media Studies specification. This offers a clear distinction between the two specifications, with choices of approaches offered to creative production work depending on the skills and resources available in centres. The development of research, critical, analytical and independent learning skills are the foundations of this specification and are skills which also offer a clear progression into higher education.

In summary, this specification aims to offer a focussed yet rich and coherent area of study that seeks to enthuse and engage candidates' critical appreciation of film, encouraging a broader critical perspective of this academic area of study.

1.2 Overview of OCR GCE in Film Studies

AS Film Studies

Unit F631: *Film Text and Context*
50% AS, 25% A2 qualification

**AS Exam
(English Language Film)**

Section A:
Contemporary English Language Film

1 question from a choice of two
(40 marks)

Section B:
Cinema in Context

2 questions from a choice of four topic areas
(2 x 30 marks)

Total: 100 marks

Unit F632: *Foundation Portfolio in Film*
50% AS, 25% A2 qualification

**AS Coursework
(English Language Film)**

Candidates produce a portfolio consisting of:

- a textual analysis of **two** contemporary English language film texts* (40 marks)
- evidence of planning for a creative artefact which should be related to the textual analysis (10 marks)
- a creative artefact (30 marks)
- an evaluation of the work produced (20 marks).

*The texts should not include more than one film produced in Hollywood

Total: 100 marks

A/L Film Studies: AS units above + A2 units below

Unit F633:
Global Cinema and Critical Perspectives
25% of the full Advanced GCE qualification

A2 Exam

Section A:
Messages and Values in Global Film (**Non-English Language Film**)

1 compulsory question (50 marks)

Section B:
Critical Engagement with Film and Cinema (no language restrictions)

1 question from a choice of three topic areas (50 marks)

Total: 100 marks

F634:
Creative Investigation in Film
25% of the full Advanced GCE qualification

**A2 Coursework
(no language restrictions)**

Candidates produce a portfolio consisting of:

- independent research into a topic within the field of film studies (40 marks)
- evidence of planning for a filmed sequence which should be related to the candidate's research (10 marks)
- a creative realisation of the planned work (30 marks)
- a critical evaluation of the work produced (20 marks)

Total: 100 marks

1.3 Aims

The aims of these specifications are to:

- enhance candidates' enjoyment and appreciation of film and of its cultural value and to highlight the role film plays in their daily lives and the lives of others;

- develop a critical understanding of film through engagement with film texts, concepts and historical perspectives through the creative application of practical skills;

- demonstrate an awareness of the varied institutional frameworks that encompass 'cinema';

- explore production processes, technologies and contexts;

- become independent in research skills and their application.

1.4 Prior Learning/Attainment

No prior knowledge of the subject is required. It is recommended that candidates have attained communication and literacy skills at a level equivalent to GCSE Grade C in English; and numeracy skills at a level equivalent to GCSE Grade C in Mathematics.

1.5 Guided Learning Hours

AS GCE Film Studies requires **180** guided learning hours in total.
Advanced GCE Film Studies requires **360** guided learning hours in total.

2   Unit Content

2.1 AS Unit F631: *Film Text and Context*

The purpose of this unit is to encourage candidates to develop an appreciation of how meaning is communicated in films and to develop a broader contextual understanding of how cinema works as an industry and how film works as a medium of communication. The skills acquired in this unit will link to and help inform creative realisations in Unit F632: *Foundation Portfolio in Film*.

This unit is externally assessed. The examination is two hours and candidates need to answer 3 questions in total. In Section A, there are two questions. Candidates can choose to answer **either** Question 1 **or** Question 2 (40 marks for either question). In Section B, candidates must answer two questions (30 marks each) from a choice of four topic areas. Each question must come from a different topic area. The paper is marked out of a total of 100: Section A is marked out of 40 and Section B is marked out of 60.

There are two sections to this paper:

Section A: Contemporary English Language Film (40 marks)

Section B: Cinema in Context (60 marks)

Section A: Contemporary English Language Film

This section requires specific engagement with contemporary English language films on a textual level. There are no prescribed texts or regions and questions will be broadly based.

Candidates are required to study a minimum of **two** contemporary English language film texts.

The focus of this section is on the range of broader elements used to communicate meaning in films. These broader macro elements are set out as seven **frameworks for analysis** for the purposes of this specification. One or more of these seven frameworks will be used as the basis for questions in each examination series.

Candidates should be prepared to discuss any of the following seven frameworks for analysis in relation to their chosen texts and consider the inter-relationship of each.

Frameworks for analysis

- **Representation**
Refers to the processes of constructing images of different people, places and ideas in films.

- **Messages and values**
Refers to the way messages and values are communicated to film audiences.

- **Genre**
Refers to the process of classifying films as being of one type or another by audiences and institutions, for example, 'horror' or 'action adventure'. Generic codes and conventions are employed in the construction of films, enabling the audience to label and categorise them.

- **Narrative**

Refers to the development of a 'story', the roles and relationships of the characters within it, the situations and dilemmas they confront and the methods utilised for problem-solving within narratives.

- **Theme**

Refers to the overarching ideas conveyed in a film. Examples of common film themes include moral dilemmas, conflict, racism, love, betrayal and redemption.

- **Style**

Refers to the deployment of techniques in film production – for example the use of chiaroscuro lighting in *film noir*.

- **Authorship**

This refers to different conceptualisations of authorship – this can be applied to directors, producers, cinematographers, sound designers and stars together with the influence of different types of film companies and production studios.

Micro-technical elements

Each framework for analysis is underpinned by micro-technical elements of film language.

The emphasis in this unit is on the broader macro context outlined above. However, candidates should be prepared to use relevant textual examples from their chosen film texts to exemplify and discuss how micro-technical elements have been used to create the seven frameworks for analysis.
The micro-technical elements are as follows:

- **Cinematography** - the use of camera shots, angle, movement, composition, and lighting.

- **Editing** - the organisation of sequences to construct meaning. This should include transition of image and sound, continuity and non-continuity systems, cutting (shot/reverse shot, eyeline match, graphic match, action match, jump cut, crosscutting, parallel editing, cutaway, insert).

- **Sound** - diegetic and non-diegetic sound, synchronous/asynchronous sound, sound effects, sound motifs, sound bridge, dialogue, voiceover, mode of address/direct address, sound mixing, sound perspective, and soundtrack (score, incidental music, themes and stings, ambient sound).

- **Mise-en-Scène** - production design, location, studio, set design, costume and make-up, properties, colour design, casting.

Further Guidance

Contemporary, for the purposes of this specification, is defined as being within ten years of when candidates sit their examination for each unit. For example, for examination in June 2013 a contemporary film text would be any film text first released from the period of 2003 onwards.

English language films are those films in which the majority of the recorded dialogue is in English, although there may be some uses of non-English language words or phrases.

Candidates are free to choose the texts and the national cinemas that they wish to study within the context of English language film. However, candidates are strongly encouraged to study English language texts which are not exclusively British or exclusively American as part of their studies for the topic. In so doing, candidates will broaden their experiences of film and cinema contexts and be better prepared for A2 study. However, candidates are free to focus on exclusively British or exclusively American texts if they wish as long as they address the seven frameworks for analysis listed above.

Centres are advised to offer close guidance to candidates in the choice of film texts for examination purposes.

Section B: Cinema in context

Candidates are required to study **two** topic areas from a choice of the four in this section.

The focus of this section is on a contextual study of how cinema works as an industry and how film works as a medium of communication, subject to other institutional and industrial practices.

Set Topic Content

The topic areas for study for 2013, 2014 and 2015 assessments are:

1. Early Cinema (1895-1915)
For this topic area candidates should study the following:

- The production, distribution, exhibition and consumption of the early films produced by the Lumière Brothers, eg *Train Arriving At A Station (1895), Workers Leaving The Factory (1895)*
- The production, distribution, exhibition and consumption of early genre films such as *Journey To The Moon* (1902), *The Great Train Robbery* (1903) and *Musketeers of Pig Alley* (1909)
- The development of the American film industry – focussing on key events in production, distribution and exhibition, such as the movement of the industry from New York to Los Angeles (Hollywood) and the beginnings of the studio system.

2. The impact of World War II on British Cinema (1939-45)
For this topic area candidates should study the following:

- The foundation of the Ministry of Information, its role in British Cinema as a state regulator and the resulting impact on the nature of films being produced in Britain in this period
- Film as an ideological tool for supporting the war effort – as exemplified in films such as *49th Parallel (1941) In Which We Serve (1942), Went the Day Well (1942),One of our aircraft is missing (1942), We Dive At Dawn (1943), Millions Like Us (1943),The life & death of Colonel Blimp (1943), Henry V (1944)*
- Patterns in UK cinema attendance in the war years in comparison to attendance patterns in the years immediately before and after World War II.

3. The rise of the blockbuster, format wars and multiplexes (1972-84)
For this topic area candidates should study the following:

- The emergence of the multiplex / megaplex cinemas in out-of-town locations / shopping centres / retail parks in the UK and the decline of city / town centre 'fleapit' cinemas
- The arrival of 'blockbuster' films and related sequels, eg *The Godfather* (1972), *Jaws* (1975), *Star Wars* (1977), Superman (1978), and the ensuing developments in production, distribution and exhibition
- The dawning of the home video age, format wars (VHS and Betamax), the moral panic about uncensored and unregulated video content* and the ensuing move to statutory regulation of film in the home.

   *Candidates are not expected to have viewed any inappropriate unregulated film content as part of their course.

4. Developments in 21st Century Cinema and Film (2000 – present)

For this topic area candidates should study the following:

- The roll out of the UK's digital cinema network and the impact for audiences and institutions
- The take up of broadband, internet piracy and the opportunities and threats posed to institutions and audiences from legal and illegal means of distribution and exhibition
- The revival of 3D - the impact of films such as *Avatar (2009)* in driving the 'new' 3D and consideration of the possible longevity of 3D or other future developments.

It is our expectation that candidates will have studied an appropriate range of films for each of their chosen topics, both complete films and relevant extracts, and be able to quote from these as appropriate to support their answers to questions set in the examination.

In each of their two chosen topic areas candidates are required to cover the three key contextual areas of study below.

