

A Level

Specification

# Film Studies

Cambridge OCR Level 3 Advanced GCE  
in Film Studies

**H410**

For first assessment in 2019



## About our new name

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**As of September 2025, our name is Cambridge OCR.**

Students who sat an exam **in summer 2025** will receive a Cambridge OCR branded exam certificate (our new brand), which will be the same for all future exam series.

You'll continue to see the OCR or Oxford Cambridge and RSA Examinations name while we work to update our material to our new name, Cambridge OCR. This will take some time, and you can still access all up-to-date qualification resources and materials via [Teach Cambridge](#).

**Important:** We'll keep the OCR/Oxford Cambridge and RSA name on existing teaching resources while the content of these remains applicable to the specification being taught. **New and refreshed** resources will be produced using the Cambridge OCR name/logo.

## Are you using the latest version of this specification?

The latest version of our specifications will always be on [our website](#) and may differ from printed versions. We will inform centres about changes to specifications.

## Tell us what you think

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

You can email your thoughts to [support@ocr.org.uk](mailto:support@ocr.org.uk) or visit our [feedback page](#) to learn more about how you can help us improve our qualifications.



Designing and testing in [collaboration with teachers](#) and students



Helping young people develop an [ethical view of the world](#)



Equality, diversity, inclusion and belonging (EDIB) are [part of everything we do](#)

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# 1 Why choose an OCR A Level in Film Studies?

## 1a. Why choose an OCR qualification?

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

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

We work with teachers, employers, and universities to create qualifications that support the needs of all students and help them prepare for their future. We offer A Levels, GCSEs, vocational qualifications, and other academic options to schools, colleges, workplaces, and other organisations.

### Our Specifications

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

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

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

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

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

All A level qualifications offered by OCR are accredited by Ofqual, the Regulator for qualifications offered in England. The accreditation number for OCR's A Level in Film Studies is QN603/1120/4.

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

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

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

present day, and different forms of film, including documentary, shorts and experimental.

OCR's A Level in Film Studies reinforces the relationship between academic theory and practice through a synoptic creative production and evaluation where learners are offered the opportunity to engage in practical work such as the production of their own short film or screenplay in response to a brief set by OCR, through the non-examined assessment Component (03/04).

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

### Aims and learning outcomes

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

- demonstrate knowledge and understanding of a diverse range of film, including documentary, film from the Silent Era, experimental<sup>1</sup> film and short film
- demonstrate knowledge and understanding of the significance of film and film practice in national, global and historical contexts
- demonstrate knowledge and understanding of film and its key contexts (including social, cultural, political, historical and technological contexts)
- demonstrate knowledge and understanding of how films generate meanings and responses
- demonstrate knowledge and understanding of film as an aesthetic medium<sup>2</sup>
- demonstrate knowledge and understanding of the different ways in which spectators respond to film
- apply critical approaches to film
- demonstrate an ability to apply knowledge and understanding of film through either filmmaking or screenwriting.

<sup>1</sup> "experimental film": films which are non-narrative or which work against the conventions of narrative used in both mainstream and independent film production practice.

<sup>2</sup> "aesthetic": the way a film's visual and aural features are used to create essentially non-narrative dimensions of the film, including the film's 'look'.

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

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

- to study a wide range of critically acclaimed, culturally and historically diverse films set by OCR, including feature length fiction and documentary films and shorts (both experimental and fiction) with a broad choice of set films offered to centres
- to develop a working knowledge and understanding of the language and syntax of film
- to interrogate how concepts such as narrative, genre, representation, spectatorship and aesthetics are used to create meaning by deconstructing and creating film
- to encourage a wider understanding of film by studying at least two film movements or stylistic developments, characterised by the significant contribution they made to film aesthetics
- to study of a wide range of critical approaches to film
- to develop an understanding of the contexts in which films are made, including the social, cultural, historical, institutional, technological and, where relevant, political contexts
- to allow the opportunity for a synoptic application of learning through practical work, including the production of a 5 minute short film or a 10 minute screenplay for a short film
- to research, plan and develop film production or screenwriting skills through learners' practical work
- to develop skills to carry out an evaluative analysis of learners' own productions in relation to other professionally produced work
- to reduce the burden of assessment for centres by only requiring research and planning to be submitted as authentication evidence for moderation with no additional requirements for centre marking
- to offer non-examined assessment set briefs that last for the lifetime of the specification
- to allow co-teachability with OCR's AS Level in Film Studies by featuring a number of shared set films
- to support internal marking and preparatory learning through the provision of clear marking criteria for non-examined assessment.

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

This section is intended for teachers using OCR’s A Level in Film Studies. It highlights the differences between A Level Film Studies (H467) and the new version (H410) for first teaching from September 2017.