Key contextual areas of study

- **Sociological context**
  The input and impact of regulators, pressure groups, government bodies and departments, and social events and trends. For example, in the topic 'The impact of World War II on British Cinema (1939-45)' it would be appropriate to study annual cinema admissions and explore the reasons for the year-on-year increases during the war years.

- **Economic context**
  Audience pressure evidenced by box office receipts, cinema admission figures, viewing figures, government levies and subsidies. For example, in the topic 'The rise of the blockbuster, format wars and multiplexes (1972-84)', it would be appropriate to study the economic impact made by *Star Wars* (1977) both in relation to the film's financial success and its impact on production decisions, its subsequent sequels and the development of the *Star Trek* films, and its impact on subsequent film's merchandising operations.

- **Technological context**
  The state of technological development at that time in each topic area and how the available technology has been improved through innovation and development. The impact of technological innovation on film production, distribution and exhibition. For example in the topic 'Developments in 21st century cinema (2000 – present)' it would be appropriate to study how broadband internet connections have increased the threat of piracy to institutions, both production studios and cinemas.

Within each topic area it is expected that elements of the three different contextual areas of study will overlap and interact.

In addition, within each of their two chosen topic areas, candidates are also expected to understand the links between institutional practice and audience behaviours.

Candidates will need to apply these contexts in order to show an understanding of relevant historical context in the period being considered. Some understanding of how that period influenced future developments in film and cinema would also allow a cogent overview of the film and cinema developments being studied.

2.2 AS Unit F632: *Foundation Portfolio in Film*

The purpose of this unit is to build upon the broader 'macro' skills developed in Unit F631: *Film Text and Context* and to provide candidates with further knowledge and understanding of how the micro-technical elements of film language are used to communicate meaning in film through a detailed textual analysis of two contemporary English language film texts. In addition, this unit also seeks to further develop candidates' knowledge and understanding of how the processes of film language are used to create meaning by asking candidates to plan and construct their own creative artefact that is related to their textual analysis, and to apply this knowledge and understanding by evaluating their own work.

This is a coursework unit, internally assessed and externally moderated. This unit is marked out of a total of 100 marks.

Candidates must produce a coherent portfolio of work consisting of the following four elements:

- a textual analysis of **two** contemporary English language film texts (40 marks)
- evidence of planning for a creative artefact which should be related to the textual analysis (10 marks)
- a creative artefact (30 marks)
- an evaluation of the work produced (20 marks).

Textual Analysis (40 marks)

Candidates should choose **two** contemporary English Language film texts and study each text in its entirety. **Candidates must use different core texts from those studied in Unit F631: *Film Text and Context.***

To facilitate the textual analysis, both film texts should be broadly within the same genre.

The texts should not include more than one film produced in Hollywood.

For the textual analysis, candidates should be prepared to analyse and discuss the micro-technical elements of the language and conventions of the film medium (cinematography, editing, sound and mise-en-scène) within the framework of the following contextual 'macro' elements (these macro frameworks for analysis are discussed more formally in Unit F631: *Film Text and Context):*

- Representation
- Messages and values
- Genre
- Narrative
- Theme
- Style
- Authorship

Candidates should choose one or more of these contextual macro elements as the framework for their textual analysis. Candidates then need to investigate their chosen contextual macro element(s) by textually analysing appropriate sequences from their two chosen English language film texts using the micro-technical elements. For example, the study of two horror films may use 'style' as the framework for an investigation with a close textual analysis of cinematography, editing, sound and mise-en-scène, illustrating how successful (or not) the two films were in communicating a certain style (or styles) to the audience.

Therefore, in addition to the broader contextual macro frameworks for analysis in Unit F631: *Film Text and Context*, candidates need to be able to demonstrate a clear understanding of how the film maker(s) use micro-technical elements of film language to construct meaning.

Micro-technical elements

- **Cinematography** - the use of camera shots, angle, movement, composition, and lighting.

- **Editing** - the organisation of sequences to construct meaning. This should include transition of image and sound, continuity and non-continuity systems, cutting (shot/reverse shot, eyeline match, graphic match, action match, jump cut, crosscutting, parallel editing, cutaway, insert).

- **Sound** - diegetic and non-diegetic sound, synchronous/asynchronous sound, sound effects, sound motifs, sound bridge, dialogue, voiceover, mode of address/direct address, sound mixing, sound perspective, and soundtrack (score, incidental music, themes and stings, ambient sound).

- **Mise-en-Scène** - production design, location, studio, set design, costume and make-up, properties, colour design, casting.

As this is an individual portfolio centres must not prescribe whole class texts, but should support candidates in following their own interests. **Candidates must use different core texts from those studied in Unit F631: *Film Text and Context*.**

The textual analysis should be one sustained piece of work of between 1500 and 2000 words.

Planning (10 marks)

Candidates should produce planning materials for a creative artefact which should be influenced by the textual analysis. For example, a study of two social realist films, exploring representation of place and class through an application of film language, may result in an extract from an animatic storyboard for a sequel to one of the texts studied. Other possible approaches may include:

- a series of photographs with notes representing a location report
- a series of screen tests with notes
- a shot list with digital still photographs to illustrate.

This is purely an indicative list and centres are encouraged to explore appropriate ways of presenting planning materials with candidates. These materials can be presented in written and/or audio-visual formats as appropriate.

Creative artefact (30 marks)

Candidates should produce a creative artefact influenced by their textual analysis and based upon their planning materials. For example, a study of two romantic comedies, exploring the generic conventions through an application of film language, may result in a short filmed sequence demonstrating an understanding of how generic conventions are constructed through cinematography, sound, and mise-en-scène.

The creative artefact must be **one** of the following:

- an extract from a script with images of 9 key frames (locations and characters need to be dressed and posed as they would be in a filmed sequence, with some explanation of the shot types chosen)
- a short filmed sequence (2 minutes maximum). **To avoid any overlap with OCR GCE Media Studies this must not be an opening sequence.**

The creative artefact does not need to be a complete text but must demonstrate the candidate's application of technical aspects of the language and conventions of the film medium in relation to one, or a combination of, genre, theme, style, messages and values, representation, narrative, and authorship. These broader frameworks for analysis are defined in more detail in Unit F631: *Film Text and Context.*

Evaluation (20 marks)

Candidates should critically evaluate the process of producing their portfolio. The evaluation should consist of a consideration of what codes and conventions they have taken from their analysis and how they have used their understanding to plan and construct their artefact. The evaluation should address the following questions:

- what were the aims of the artefact?
- what codes and conventions identified in the textual analysis were used in the artefact?
- how were the planning materials used in the construction of the artefact?
- how successful was the artefact in achieving the aims?

The evaluation should be between 750-1000 words.

Further Guidance

English language films are those films in which the overwhelming majority of the recorded dialogue is in English (although there may be some infrequent uses of non-English language words or phrases).

For the purposes of assessment a contemporary film text is defined as being a film text that was released within 10 years of the coursework submission date. For example, for coursework submitted in June 2013 a contemporary film text would be any film text first released from the period of 2003 onwards.

The two core texts chosen must be from the same broad genre. However, it is the role of the teacher and candidate to define what genre their two chosen films fit in. The principal emphasis of this study is on engaging with the chosen films and developing a detailed textual knowledge of them.

As this is an individual portfolio of work, all materials must be assessed individually. However, the creative artefact may make use of others, drama candidates for example, as long as the outcome can be assessed as the work of an individual candidate. For example, others could be used as actors, or to operate sound equipment, or cameras. The candidate must, however, have overall creative control.

Assistance with projects

It is expected that teachers will train candidates in the use of technology for their coursework and centres will provide the necessary equipment for candidates to produce their artefact.

2.3 A2 Unit F633: *Global Cinema and Critical Perspectives*

The purpose of this unit is to assess and extend candidates' knowledge and understanding of issues and debates in the world of cinema. Throughout this unit candidates will explore the ideological, historical and social contexts in which films operate and demonstrate this understanding by applying key concepts and critical approaches.

The purpose of this study is to encourage candidates to extend their knowledge and experience of film beyond English language texts studied in their AS course and develop a broader knowledge and critical appreciation of film. The skills acquired in this unit will link to and inform research projects to be carried out in Unit F634: *Creative Investigation in Film*.

The examination is two hours. In Section A, candidates are required to answer a compulsory question on two non-English language texts. In Section B, candidates are required to answer one question from a choice of three topic areas exploring issues and debates in the world of film. The paper is marked out of 100 with both sections marked out of 50.

There are two sections to this paper:

Section A: Messages and Values in Global Film (50 Marks)

Section B: Critical Engagement with Film (50 Marks)

Section A: Messages and Values in Global Film

This section requires specific engagement with non-English language films on both a textual and contextual level. There are no prescribed texts or regions and questions will be broadly based. However, to allow for comparative analysis, centres should select texts for study from the following options:

- Two contrasting non-English language texts that derive from **different countries of origin or**
- Two contrasting non-English language texts that derive from the same country of origin but from **different points in time**

The focus for this section is the close study and comparison of two key texts but centres should explore other extracts to aid contextual understanding.

Candidates will be required to compare two non-English language films with a focus on the messages and values they offer in relation to historical, ideological and social contexts. This analysis should be supported by reference to film language, developing skills introduced at AS.

Candidates should be prepared to discuss any of the following in relation to their chosen texts and consider the inter-relationships of each:

- the wider social, historical, political and cultural issues that impact on the films' messages

- the role of genre in communicating messages and values in non-English language film

- the role of representation in communicating messages and values in non-English Language films

- the use of style and theme in communicating messages and values in non-English Language films

- the role of narrative in communicating messages and values in non-English language films

- the impact of authorship on the messages and values in non-English language films

- messages, values and ideology: the impact of films on national audiences

- messages, values and ideology: the differences in reception by international audiences.

Section B: Critical Engagement with Film and Cinema

Candidates answer one question from a choice of three topic areas offered by OCR. There will be a choice of two questions from each topic area.

To ensure candidates achieve a breadth of study over their Film Studies course different core texts must be used in this section to those studied elsewhere in this course.

The key objective of this section is for candidates to examine critical approaches and discuss their relevance to contemporary issues relating to film. The topic areas require an understanding and critical engagement with wider film issues and debates beyond the texts themselves. In contrast to Section A where the focus is on close textual study, this section should allow candidates to examine a range of case studies which move along the continuum from national to global contexts. Centres are advised to examine relevant texts, debates and research in advance of the examination.

Each topic area links to the issues of spectatorship and candidates should explore how the audience that receive these texts respond to them.

Centres may choose to use a wide range of texts in any language for study and to exemplify and contextualise the issues with which they are engaging. They are advised to consider a range of films from different countries, institutional contexts and forms. The assessment for this section will be generic, allowing for the broadest range of responses within the chosen topic area.

There should be emphasis on the historical, the contemporary and the future in relation to the chosen topic, with most attention on the present. Centres are thus advised to ensure that study materials for this unit are up to date and relevant.

In addition to engaging with contemporary debates, candidates are encouraged to engage with critical frameworks relevant to their topic area. However, it is important that candidates do not simply reference such theories but actively apply, engage and debate the relevance of these theories in contemporary film and cinema.

Candidates will focus on **one** of the following topics:

1. **Film Regulation and Classification**

2. **Authorship in Contemporary Cinema**

3. **Film and Audience Experience**

Topic Content Prompts

1. Film Regulation and Classification

In this topic area, candidates should examine contemporary issues and debates in relation to regulation and classification in global cinema. Candidates are encouraged to engage with critical frameworks and critical reception theories in their work.

For this topic candidates should study the following:

- the impact of new technologies on regulation and classification

- the effect of wider social changes on film regulation and classification

- the role of global film consumption on regulation and classification

- the role of authorship in the face of regulation, classification and/or state censorship

- the effect of legal, political and cultural restrictions on film production and exhibition (including alternatives to cinema exhibition such as online, film festivals and the DVD black market)

- the effect of legal, political and cultural restrictions, audience consumption and reception of film

- the significance of critical approaches and audience theories, such as the effects debate, the two step flow, uses and gratifications and reception theories.

2. Authorship in Contemporary Cinema

For this topic candidates are encouraged to consider the role of 'film talent' including directors, producers, writers, cinematographers, sound engineers, performers (stars) in contemporary cinema.

For this topic candidates should study the following:

- the impact of film talent such as directors, producers, writers, cinematographers, sound engineers and stars on the control and success of film

- the changing role of authorship/stardom in contemporary cinema

- the significance of film talent to the success of texts in both domestic and global territories

- the crossover nature of stars/film talent from different countries

- the crossover nature of stars/film talent from art house and/or independent to mainstream cinema

- the role of other factors that influence success in contemporary cinema, such as genre, technologies and marketing and distribution

- the relevance of critical approaches to contemporary authorship such as auteur studies, post-auteurism and star studies.

3. Film and Audience Experience

For this topic candidates should consider the changing film experience for audiences of contemporary film and how this relates to wider issues of spectatorship.

For this topic candidates should be prepared to discuss the following:

- the role of technology in changing audience experiences and the impact on audience response

- the relationship between film form and audience response

- issues of audience expectations and the impact of this on emotional, sensory and cognitive experiences

- varieties of audience experience, impact of gender, ethnicity, sexuality on spectator response

- the role of fans/fandom with spectators' engagement with cinema

- the relevance of critical approaches to spectatorship such as reception and cognitive theory and theories of the gaze, including alternative gazes such as 'black' and 'feminist'.

2.4 A2 Unit F634: *Creative Investigation in Film*

The purpose of this unit is to extend and enhance the knowledge, understanding and skills developed in units F631, F632 and F633 and to further broaden candidates' critical appreciation of film from both the perspective of spectator and creative producer. In this unit, candidates will develop and apply independent research skills by investigating and analysing a film-based topic of their choice. They will then extend their practical production skills by applying their research findings to a creative realisation based upon the research topic they have undertaken before finally critically evaluating the work they have produced.

This is a coursework unit, internally assessed and externally moderated. This unit is marked out of a total of 100 marks.

Candidates must produce a coherent portfolio of work consisting of the following four elements:

- independent research into a topic within the field of film studies (40 marks)
- evidence of planning for a filmed sequence which should be directly related to the candidate's research (10 marks)
- a creative realisation of the work planned (30 marks)
- a critical evaluation of the work produced (20 marks).

Unit Guidance

This unit must be undertaken by candidates as individuals and all materials must be assessed individually. However, for the creative realisation candidates may make use of others **as long as the outcome can be assessed as the work of an individual candidate**. For example, others in a group could be used as actors, or to operate sound equipment, or cameras. The candidate must, however, have creative control, as director, for example.

The creative realisation **must** have a clear link to the candidate's research. For example, research may have focussed on adaptations; therefore, the creative realisation may be an adaptation. This link must be identified at the planning stage, demonstrated in the creative realisation, and explained in the evaluation.

Research (40 marks)

Candidates may choose to research any area that has arisen from their study of film during their AS/A2 level course. **Candidates must not focus on texts that have already been taught in class or texts used in their Foundation Portfolio**. Areas not covered in the course should not be excluded from consideration but their suitability should be considered carefully by teaching staff. As the objective of this unit is to encourage independent learning, any area of research agreed by the supervising teacher which raises interesting questions about the study of film or the institutional aspects of cinema is allowable. Centres must not 'teach' the content for the areas of research as it is expected that each candidate's work will reflect individual choice of research topic.

It is expected that in preparation for the research element of this unit teachers will provide candidates with an overview of how to:

- make sense of ideas and theories
- contextualise their investigation using secondary research sources (the work of recognised theorists for example)
- analyse primary materials (this could be to revise methods of textual analysis employed throughout the AS level course)

- formulate hypotheses
- evaluate and draw conclusions from their findings
- present findings
- reference source materials appropriately.

It is recommended that centres offer support and advice to assist their candidates in their choice of area of research and also offer support and advice on relevant sources of information.

Suggested Areas for Research

The following list is not an exhaustive or compulsory list and candidates are strongly encouraged to develop their own areas of research. Suitable areas could include:

- an exploration of non-English language films and their English language adaptations
- how developments in new technology could determine production, distribution, and consumption of film
- the influence of films from a specific historical period on contemporary films
- the representation of minorities in a national cinema.

The research should be presented as a sustained piece of work of between 2500-3000 words and include:

- an introduction explaining the focus of the candidate's research
- a description of key texts both primary and secondary (films and studies based on films)
- the aims of the research - details of what the candidate is seeking to find out in the form of a hypothesis or a series of research questions.
- a discussion of ideas, texts, and secondary research in light of the candidate's aims
- conclusions - a clear statement of what the candidate has discovered in response to their aims
- a bibliography and filmography.

Planning (10 marks)

Candidates should produce planning materials for a five-minute filmed or non-filmed sequence which should be related to the candidate's research.

For the **filmed sequence** these materials should include:
- a synopsis
- a storyboard
- a written script for the five-minute sequence
- a recce report
- evidence of casting considerations
- a shooting/editing log
- a risk assessment.

For the **non-filmed sequence** these materials should include:
- a synopsis
- a written script for the non-filmed sequence
- a treatment
- a recce report
- evidence of casting considerations
- layouts for the 20 key frame stills
- a risk assessment.

These materials, with the exception of the script, can be presented in written and/or audio-visual formats as appropriate and should be contextualised with a clear justification for why the materials have been produced.

Creative realisation (30 marks)

Centres should choose one of **two** approaches in delivering this unit according to the choice of the candidate and to the level of resources available.

1. **Filmed Sequence** (candidates must have completed planning materials for the filmed sequence):

The candidate will create a film sequence or a series of filmed extracts totalling no more than five minutes in duration that is influenced by their research and based upon their planning (see examples below). The film sequence may make use of others within a centre as long as the creative outcome can be assessed as the work of the candidate. For example, others could be used as actors, or to operate sound equipment, or cameras. The candidate must, however, have creative control, as director, for example.

2. **Non-Filmed Sequence** (candidates must have completed planning materials for the non-filmed sequence)

The candidate will produce a screenplay (or extracts from a series of screenplays) for a film sequence that would total no more than five minutes in duration, together with 20 key frame stills that demonstrate careful construction of mise-en-scène. The screenplay(s) and 20 key frames should be influenced by their research and based upon their planning (see examples below). The key frames may make use of others within a centre as long as the creative outcome can be assessed as the work of the candidate.

Some examples of creative realisations (and influences) may include:

Area for Research	Creative Realisation
An exploration of non-English language films and their English language adaptations.	The production of an adaptation of a short non-English language film or extract from a longer text.
How developments in new technology could determine production, distribution, and consumption of film.	A short film or extract made specifically for exhibition/distribution on the internet.
The influence of films from a specific historical period on contemporary films.	A screenplay and 20 key frames employing the stylistic features of a collection of historical texts.
The representation of minorities in a national cinema.	A screenplay and 20 key frames exploring the representation of a minority group in a specific national cinema context.

Critical Evaluation (20 marks)

Candidates should critically evaluate their creative realisation and explain how their research led to their final outcome. The critical evaluation should not be a description of how their realisation was made, but an analysis of the text produced alongside a contextualisation in relation to the candidate's research. Critical analysis skills developed throughout units F631, F632, and F633 should be employed by candidates to explore how their learning, both taught and independently acquired, has influenced their practice. The critical evaluation should be between 1000-1250 words.

Assistance with projects

It is expected that teachers will train candidates in the use of technology for their coursework and centres will provide the necessary equipment for candidates to produce their creative realisations.