What stays the same?	What’s changing?
<ul style="list-style-type: none"> <li>• There is still a mix of examined and practical non-examined assessments (NEA).</li> <li>• Practical (NEA) work still offers learners the opportunity to produce a short film, or a screenplay for a short film with digital stills together with an evaluation.</li> <li>• For practical (NEA) work learners may still make use of others as long as the outcome can be assessed as the work of an individual learner.</li> <li>• Representation, messages and values, genre, narrative, style, theme, authorship and spectatorship are still key conceptual areas at A Level.</li> <li>• Learners still need to be aware of the contexts of the films they have studied (social, cultural, political, historical and institutional).</li> <li>• There is still a requirement to study film from more than one time period.</li> <li>• There is still a requirement to study non-English language film.</li> <li>• The A Level is still assessed via two examined assessments lasting two hours and a practical (NEA) production.</li> </ul>	<ul style="list-style-type: none"> <li>• Learners are now required to study a range of critically recognised and culturally significant set films from a range of different national cinemas, contexts and film forms (including documentary, short and experimental).</li> <li>• The micro-elements of film form (cinematography, mise-en-scène, editing and sound) are still the primary tools of film analysis but at A Level performance has been introduced as an additional micro-element.</li> <li>• Learners must study set films from a range of time periods from the silent era to present day.</li> <li>• Learners must study aesthetics and a range of specified critical approaches, including two filmmakers’ theories on film.</li> <li>• Learners must study at least two major movements or stylistic developments in film history.</li> <li>• The structure of the course has changed so that exams now comprise 70% of the course and practical (NEA) work now comprises 30% (but there is no longer a requirement for research and planning to be assessed).</li> <li>• The A Level is now a standalone, separate qualification to the AS Level.</li> </ul>

## 1e. How do I find out more information?

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If you are already using OCR specifications you can contact us at: [www.ocr.org.uk](http://www.ocr.org.uk)

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

If you are not yet an approved centre and would like to become one go to: [www.ocr.org.uk](http://www.ocr.org.uk)

Want to find out more?

Ask the Subject Advisors:

Email: [media@ocr.org.uk](mailto:media@ocr.org.uk)

Customer Contact Centre: 01223 553998

Teacher support: [www.ocr.org.uk](http://www.ocr.org.uk)

Twitter: [@OCR\\_Media\\_Film](https://twitter.com/OCR_Media_Film)

## 2 The specification overview

### 2a. OCR's A Level in Film Studies (H410)

Learners take three components: Film History, Critical Approaches to Film and Making Short Film to be awarded the OCR A Level in Film Studies.

Content Overview	Assessment Overview	
<p>Learners will develop knowledge of film form through the study of at least <b>three</b> US set films from:</p> <ul style="list-style-type: none"> <li>the Silent Era</li> <li>1930–1960</li> <li>1961–1990.</li> </ul> <p>Learners will also study set films from <b>two</b> major European film movements or stylistic developments:</p> <ul style="list-style-type: none"> <li>Experimental film (European surrealist film) and <i>either</i></li> <li>German expressionism <i>or</i></li> <li>French new wave.</li> </ul>	<p>Film History (01) 105 marks 2 hour paper</p>	<p><b>35%</b> of total A Level</p>
<p>Learners will further develop knowledge and understanding of key critical approaches to film and of narrative, genre, representations and spectatorship.</p> <p>Learners must study at least <b>one</b> set film from each of the categories below:</p> <ul style="list-style-type: none"> <li>Contemporary British</li> <li>Contemporary US</li> <li>Documentary</li> <li>Non-European non-English language</li> <li>English language (non-US)</li> <li>US Independent.</li> </ul>	<p>Critical Approaches to Film (02)* 105 marks 2 hour paper</p>	<p><b>35%</b> of total A Level</p>
<p>Learners must study one compilation of short British fiction films. Learners have the opportunity to demonstrate knowledge, understanding and skills through:</p> <ul style="list-style-type: none"> <li>the production of a 5 minute short film or a 10 minute screenplay for a short film (incorporating a digitally photographed storyboard)</li> <li>an evaluative analysis of the production in relation to professionally produced set short films.</li> </ul>	<p>Making Short Film (03/04)* 90 marks Non-examined assessment (NEA)</p>	<p><b>30%</b> of total A Level</p>

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

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

## 2b. Content of A Level in Film Studies (H410)

The OCR A Level in Film Studies will introduce learners to a wide range of films from different national cinemas, from the Silent Era to the present day, incorporating different film forms (shorts, experimental, documentary and fiction) and produced by a diverse variety of authors.