3 Assessment of GCE Film Studies

3.1 AS assessment in GCE Film Studies

AS GCE in Film Studies (H067)	
AS F631: *Film Text and Context* (externally assessed examination)	
50% of the total AS GCE marks 2 hour written paper 100 marks	The purpose of this unit is to assess candidates' knowledge and understanding of contemporary English language films (AO1) and contextual knowledge and understanding of the historical development of the cinema industry (AO2). In addition, within each of their two chosen topic areas, candidates are expected to understand the links between institutional practice and audience behaviours. Candidates will also need to be able to place their film and cinema knowledge of a particular topic in section B within a relevant and broad historical context.(AO2). This question paper has two sections: • Section A: candidates answer one question from a choice of two • Section B: candidates answer two questions from a choice of four topic areas. Each question answered must be from a different topic area. Video and aural resources are not required in this examination.
AS F632: *Foundation Portfolio in Film* (internally assessed coursework)	
50% of the total AS GCE marks Coursework 100 marks	The purpose of this unit is firstly to assess candidates' film textual analysis skills (AO2); secondly to assess candidates' application of knowledge and understanding to the planning and production of a film artefact (AO3); and finally to assess candidates' application of knowledge and understanding in evaluating their own work (AO2). Candidates produce a portfolio consisting of: • a textual analysis of two contemporary English language film texts **(40 marks)** • evidence of planning for a creative artefact which should be directly related to the textual analysis **(10 marks)** • a creative artefact **(30 marks)** • an evaluation of the work produced **(20 marks).**

3.2 Advanced assessment in GCE Film Studies

Advanced GCE in Film Studies (H467)	
AS units as on previous page, each unit being 25% of the total Advanced GCE marks, as well as:	
A2 F633: *Global Cinema and Critical Perspectives* (externally assessed examination)	
25% of the total Advanced GCE marks 2 hour written paper 100 marks	The purpose of this unit is to assess and extend candidates' knowledge and understanding of issues and debates in the world of film (AO1). Through the unit candidates will explore ideological, historical and social contexts in which films operate and demonstrate this understanding through applying key concepts and critical approaches (AO2). This question paper has two sections: • Section A: candidates answer one question • Section B: candidates answer one question from a choice of six questions (three topic areas) Video and aural resources are not required in this examination. This is a synoptic unit.
A2 F634: *Creative Investigation in Film* (internally assessed coursework)	
25% of the total Advanced GCE marks Coursework 100 marks	The purpose of this unit is firstly to assess candidates' ability to independently research, investigate and analyse a film based topic and present the findings (AO4); secondly to assess candidates' application of knowledge and understanding to the planning and construction of a creative realisation (AO3); and finally to assess candidates' application of knowledge and understanding in evaluating their own work (AO2). Candidates produce a portfolio consisting of: • independent research into a topic within the field of film studies (**40 marks**) • evidence of planning for a filmed sequence which should be related to the candidate's research (**10 marks**) • a creative realisation of the planned work (**30 marks**) • a critical evaluation of the work produced (**20 marks**) This is a synoptic unit.

3.3 Unit Order

The order in which the unit assessments could be taken is AS Units F631 and F632 in the first year of study, leading to an AS GCE award; then A2 Units F633 and A2 Unit F634 in the second year of study, leading to the Advanced GCE award. However, the unit assessments may be taken in any order.

3.4 Unit Options (at AS/A2)

There are no optional units in the AS GCE specification; for AS GCE Film Studies candidates must take AS Units F631 and F632. There are no optional units in the Advanced GCE specification: for Advanced GCE Film Studies candidates must take AS Units F631 and F632; and A2 Units F633 and F634.

3.5 Synoptic Assessment

Synoptic assessment is included in units F633 and F634.

Synoptic assessment in Film Studies will take account of the requirement that A Level qualifications should enable candidates to develop a broader and deeper understanding of the connections between the knowledge and understanding set out in the specification as a whole. Units F633 and F634 together assess all Assessment Objectives and bring together all elements of the specification.

3.6 Assessment objectives (AO)

Candidates are expected to demonstrate:

AO1 Knowledge and Understanding

Demonstrate knowledge and understanding of film as an audio-visual form of creative expression together with its contexts of production and reception and of the diversity in filmmaking across different historical periods and locations.

AO2 Application of Knowledge and Understanding and Critical Evaluation

Apply knowledge and understanding, including some of the common critical approaches that characterise the subject, when exploring and analysing films and when evaluating their own creative projects to show how meanings and responses are generated.

AO3 Planning and Production Skills

Demonstrate the ability to devise a creative artefact or realisation, applying appropriate planning and production skills effectively.

AO4 Research skills

Demonstrate the ability to undertake, apply and present research into film and cinema topics.

The relationship between the units and the assessment objectives of the scheme of assessment are shown in the following grids:

AO weightings in AS GCE

Unit	% of AS GCE				Total
	AO1	AO2	AO3	AO4	
AS F631: *Film Text and Context*	30	20	0	0	50%
AS F632: *Foundation Portfolio in Film*	0	30	20	0	50%
	30%	50%	20%	0	100%

AO weightings in Advanced GCE

Unit	% of Advanced GCE				Total
	AO1	AO2	AO3	AO4	
AS F631: *Film Text and Context*	15	10	0	0	25%
AS F632: *Foundation Portfolio in Film*	0	15	10	0	25%
A2 F633: *Global Cinema and Critical Perspectives*	15	10	0	0	25%
A2 F634: *Creative Investigation in Film*	0	5	10	10	25%
	30%	40%	20%	10%	100%

3.7 Grading

All GCE units are awarded a-e. The Advanced Subsidiary GCE is awarded on the scale A-E. The Advanced GCE is awarded on the scale A-E with access to an A*. To be awarded an A*, candidates will need to achieve a grade A on their full A Level qualification and at least 90% of the UMS on the aggregate of their A2 units. Grades are reported on certificates. Results for candidates who fail to achieve the minimum grade (E or e) will be recorded as *unclassified* (U or u) and this is **not** certificated.

A Uniform Mark Scale (UMS) enables comparison of candidates' performance across units and across series and enables candidates' scores to be put on a common scale for aggregation purposes. The two-unit AS GCE has a total of 200 *uniform* marks and the four-unit Advanced GCE has a total of 400 *uniform* marks.

OCR converts the candidate's *raw* mark for each unit to a *uniform* mark. The maximum *uniform* mark for any unit depends on that unit's weighting in the specification. In these Film Studies specifications, the four units of the Advanced GCE specification have UMS weightings of 25% (and the two units of the AS GCE specification have UMS weightings of 50%). The UMS total for each unit is 100. Each unit's *raw* mark grade boundary equates to the *uniform* mark boundary at the same grade. Intermediate marks are converted on a pro-rata basis.

Uniform marks correspond to *unit* grades as follows:

(Advanced GCE) Unit Weighting	Maximum Unit Uniform Mark	Unit Grade					u
		a	b	c	d	e	
25%	100	100–80	79–70	69–60	59–50	49–40	39–0

OCR adds together the unit *uniform* marks and compares these to pre-set boundaries (see the table below) to arrive at *qualification* grades.

Qualification	Qualification Grade					U
	A	B	C	D	E	
AS GCE	200–160	159–140	139–120	119–100	99–80	79–0
Advanced GCE	400–320	319–280	279–240	239–200	199–160	159-0

Candidates achieving at least 320 UMS marks in their Advanced GCE, ie grade A and who also gain at least 180 UMS in their two A2 units will receive an A* grade.

3.8 Performance descriptions

Performance descriptors describe the learning outcomes and levels of attainment likely to be demonstrated by a representative candidate performing at the A/B and E/U for AS and A2.

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

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

The requirement for all AS and A level specifications to assess candidates' quality of written communication will be met through one or more of the assessment objectives.

AS performance descriptions for Film Studies

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

A2 performance descriptions for Film Studies

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objectives 4
Assessment Objectives for GCE	Demonstrate knowledge and understanding of film as an audio-visual form of creative expression together with its contexts of production and reception and of the diversity in filmmaking across different historical periods and locations.	Apply knowledge and understanding, including some of the common critical approaches that characterise the subject, when exploring and analysing films and when evaluating their own creative projects to show how meanings and responses are generated.	Demonstrate the ability to devise a creative artefact or realisation, applying appropriate planning and production skills effectively.	Demonstrate the ability to undertake, apply and present research into film topics.
A/B boundary Performance Descriptions	Candidates characteristically: a. Communicate detailed and relevant knowledge and understanding of film b. Create and sustain well organised, relevant and coherent arguments linked to contexts of film production and reception and to a diverse range of film c. Structure and organise their writing using an appropriate register d. Communicate content and meaning through expressive and accurate writing.	Candidates characteristically: a. Communicate a well-informed understanding of film form and some of the common critical approaches that characterise the subject b. Explore through detailed analysis how films generate meanings and responses c. Evaluate their own creative work with close reference to how films generate meanings and responses.	Candidates characteristically: a. Research, plan and devise a creative artefact or realisation demonstrating appropriate technical skills and creativity b. Demonstrate a controlled and creative use of the selected medium.	Candidates characteristically: a. Communicate an informed understanding of research skills, selecting appropriate methods b. Present relevant and detailed research findings and conclusions.
E/U boundary Performance Descriptions	Candidates characteristically: a. Communicate knowledge and understanding of film b. Develop points of view linked to contexts of film production and reception and to a range of film c. Communicate content and meaning using straightforward language accurately.	Candidates characteristically: a. Communicate some understanding of film form b. Explore through analysis how films generate meanings and responses c. Evaluate their own creative work with some reference to how films generate meanings and responses.	Candidates characteristically: a. Devise a creative artefact or realisation using some skills and creativity b. Demonstrate limited control of the medium selected.	Candidates characteristically: a. Communicate an understanding of research skills and methods b. Present some relevant research findings and conclusions.

3.9 Quality of written communication

Quality of Written Communication (QWC) is assessed in the two externally assessed units (F631 and F633) and is integrated in the marking criteria.

Candidates need to:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;

- present information in a form that suits its purpose;

- use an appropriate style of writing and, where applicable, specialist terminology.

4 Coursework in GCE Film Studies

4.1 Coursework Administration/Regulations

4.1.1 Supervision and Authentication

As with all coursework, teachers must be able to verify that the work submitted for assessment is the candidate's own work. Sufficient work must be carried out under direct supervision to allow the teacher to authenticate the coursework marks with confidence. Candidates are expected to fill in a candidate authentication statement which should be retained by the centre as supporting evidence for their own authentication. Teachers are required to declare that the work submitted for internal assessment is the candidate's own work by sending the moderator a signed centre authentication form (CCS160) for each unit at the same time as the marks.

4.1.2 Acceptable formats for production texts and research presentations

All work submitted electronically must be in a universal format that is viewable on both PC and Apple platforms, for example pdf, rtf, mp3, mpeg4, or online. All electronic work must also be checked thoroughly to ensure it operates effectively before it is submitted to the moderator. Centres should ensure that online evidence is easily accessible for moderators, preferably through a central hub or gateway with links to the work of each individual candidate properly 'signalled' with candidate details, including candidate names and numbers.

Coursework **must not** be submitted on memory sticks.

Work submitted on paper should be no larger than A3 size. Hard copy should be submitted as economically as possible; for example ring-binders should not be used.

4.2 Assessment of AS Unit F632: *Foundation Portfolio in Film*

4.2.1 Applying the assessment criteria for Unit F632: *Foundation Portfolio in Film*

All internally assessed units are internally marked by the centre assessor(s) using OCR marking criteria and guidance, and externally moderated by the OCR-appointed moderator.

The starting point for marking the task is the marking criteria. This contains levels of criteria for the skills, knowledge and understanding that the candidate is required to demonstrate.

The centre will be expected to allocate marks according to four levels for each of the four elements:

Textual Analysis (40 marks)
Planning (10 marks)
Creative artefact (30 marks)
Evaluation (20 marks)

In arriving at a level for each element, teachers are advised to look for evidence of 'best fit'. It is possible for a candidate to be placed in different levels for each of the four elements. Teachers are asked to support marks with written comments under the four elements on the assessment sheet.

In centres where there is more than one teacher involved in the marking, centres must ensure that appropriate internal standardisation has taken place to achieve a consistent rank order.

4.2.2   Marking Criteria for Unit F632: *Foundation Portfolio in Film*

The assessment task(s) for each unit should be marked by teachers according to the given marking criteria within the relevant unit using a 'best fit' approach. For each of the assessment objectives/criteria, teachers select one of the four 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 allocation 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 candidate.

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

- where the candidate's work *convincingly* meets the statement, the highest mark should be allocated;

- where the candidate's work *adequately* meets the statement, the most appropriate mark in the middle range should be allocated;

- where the candidate's work *just* meets the statement, the lowest mark should be allocated.

Teachers should use the full range of marks available to them and allocate *full* marks in any band for work which fully meets that descriptor. This is work which is 'the best one could expect from candidates working at that level'. Where there are only two marks within a band the choice will be between work which, in most respects, meets the statement and work which 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.

Only one mark per assessment task (eg. textual analysis, planning, creative artefact, evaluation) will be entered. The final mark for the candidate for the coursework unit is out of a total of 100 and is found by totalling the marks for each of the internally assessed tasks for this unit.

Textual Analysis: 40 marks; A02

The textual analysis should be one sustained piece of work which should cover **two** English language films and should be between 1500-2000 words. .If a candidate presents work relating to only one text or a non-English language text(s) the ceiling for the allocation of marks is 20 marks.

Level 4: **31 - 40 marks**	There is evidence of an excellent level of application of knowledge and understanding of film language, context, and critical approaches. • Excellent analysis of chosen texts, demonstrates insight and supports analysis through close reference • Excellent application of knowledge and understanding, prior learning is used in a sophisticated manner to explain findings in some depth • Excellent understanding and application of film language, uses a wide range of terminology accurately and with sophistication • Excellent knowledge of critical approaches, evidence that critical approaches have been used to construct a personal argument • Excellent understanding of contextual issues, insightful exploration of the significance of context • Excellent ability to communicate, accurate construction and expression, and very few, if any, errors
Level 3: **23 - 30 marks**	There is evidence of a proficient level of application of knowledge and understanding of film language, context, and critical approaches. • Proficient analysis of chosen texts, mainly analytical with some close referencing • Proficient application of knowledge and understanding, clear evidence of prior learning which is used to explain features of the chosen texts • Proficient understanding and application of film language, uses a range of terminology, mainly appropriate and accurate • Proficient knowledge of critical approaches, clear evidence that different readings have been considered • Proficient understanding of contextual issues, demonstrates some insight into how some contextual elements contribute towards the construction of texts • Proficient ability to communicate, mainly accurate construction and expression, infrequent errors.
Level 2: **15 - 22 marks**	There is evidence of a basic level of application of knowledge and understanding of film language, context, and critical approaches. • Basic analysis of chosen texts, attempts some analysis but may be overly descriptive in places • Basic application of knowledge and understanding, some evidence that prior learning has been applied, some generalisation • Basic understanding and application of film language, some use of terminology although it may not always be appropriate or accurate • Basic knowledge of critical approaches, some evidence that texts can have different readings • Basic understanding of contextual issues, some exploration beyond the texts • Basic ability to communicate, generally accurate construction and expression, may contain some errors.
Level 1: **1- 14 marks**	The textual analysis is possibly incomplete. There is minimal evidence of application of knowledge and understanding of film language, context, and critical approaches. • Minimal analysis of chosen texts, descriptive rather than analytical • Minimal evidence of application of knowledge and understanding, demonstrates little prior learning, mostly generalisation • Minimal understanding and application of film language, little use of terminology • Minimal knowledge of critical approaches, little evidence of understanding that texts have different readings • Minimal understanding of contextual issues, writes only about the texts • Minimal ability to communicate, frequent errors in construction and/or expression 0 marks = no response or no response worthy of credit

Planning: 10 marks; AO3

Candidates should produce planning materials for a creative artefact which should be influenced by their textual analysis. Planning materials can be presented in written and/or audio-visual formats as appropriate.

Level 4: 8 - 10 marks	There is evidence of an excellent level of planning which has been influenced by the textual analysis. • Excellent linking of materials to textual analysis, clear and insightful links presented with precision • Evidence of excellent creative application of prior learning, sophisticated consideration of how theoretical elements may be used creatively in own work • Excellent application of pre-production skills in creating planning materials, confident and practised use of a range of skills as appropriate • Excellent care in presentation of planning, carefully considered use of appropriate forms of presentation, skilfully executed
Level 3: 6 - 7 marks	There is evidence of a proficient level of planning which has been influenced by the textual analysis. • Proficient evidence of links to textual analysis, clearly identifiable but may lack some precision • Evidence of proficient creative application of prior learning, demonstrates understanding of how theory works in practice • Proficient application of pre-production skills in creating planning materials, appropriate use of drafting and ICT skills • Proficient care in presentation of planning, some detailed thought has been applied to presentation, some creativity may be evidenced
Level 2: 4 - 5 marks	There is evidence of a basic level of planning which has been influenced by the textual analysis. • Basic evidence of links to textual analysis, some ideas are identifiable • Evidence of basic creative application of prior learning, demonstrates some understanding of how theory works in practice • Basic application of pre-production skills in creating planning materials, some use of drafting and appropriate ICT • Basic care in presentation of planning, some thought has gone into how the work should be presented
Level 1: 1 - 3 marks	There is minimal evidence of planning. • Minimal evidence of any link with textual analysis, difficult to see any use of ideas taken from analysis of chosen texts • Minimal evidence of creative application of prior learning, difficult to identify any understanding of how theory works in practice • Minimal application of pre-production skills in creating planning materials, little evidence of drafting or ICT skills being used • Minimal care in presentation of planning, little thought given to how work should be presented 0 marks = no response or no response worthy of credit

Creative Application of Learning: 30 marks; AO3

Candidates should produce a creative artefact influenced by their textual analysis and based upon their planning materials. As this is an individual portfolio of work, the creative artefact must be assessed individually.

Level 4: 22 - 30 marks	There is evidence in the work of an excellent level of ability in the creative application of planning materials, skills, and prior learning. • Excellent application of film language and codes and conventions, demonstrates insight into how texts are constructed, may be prepared to take risks • Excellent links to textual analysis and planning, links are clear and used effectively to demonstrate understanding • Excellent evidence of creative application of knowledge and understanding, prior learning is used with sophistication and flair • Excellent application of appropriate production skills, consistently high levels throughout, moving towards a professional standard • Excellent ability to communicate meaning effectively, meaning is apparent throughout • Time management is excellent, work is produced and presented to a high standard
Level 3: 16 - 21 marks	There is evidence in the work of a proficient level of ability in the creative application of planning materials, skills, and prior learning. • Proficient application of film language and codes and conventions, demonstrates a clear understanding of how texts are constructed • Proficient links to textual analysis and planning, links are clearly identifiable, and generally demonstrate understanding • Proficient evidence of creative application of knowledge and understanding, clear relationship to prior learning • Proficient application of appropriate production skills, well executed but may not be consistent • Proficient ability to communicate meaning effectively, mainly readable as intended • Time management is good, work is reasonably detailed and sufficient materials have been produced
Level 2: 10 - 15 marks	There is evidence in the work of a basic level of ability in the creative application of planning materials, skills, and prior learning. • Basic application of film language and codes and conventions, demonstrates some understanding of how texts are constructed • Basic links to textual analysis and planning, some links are identifiable even though there may be some uncertainty in places • Basic evidence of creative application of knowledge and understanding, some elements relate to prior learning but may not always be clear • Basic application of appropriate production skills, competently executed • Basic ability to communicate meaning effectively, some of the artefact is readable as appropriate • Time management may be inconsistent, but some constructive work has been produced
Level 1: 1 - 9 marks	The creative artefact is possibly incomplete. There is minimal evidence in the work of the creative application of planning materials, skills, and prior learning. • Minimal application of film language and codes and conventions, demonstrates little understanding of how texts are constructed • Minimal links to textual analysis and planning, difficult to follow train of thought • Minimal evidence of creative application of knowledge and understanding, little sign of having followed a course in Film • Minimal application of appropriate production skills, careless execution • Minimal ability to communicate meaning effectively, difficult to read • Time management may be very poor, little work may have been produced 0 marks = no response or no response worthy of credit

Evaluation: 20 marks; AO2

Candidates should critically evaluate the process of producing their portfolio. The evaluation should be between 750 -1000 words..

Candidates must address the following questions in the evaluation:
- what were the aims of the artefact?
- what codes and conventions identified in the textual analysis were used in the artefact?
- how were the planning materials used in the construction of the artefact?
- how successful was the artefact in achieving the aims?