### Contexts and concepts

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

- genre
- representation
- narrative
- aesthetics
- spectatorship.

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

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

Learners will also:

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

### Critical debates

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

- film poetics, as an understanding of film as a constructed artefact, resulting from processes of selection and combination
- film narrative, including the formalist and structuralist conception of film narrative
- auteurism
- ideology (the concept of film as ideological)
- the claims of naturalism and realism as against the expressive
- the significance of the digital in film and new possibilities for cinema
- the significance of at least two filmmakers' theories of film.

**Film History (Component 01)** offers learners opportunities to:

- employ textual analysis skills to demonstrate and apply their knowledge and understanding of film form in US cinema through the study of at least **three set films** from the Silent Era to 1990
- learn about two European film movements and their experimental nature and the stylistic developments and contributions that they made to film aesthetics through the study of at least **two set films**.

**Critical Approaches to Film (Component 02)** offers learners opportunities to:

- undertake a comparative study of at least **two set films** (contemporary British and US) in terms of genre, narrative, representation and critical debates encompassing the significance of the digital in film, viewing conditions and Auteurism
- undertake a close study of at least **one set documentary** film to develop a knowledge and understanding of the conventions of this style of filmmaking, the contexts that can influence it and two contrasting filmmakers' theories on documentary filmmaking
- develop knowledge and understanding of the ideology within film through the comparative

study of at least **three set films** from the following categories: non-English language, English language (non-US) and US Independent.

**Making Short Film (Component 03/04)** is the non-examined assessment (NEA) component where learners will produce a short film or screenplay and an evaluation of their work.

### Set films

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

The suitability and effectiveness of the set films will be reviewed after three years. Each set film will remain on the list for the lifetime of the qualification, unless the review process identifies a necessary change. If a film is to be removed from the list and replaced with another film, centres will be notified at least a year in advance prior to first teaching of a two year course.

### Age ratings

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

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

*The age rating for a DVD, video or Blu-ray explains the audience we believe the film is suitable for and applies to point of sale or rental, rather than to where the material is viewed. It is not actually illegal for schools to show BBFC-rated videos or DVDs or Blu-ray to its pupils of any age, just as parents may also*

*choose to show any material to children in the home. Merely showing an age restricted film to underaged persons – or allowing them to see one outside a licensed cinema – is not in itself an offence.*

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

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

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

### Good practice

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

### Resources

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

## 2c. Content of Film History (01)

### Section A: Film Form in US Cinema from the Silent Era to 1990

This section focuses upon the **micro-elements of film form** and the construction of meaning and response by both filmmaker and spectator, with a particular focus on US films from the Silent Era to 1990.

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

#### Silent Era:

*Wings* (1927). Directed by William A. Wellman. USA, PG

*The Gold Rush* (1925). Directed by Charlie Chaplin. USA, U

*The Mark of Zorro* (1920). Directed by Fred Niblo and Theodore Reed. USA, U

*The General* (1926). Directed by Clyde Bruckman, Buster Keaton. USA, U

*Sunrise* (1927). Directed by F.W. Murnau. USA, U

*The Wind* (1928). Directed by Victor Sjöström. USA, not rated

#### 1930–1960:

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

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

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

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

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

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

#### 1961–1990:

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

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

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

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

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

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

Knowledge and understanding of film form and its key terms will be developed through:

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

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

*The Gold Rush* (1925). Directed by Charlie Chaplin. USA, U

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

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

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

## Section B: European Cinema History

This section focuses upon the study of at least **two** major European movements or stylistic developments in film history, characterised by the significant contribution they made and continue to make to film aesthetics. Learners must study one compulsory, distinctly experimental film movement (surrealist film) and one other film movement from a choice of two.

### Experimental film – European surrealist film

Learners **must** study a set pair of two **experimental** films from the European **surrealist film** movement of the 1920s and 1930s.

This movement challenged conventional ideas about filmmaking and its films were experimental in nature. For the purposes of this specification 'experimental' films are defined as those films which are non-narrative or which work against the conventions of narrative used in both mainstream and independent film production practice.

*Un Chien Andalou* (1929). Directed by Luis Buñuel. France, 15

*L'Age D'or* (1930). Directed by Luis Buñuel. France, 15

The set experimental film pair is equivalent in study to one feature length set film.