Level 4: **16 - 20 marks**	• Excellent ability to reflect on own work (written and practical), insightful and sophisticated reflection, carefully exemplified • Evidence of excellent knowledge and understanding of film language, uses a wide range of terminology accurately and with sophistication • Excellent contextualisation in relation to candidate's textual analysis, insightful • Excellent evidence of knowledge and understanding of critical approaches, used to construct a personal perspective on the work produced • Excellent evaluation of the success of the creative artefact in relation to its aims • Excellent ability to refer to choices made and outcomes achieved • Excellent ability to communicate, accurate construction and expression, and very few, if any, errors • The four required questions have been addressed explicitly and with insight
Level 3: **12 - 15 marks**	• Proficient ability to reflect on own work (written and practical), mainly reflective with some appropriate exemplification • Evidence of proficient knowledge and understanding of film language, uses a range of terminology as appropriate • Proficient contextualisation in relation to candidate's textual analysis, shows awareness of how all elements inter-relate • Proficient evidence of knowledge and understanding of critical approaches, clear evidence of prior learning used to reflect upon own work • Proficient evaluation of the success of the creative artefact in relation to its aims • Proficient ability to refer to choices made and outcomes achieved • Proficient ability to communicate, mainly accurate construction and expression, infrequent errors • The four required questions have been addressed explicitly
Level 2: **8 - 11 marks**	• Basic ability to reflect on own work (written and practical), attempts some reflection but may be overly descriptive in places • Evidence of basic knowledge and understanding of film language, some use of terminology although it may not always be appropriate or accurate • Basic contextualisation in relation to candidate's textual analysis, some exploration beyond the creative artefact • Basic evidence of knowledge and understanding of critical approaches, some evidence that prior learning has been applied, some generalisation • Basic evaluation of the success of the creative artefact in relation to its aims • Basic ability to refer to choices made and outcomes • Basic ability to communicate, generally accurate construction and expression, may contain some errors • The four required questions may have been partially, or implicitly addressed
Level 1: **1 - 7 marks**	• Minimal ability to reflect on own work (written and practical), descriptive rather than reflective • Minimal evidence of knowledge and understanding of film language, little use of terminology • Minimal contextualisation in relation to candidate's textual analysis, writes only about the creative artefact • Minimal evidence of knowledge and understanding of critical approaches, demonstrates little prior learning, mostly generalisation • Minimal evaluation of the success of the creative artefact in relation to its aims • Minimal ability to refer to choices made and outcomes • Minimal ability to communicate, frequent errors in construction and/or expression • The four required questions may not have been addressed 0 marks = no response or no response worthy of credit

4.3 Assessment of A2 Unit F634: *Creative Investigation in Film*

4.3.1   Applying the assessment criteria for Unit F634: *Creative Investigation in Film*

All internally assessed units are internally marked by the centre assessor(s) using OCR marking criteria and guidance, and externally moderated by the OCR-appointed moderator.

The starting point for marking the task is the marking criteria. This contains levels of criteria for the skills, knowledge and understanding that the candidate is required to demonstrate.

The centre will be expected to allocate marks according to four levels for each of the four elements:

Research (40 marks)
Planning (10 marks)
Creative realisation (30 marks)
Critical evaluation (20 marks)

In arriving at a level for each element, teachers are advised to look for evidence of 'best fit'. It is possible both for a candidate to be placed in different levels for each of the four elements. Teachers are asked to support marks with written comments under the four categories on the assessment sheet.

In centres where there is more than one teacher involved in the marking, the centre must ensure that appropriate internal standardisation has taken place to achieve a consistent rank order.

4.3.2   Marking Criteria for Unit F634: *Creative Investigation in Film*

The assessment task(s) for each unit should be marked by teachers according to the given marking criteria within the relevant unit using a 'best fit' approach. For each of the assessment objectives/criteria, teachers select one of the four 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 allocation 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 candidate.

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

- where the candidate's work *convincingly* meets the statement, the highest mark should be allocated;

- where the candidate's work *adequately* meets the statement, the most appropriate mark in the middle range should be allocated;

- where the candidate's work *just* meets the statement, the lowest mark should be allocated.

Teachers should use the full range of marks available to them and allocate *full* marks in any band for work which fully meets that descriptor. This is work which is 'the best one could expect from candidates working at that level'. Where there are only two marks within a band the choice will be between work which, in most respects, meets the statement and work which 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.

Only one mark per assessment task (eg research, planning, creative realisation, evaluation) will be entered. The final mark for the candidate for the coursework unit is out of a total of 100 and is found by totalling the marks for each of the internally assessed tasks for this unit.

Research: 40 marks AO4

Candidates will research an independent area of study and present their findings.

Level 4 32 - 40 marks	There is evidence of an excellent level of ability in undertaking, applying and presenting research into film topics. Largely independent candidate with little direction or support needed from teacher. • Excellent analysis of primary materials, demonstrates insight and supports analysis through close reference • Excellent contextualisation of their investigation in terms of secondary research sources • Excellent understanding of the ideas and theories of established critics. Engagement with/application of the ideas and theories of established critics will be confident and sustained • Excellent skill in presenting findings, carefully considered use of form of presentation, demonstrates creativity in approach • Excellent ability to draw conclusions • Excellent evaluation of their findings • Excellent ability to communicate, accurate construction and expression, and very few, if any errors • Excellent referencing of source materials, with consistently detailed publishing information • Excellent use of terminology, applied throughout with confidence and accuracy
Level 3 24 - 31 marks	There is evidence of a proficient level of ability in undertaking, applying and presenting research into film topics. Candidate had occasional but limited direction and support from the teacher. • Proficient analysis of primary materials, mainly analytical with some close referencing • Proficient contextualisation of their investigation in terms of secondary research sources • Proficient understanding of the ideas and theories of established critics. Candidate shows a sound ability to engage with/apply critical approaches • Proficient skill in presenting findings, some detailed thought has been applied to presentation • Proficient ability to draw conclusions • Proficient evaluation of their findings • Proficient ability to communicate, mainly accurate construction and expression, infrequent errors • Proficient referencing of source materials, with generally detailed publishing information • Proficient use of terminology, applied frequently and with accuracy
Level 2 16 - 23 marks	There is evidence of a basic level of ability in undertaking, applying and presenting research into film topics. Candidate may have required some detailed direction and support from the teacher. • Basic analysis of primary materials, attempts some analysis but may be overly descriptive in places • Basic contextualisation of their investigation in terms of secondary research sources • Basic understanding of the ideas and theories of established critics. Candidate shows a limited ability to engage with/apply critical approaches • Basic skill in presenting findings, some thought has gone into how the work should be presented • Basic ability to draw conclusions • Basic evaluation of their findings • Basic ability to communicate, generally accurate construction and expression, may contain some errors • Basic referencing of source materials, with some detailed publishing information • Basic use of terminology, applied occasionally and with some accuracy
Level 1 1 - 15 marks	There is evidence of a minimal level of ability in undertaking, applying and presenting research into film topics. Candidates may have required a high level of detailed direction and support from the teacher. • Minimal analysis of primary materials, descriptive rather than analytical • Minimal contextualisation of their investigation in terms of secondary research sources • Minimal understanding of the ideas and theories of established critics. Candidate shows little or no engagement with/application of critical approaches • Minimal skill in presenting findings, little thought given to how the work should be presented • Minimal ability to draw conclusions • Minimal evaluation of their findings • Minimal ability to communicate, frequent errors in construction and/or expression • Minimal referencing of source materials, with little detailed publishing information • Minimal use of terminology, not always applied accurately 0 marks = no response or no response worthy of credit

Planning: 10 marks AO3

Candidates should produce planning materials for a maximum five-minute film sequence which should be related to the candidate's investigation. Planning materials can be presented in written and/or audio-visual formats as appropriate.

Level 4 **8 - 10 marks**	There is evidence of an excellent level of planning, which is related to the candidate's investigation. • Excellent, detailed evidence of substantial links with the candidate's investigation, a range of ideas derived from their research are clear and insightful • Excellent, substantial evidence of a range of planning materials as appropriate, all of the listed materials are presented, with clarity, depth and detail • Excellent care in presentation of planning, carefully considered use of appropriate forms of presentation, creativity will be evidenced
Level 3 **6 - 7 marks**	There is evidence of a proficient level of planning, which is related to the candidate's investigation. • Proficient evidence of a number of links with the candidate's investigation, a range of ideas derived from their research are clearly identifiable • Proficient evidence of a range of planning materials as appropriate, all of the listed materials are presented and show some detail and depth • Proficient care in presentation of planning, some detailed thought has been applied to presentation, some creativity may be evidenced
Level 2 **4 - 5 marks**	There is evidence of a basic level of planning, which is related to the candidate's investigation. • Basic evidence of some links with the candidate's investigation, some ideas derived from their research are identifiable • Basic evidence of a range of planning materials as appropriate, most of the listed materials are presented but show little detail or depth • Basic care in presentation of planning, some thought has gone into how the work should be presented
Level 1 **1 - 3 marks**	There is evidence of a minimal level of planning, which is related to the candidate's investigation. • Minimal evidence of any link with the candidate's investigation, difficult to identify any use of ideas that have derived from their own research • Minimal evidence of a range of planning materials as appropriate, few of the listed materials are presented or show little detail or depth • Minimal care in presentation of planning, little thought given to how the work should be presented 0 marks = no response or no response worthy of credit

Creative realisation: 30 marks AO3
This element is production based but with a choice of filmed or non-filmed approaches.

Filmed sequence

Level 4 24 - 30 marks	There is evidence of an excellent level of performance. • Filmed material reflects findings from their research and planning excellently • Demonstrates excellent creative control on technical aspects undertaken by themselves or others, including the camerawork, sound, lighting, design and special effects • Clear and creative direction given to actors • Excellent use of appropriate technical and generic codes and conventions relating to camerawork, sound, lighting and mise-en-scène • Excellent, clear and creative consideration shown of editing techniques, graphics and special effects so that meaning is apparent to the viewer • Excellent time management shown, all centre-set deadlines will have been met with contingency considered where appropriate
Level 3 18 - 23 marks	There is evidence of a proficient level of performance. • Filmed material reflects findings from their research and planning in a proficient way • Demonstrates proficient creative control on technical aspects undertaken by themselves or others, including the camerawork, sound, lighting, design and special effects • Clear direction given to actors • Proficient use of appropriate technical and generic codes and conventions relating to camerawork, sound, lighting and mise-en-scène • Proficient consideration shown of editing techniques, graphics and special effects so that meaning is apparent to the viewer • Good time management shown, most or all centre-set deadlines will have been met
Level 2 12 - 17 marks	There is evidence of a basic level of performance. • Filmed material reflects findings from their research and planning in a basic way • Demonstrates basic creative control on technical aspects undertaken by themselves or others, including the camerawork, sound, lighting, design and special effects • Basic direction given to actors • Basic use of appropriate technical and generic codes and conventions relating to camerawork, sound, lighting and mise-en-scène • Basic consideration shown of editing techniques, graphics and special effects so that meaning is apparent to the viewer • Uneven time management shown, some centre-set deadlines may have been missed or much of the work may have been completed 'last minute'
Level 1 1 - 11 marks	The filmed sequence is likely to be unfinished. There is evidence of a minimal level of performance. • Filmed material reflects findings from their research and planning in a minimal way • Demonstrates minimal creative control on technical aspects undertaken by themselves or others, including the camerawork, sound, lighting, design and special effects • Minimal direction given to actors • Only occasional use of appropriate technical and generic codes and conventions relating to camerawork, sound, lighting and mise-en-scène • Minimal consideration shown of editing techniques, graphics and special effects, meaning is not always apparent to the viewer • Poor time management shown, centre-set deadlines will have been missed 0 marks = no response or no response worthy of credit

Non-filmed sequence

Level 4 24 - 30 marks	There is evidence of an excellent level of performance. • Created material clearly reflects and creatively develops findings from the candidate's research and planning in an excellent way • Created material clearly conforms creatively to the appropriate technical and generic codes and conventions that relate to issues of camerawork, lighting and mise-en-scène • Excellent, clear and creative consideration shown of editing techniques, graphics and special effects so that meaning is apparent to the viewer • Excellent, clear and creative consideration shown of the use of sound as appropriate • Excellent time management shown, all centre-set deadlines will have been met with contingency considered where appropriate
Level 3 18 - 23 marks	There is evidence of a proficient level of performance. • Created material clearly reflects findings from the candidate's research and planning in a proficient way • Created material clearly conforms to the appropriate technical and generic codes and conventions that relate to issues of camerawork, lighting and mise-en-scène • Proficient consideration shown of editing techniques, graphics and special effects so that meaning is apparent to the viewer • Proficient consideration shown of the use of sound as appropriate • Good time management shown, most or all centre-set deadlines will have been met
Level 2 12 - 17 marks	There is evidence of a basic level of performance. • Created material reflects findings from the candidate's research and planning in a basic way • Created material generally conforms to the appropriate technical and generic codes and conventions that relate to issues of camerawork, lighting and mise-en-scène • Basic consideration shown of editing techniques, graphics and special effects so that meaning is apparent to the viewer • Basic consideration shown of the use of sound as appropriate • Uneven time management shown, some centre-set deadlines may have been missed or much of the work may have been completed 'last minute'
Level 1 1 - 11 marks	Work is likely to be unfinished. There is evidence of a minimal level of performance. • Created material only reflects findings from their research and planning in a minimal way • Created material only occasionally conforms to the appropriate technical and generic codes and conventions that relate to issues of camerawork, lighting and mise-en-scène • Minimal consideration shown of editing techniques, graphics and special effects, meaning is not always apparent to the viewer • Minimal consideration shown of the use of sound as appropriate • Poor time management shown, centre-set deadlines will have been missed 0 marks = no response or no response worthy of credit

Critical Evaluation: 20 marks AO2

Candidates should critically evaluate their Creative Realisation and explain how their research led to its construction. The critical evaluation should be between 1000-1250 words

Level 4 **16 - 20 marks**	The evaluation has comprehensive, reflective and well exemplified coverage. There is evidence of an excellent level of performance. • Excellent, sophisticated analysis of the text produced, detailed, reflective and insightful • Excellent, detailed and insightful evidence of knowledge and understanding of: relevant wider issues that impact on the textual messages; the role of genre and narrative; issues of representation; the use of film language, cinematography, sound, mise-en-scène and editing, and the impact these have in creating meaning • Excellent, sophisticated contextualisation of the creative realisation in relation to the candidate's research • Excellent evaluation of the success of the sequence in relation to its aims, including content, form, style and audience • Excellent, frequent and confident use of appropriate terminology • Excellent knowledge of and confident application of critical approaches • Excellent, clear and insightful exploration of how their learning has influenced their practice • Excellent ability to communicate, accurate construction and expression, and very few, if any, errors
Level 3 **12 - 15 marks**	The evaluation has comprehensive coverage. There is evidence of a proficient level of performance. • Proficient analysis of the text produced, mainly reflective • Proficient evidence of knowledge and understanding of: relevant wider issues that impact on the textual messages; the role of genre and narrative; issues of representation; the use of film language, cinematography, sound, mise-en-scène and editing, and the impact these have in creating meaning • Proficient contextualisation of the creative realisation in relation to the candidate's research • Proficient evaluation of the success of the sequence in relation to its aims, including content, form, style and audience • Proficient and frequent use of appropriate terminology • Proficient knowledge and application of critical approaches • Proficient exploration of how their learning has influenced their practice • Proficient ability to communicate, mainly accurate construction and expression, infrequent errors
Level 2 **8 - 11 marks**	The evaluation covers most aspects. There is evidence of a basic level of performance. • Basic analysis of the text produced, some reflection attempted but may be overly descriptive in places • Basic evidence of knowledge and understanding of: relevant wider issues that impact on the textual messages; the role of genre and narrative; issues of representation; the use of film language, cinematography, sound, mise-en-scène and editing, and the impact these have in creating meaning • Basic contextualisation of the creative realisation in relation to the candidate's research • Basic evaluation of the success of the sequence in relation to its aims, including content, form, style and audience • Basic use of appropriate terminology • Basic reference to critical approaches • Basic exploration of how learning has influenced practice • Basic ability to communicate, generally accurate construction and expression, may contain some errors
Level 1 **1 - 7 marks**	The evaluation is possibly incomplete, is less than 750 words or under 4 minutes of audio-visual material. There is evidence of a minimal level of performance. • Minimal analysis of the text produced, descriptive rather than analytical • Minimal evidence of knowledge and understanding of: relevant wider issues that impact on the textual messages; the role of genre and narrative; issues of representation; the use of film language, cinematography, sound, mise-en-scène and editing, and the impact these have in creating meaning • Minimal contextualisation of the creative realisation in relation to the candidate's research • Minimal evaluation of the success of the sequence in relation to its aims, including content, form, style and audience • Minimal use of appropriate terminology • Minimal or no reference to critical approaches • Minimal exploration of how learning has influenced practice • Minimal ability to communicate, frequent errors in construction and/or expression 0 marks = no response or no response worthy of credit

4.4 Submitting marks to OCR

Centres must have made an entry for a unit in order for OCR to supply the appropriate forms or moderator details for coursework. Coursework administration documents are sent to centres on the basis of estimated entries. Marks may be submitted via Interchange to OCR either on the computer-printed Coursework Mark Sheets (MS1) provided by OCR (sending the top copy to OCR and the second copy to their allocated moderator) or by EDI (centres using EDI are asked to print a copy of their file and sign it before sending to their allocated moderator).

Deadline for the receipt of coursework marks are:

15 May for the June series.

The awarding body must require centres to obtain from each candidate a signed declaration that authenticates the coursework they produce as their own. For regulations governing coursework, centres should consult the OCR *Administration Guide for General Qualifications.* Further copies of the coursework administration documents are available on the OCR website (www.ocr.org.uk).

4.4.1   Standardisation and Moderation

All internally-assessed coursework is marked by the teacher and internally standardised by the centre. Marks must be submitted to OCR by the agreed date, after which postal moderation takes place in accordance with OCR procedures.

The purpose of moderation is to ensure that the standard for the award of marks in internally-assessed coursework is the same for each centre, and that each teacher has applied the standards appropriately across the range of candidates within the centre.

The sample of work that is submitted to the moderator for moderation must show how the marks have been allocated in relation to the marking criteria.

4.4.2 Presentation of work for moderation

Each item in each candidate's submission must be clearly labelled with the details of the centre name and number and candidate's name and number.

Candidates should make their own copies of products, especially if they are required by the candidate for portfolios for further/higher education entry, as some materials may be retained by OCR for standardisation, INSET and archive purposes.

All coursework must be carefully packaged to withstand carriage from the centre to the moderator and back.

4.4.3   Submitting moderation samples via post

The sample of candidate work must be posted to the moderator within three days of receiving the request. You should use one of the labels provided to send the candidate work.

We would advise you to keep evidence of work submitted to the moderator, eg copies of written work or photographs of practical work and copies of CD-ROMs, DVD-ROMs and digital materials. You should also obtain a certificate of posting for all work that is posted to the moderator.

Coursework **must not** be submitted on memory sticks.

4.4.4   Minimum Coursework Required

If a candidate submits no work for a unit, then the candidate should be indicated as being absent from that unit on the coursework mark sheets submitted to OCR. If a candidate completes any work at all for that unit then the work should be assessed according to the criteria and marking instructions and the appropriate mark allocated, which may be zero.

5   Support for GCE Film Studies

5.1 Free Support and Training from OCR

OCR recognises that the introduction of new specifications brings challenges for implementation and teaching.

Working in close consultation with teachers, publishers and other experts, centres can expect a high level of support, services and resources for OCR qualifications.

Essential FREE support materials including:

- Specimen assessment materials and mark schemes

- Teacher's handbook and guidance on teaching each theme

Essential support services including:

- INSET training

- Interchange – a completely secure, free website to help centres reduce administrative tasks at exam time

- E-alerts – register now for regular updates at www.ocr.org.uk/2011signup

- Active Results – detailed item level analysis of candidate results.

5.2 Training

Details of training events for GCE Film Studies can be found through our online Event Booker system:
https://www.ocreventbooker.org.uk/ocr/desktopdefault.aspx

5.3 OCR support services

5.3.1   Active Results

activeresults

Active Results is a free results analysis service to help teachers review the performance of individual candidates or whole schools.

Devised specifically for the UK market, data can be analysed using filters on several categories such as gender and other demographic information, as well as providing breakdowns of results by question and topic.

Active Results allows you to look in greater detail at your results:

- Richer and more granular data will be made available to centres including question level data available from e-marking

- You can identify the strengths and weaknesses of individual candidates and your centre's cohort as a whole

- Our systems have been developed in close consultation with teachers so that the technology delivers what you need.

Further information on Active Results can be found on the OCR website.

5.3.2   OCR Interchange

OCR Interchange has been developed to help you to carry out day-to-day administration functions online, quickly and easily. The site allows you to register and enter candidates online. In addition, you can gain immediate and free access to candidate information at your convenience. Sign up at https://interchange.ocr.org.uk

6 Equality and Inclusion in GCE Film Studies

6.1 Equalities Act (EA) information relating to GCE Film Studies

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

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

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments and to demonstrate what they know and can do. For this reason, very few candidates will have a complete barrier to the assessment. Information on reasonable adjustments is found in *Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations* produced by the Joint Council www.jcq.org.uk.

Candidates who are unable to access part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award based on the parts of the assessment they have taken.

The access arrangements permissible for use in this specification are in line with QCDA's GCE subject criteria equalities review and are as follows:

	Yes/No	Type of Assessment
Readers	Yes	All written and practical assessments
Scribes	Yes	All written and practical assessments
Practical assistants	Yes	Practical assessments
Word processors	Yes	All written and practical assessments
Transcripts	Yes	All written and practical assessments
BSL signers	Yes	All written and practical assessments
Oral language modifiers	Yes	All written and practical assessments
Modified question papers	Yes	All written and practical assessments
Extra time	Yes	All written and practical assessments

6.2 Arrangements for candidates with particular requirements (including special consideration)

All candidates with a demonstrable need may be eligible for access arrangements to enable them to show what they know and can do. The criteria for eligibility for access arrangements can be found in the JCQ document: *Access Arrangements, Reasonable Adjustments and Special Consideration.*

Candidates who have been fully prepared for the assessment but who have been affected by adverse circumstances beyond their control at the time of the examination may be eligible for special consideration. Centres should consult the JCQ document *Access Arrangements, Reasonable Adjustments and Special Consideration.*

7 Administration of GCE Film Studies

7.1 Availability of Assessment

There is only one examination series each year, in June. GCE Film Studies AS units will be assessed from June 2013. Assessment availability and unit weightings can be summarised as follows:

	Unit F631 25% 50% (AS)	Unit F632 25% 50% (AS)	Unit F633 25%	Unit F634 25%	Certification availability
June 2013	✓	✓	-	-	(AS)
June 2014	✓	✓	✓	✓	✓
June 2015	✓	✓	✓	✓	✓

7.2 Making Entries

Centres must be registered with OCR in order to make any entries, including estimated entries. It is recommended that centres apply to OCR to become a registered centre well in advance of making their first entries.

Submitting entries accurately and on time is crucial to the successful delivery of OCR's services to centres. Entries received after the advertised deadlines can ultimately jeopardise the final production and delivery of results. Therefore, please make sure that you are aware of the entry deadlines, which are available on the OCR website.

7.2.1 Making Unit Entries

Centres must have made an entry for a unit in order for OCR to supply the appropriate forms and/or moderator details for coursework.

It is essential that unit entry codes are quoted in all correspondence with OCR.

Examined units

Unit entry code	Component code	Assessment method	Unit titles
F631	01	Written Paper	*Film Text and Context*
F633	01	Written Paper	*Global Cinema and Critical Perspectives*

Coursework units

Unit entry code	Component code	Assessment method	Unit titles
F632	01	Moderated via postal moderation	*Foundation Portfolio in Film*
F634	01	Moderated via postal moderation	*Creative Investigation in Film*

7.2.2   Qualification Entries

Candidates must enter for qualification certification separately from unit assessment(s). If a certification entry is **not** made, no overall grade can be awarded.

Candidates may enter for:

- AS GCE certification code H067

- Advanced GCE certification code H467

A candidate who has completed all the units required for the qualification may enter for certification either in the same examination series (within a specified period after publication of results) or in a later series.

AS GCE certification is available from June 2013.

Advanced GCE certification is available from June 2014.

7.3 Unit and Qualification Re-sits

There is no restriction on the number of times a candidate may re-sit each unit before entering for certification for an AS GCE or Advanced GCE.

Candidates may enter for the full qualifications an unlimited number of times.

7.4 Enquiries about results

Under certain circumstances, a centre may wish to query the result issued to one or more candidates. Enquiries about Results for GCE units must be made immediately following the series in which the relevant unit was taken (by the Enquiries about Results deadline).

Please refer to the JCQ Post-Results Services booklet and the OCR Admin Guide for further guidance about action on the release of results. Copies of the latest versions of these documents can be obtained from the OCR website.

7.5 Shelf-life of Units

Individual unit results, prior to certification of the qualification, have a shelf-life limited only by that of the qualification.

7.6 Prohibited Qualifications and Classification Code

Candidates who enter for the OCR GCE Film Studies specification may not also enter for any other GCE specification with the certification title *Film Studies* in the same examination series.

Every specification is assigned to a national classification code indicating the subject area to which it belongs.

Centres should be aware that candidates who enter for more than one GCE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Achievement and Attainment Tables.

The classification code for this specification is 5360

8 Other Information about GCE Film Studies

8.1 Overlap with other qualifications

There is a small degree of overlap between the content of these specifications and those for Advanced GCE in Communication Studies, Media Studies, English Literature, English Language, Performance Studies, Sociology, History, Politics, Art and Design, Graphics, Photography and Critical Thinking.

8.2 Progression from this qualification

The specifications provide a suitable foundation for the study of Film Studies or related areas through a range of higher education degree courses; progression to the next level of applied qualifications (eg HND); or direct entry into employment.

8.3 Avoidance of bias

OCR has taken great care in preparation of this specification and assessment materials to avoid bias of any kind. Special focus is given to the 9 strands of the Equality Act with the aim of ensuring both direct and indirect discrimination is avoided.

8.4 Regulatory requirements

This specification complies in all respects with the current regulatory requirements: *General Conditions of Recognition* and the *GCSE, GCE Principal Learning and Project Code of Practice.* All documents are available on the Ofqual website.

8.5 Language

This specification and associated assessment materials are in English only.

8.6 Spiritual, moral, ethical, social, legislative, economic and cultural issues

This specification offers many opportunities across all the units to consider these issues. The study of Film Studies is rooted in explanation of these kinds of issues, and this is reflected in the content of both AS and A2 units.

8.7 Sustainable development, health and safety considerations and European developments, consistent with international agreements

This specification supports these issues, consistent with current EU agreements, as outlined below.

- Candidates are encouraged to consider health and safety considerations when completing risk assessments when planning their AS and A2 creative artefacts.

- Candidates may study the regulation and control of film censorship in European countries (although this is not compulsory as candidates may choose a different topic area or non-European context).

However, there are no sustainable development issues in these specifications.

8.8 Key Skills

This specification provides opportunities for the development of the Key Skills of Communication, Information Technology, Working with Others, Improving Own Learning and Performance and Problem Solving at Level 3. However, the extent to which this evidence fulfils the Key Skills criteria at these levels will be totally dependent on the style of teaching and learning adopted for each unit.

The following table indicates where opportunities may exist for at least some coverage of the various Key Skills criteria at Level 3 for each unit.

Unit	C				AoN			IT			WwO			IOLP			PS		
	.1a	.1b	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3
F631	✓		✓					✓	✓					✓	✓				
F632	✓	✓		✓				✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
F633	✓		✓					✓	✓					✓	✓				
F634	✓	✓	✓	✓				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

8.9 ICT

In order to play a full part in modern society, candidates need to be confident and effective users of ICT. This specification provides candidates with a wide range of appropriate opportunities to use ICT in order to further their study of Film Studies.

Opportunities for ICT include:

- gathering information from the World Wide Web and CD-ROMs

- using spreadsheets and other software to process data

- using software to present ideas and information on paper and on screen

- using software and technical equipment (cameras/sound/lighting) to edit and finalise creative artefacts.

Appendix A: Guidance for the production of electronic coursework

Structure for evidence

A coursework portfolio is a collection of folders and files containing the candidate's evidence. Folders should be organised in a structured way so that the evidence can be accessed easily by a teacher or moderator. This structure is commonly known as a folder tree. It would be helpful if the location of particular evidence is made clear by naming each file and folder appropriately and by creating an index called 'Home Page'.

There should be a top level folder detailing the candidate's centre number, candidate number, surname and forename, together with the unit code e.g. F632, so that the portfolio is clearly identified as the work of one candidate.

Each candidate produces a portfolio of work for their coursework. If submitted electronically via CD-Rom or DVD-Rom the work and evidence for assessment should be contained within appropriate folders within the portfolio. This folder may contain separate files.

Coursework cover sheets and authentication forms should be supplied on paper. The centre should retain copies of these for reference.

Coursework **must not** be submitted on memory sticks.

Data formats for evidence

To ensure compatibility, all files submitted must be in the formats listed below. Where new formats become available that might be acceptable, and OCR will provide further guidance. OCR advises against changing the file format that the document was originally created in. It is the centre's responsibility to ensure that the electronic portfolios submitted for moderation are accessible to the moderator and fully represent the evidence available for each candidate.

Accepted File Formats
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 including photographic evidence
JPEG (*.jpg)
Graphics file (*.pcx)
MS bitmap (*.bmp)
GIF images (*.gif)
Animation formats
Macromedia Flash (*.fla)
Structured markup formats
XML (*xml)
Text formats
Comma Separated Values (.csv)
PDF (.pdf)
Rich text format (.rtf)
Text document (.txt)
Microsoft Office suite
PowerPoint (.ppt)
Word (.doc)
Excel (.xls)
Visio (.vsd)
Project (.mpp)
Open Office suite
Text (*.odt)
Presentation (*.odp)
Graphics (*.odg)