### Other European film movements or stylistic developments

In addition to the above, learners must also study at least **one** other set film. This film should be drawn from one of the other European film movements or stylistic developments listed below:

#### German expressionism:

*The Cabinet of Dr. Caligari* (1920). Directed by Robert Wiene. Germany, U

*Nosferatu* (1922). Directed by F. W. Murnau. Germany, PG

*Metropolis* (1927). Directed by Fritz Lang. Germany, PG

#### French new wave:

*The 400 Blows* (1959). Directed by François Truffaut. France, PG

*À Bout de Souffle* (1960). Directed by Jean-Luc Godard. France, PG

*Cleo from 5 to 7* (1962). Directed by Agnes Varda. France, PG

The German expressionist and French new wave films listed above, whilst displaying innovation in their development of genre and use of the micro-elements of film are not considered experimental for the purposes of this specification. The films listed for these two movements do not necessarily work against the conventions of narrative used in mainstream and independent production practice, for example, *Metropolis*, whilst helping develop a genre and using many innovative filmic ideas still consists of an overarching, conventional narrative structure.

For clarity, it is reiterated that learners **must** study the set experimental surrealist film pair and at least **one** other set film from a choice of German expressionism and French new wave. The reference example below shows a selection meeting these rules:

- *Un Chien Andalou* (1929). Directed by Luis Buñuel. France, 15 (Experimental, surrealist film)
- *L'Age D'or* (1930). Directed by Luis Buñuel. France, 15 (Experimental, surrealist film)

and

- *Metropolis* (1927). Directed by Fritz Lang. Germany, PG (German expressionism)

In this section learners are required to gain knowledge and understanding of:

- the contextual background to the two film movements or stylistic developments studied, for example, how a movement or stylistic development shares similar ideas about style, aesthetics, or political or social-cultural objectives; and agrees on

methods of furthering these through approaches to film narrative/style/genre

- the experimental nature of film, with a focus on narrative forms which reject the three-act structure, including non-linear narratives and the significance of narrative structures which are alternative to and/or in opposition to conventional narrative structures.

Learners will also need to build upon the knowledge and understanding gained from the study of historic US Film in Section A and develop this in relation to historic European film movements or stylistic developments:

- the micro-elements of film form; and
- identifying how these elements construct meanings and contribute to the aesthetics of film.

In this section learners will also develop the skills to critically debate:

- film narrative, including the formalist and structuralist conceptions of film narrative
- the claims of naturalism and realism as against the expressive.

There is no comparative requirement in this section. The focus of these critical debates is to help learners develop their knowledge and understanding of the films they study. For example, learners would be expected to study the structural approaches to storytelling used within the set films, including looking at how the micro-elements of film were used to create those structures in both conventional and experimental ways.

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

The table below contains the indicative subject content for Component 01 Film History.

<b>Component 01: Film History</b>		
<b>Topic</b>	<b>Key Idea</b>	<b>Learners should have studied:</b>
Micro-elements of film form	Cinematography (including lighting)	<ul style="list-style-type: none"> <li>• camera shots including point of view (POV) shots, focus including depth of field, expressive and canted angle shots, hand-held camera in contrast to steadycam technology</li> <li>• the principles of 3 point lighting including key, fill and backlighting</li> <li>• composition, including balanced and unbalanced shots</li> <li>• monochrome cinematography</li> <li>• how all aspects of cinematography can generate multiple connotations and suggest a range of interpretation</li> <li>• how shot selection relates to narrative development and conveys messages and values</li> <li>• how lighting, including 3 point lighting, conveys character, atmosphere, messages and values</li> <li>• camerawork, including subjective camera, shifts in focus and depth of field, mixed camera styles, filters</li> <li>• chiaroscuro<sup>3</sup> lighting and other expressive lighting effects</li> <li>• how cinematography, including lighting, provides psychological insight into character</li> <li>• how and why different spectators develop different interpretations of the same camera shots and lighting</li> <li>• how cinematography including lighting can be indicative of an auteur approach and can contribute to film aesthetic.</li> </ul>

<sup>3</sup> “chiaroscuro”: the dramatic effect of contrasting areas of light and dark in a shot through the use of controlled light sources and props.

Component 01: Film History		
Topic	Key Idea	Learners should have studied
Micro-elements of film form <i>(continued)</i>	Mise-en-scène	<ul style="list-style-type: none"> <li>• how the principal components of mise-en-scène (setting, props, costume and make-up) can generate multiple connotations and suggest a range of possible interpretations</li> <li>• how changes in mise-en-scène contribute to character and narrative development</li> <li>• how mise-en-scène conveys messages and values</li> <li>• how the significance of mise-en-scène is affected by cinematography, in particular through variation in depth of field, focus and framing</li> <li>• how mise-en-scène can be used both naturalistically and expressively to communicate meanings</li> <li>• the significance of motifs in mise-en-scène, including their patterned repetition</li> <li>• how staging, movement and off-screen space are significant in generating response</li> <li>• how and why different spectators develop different interpretations of the same mise-en-scène</li> <li>• how mise-en-scène can be indicative of an auteur approach (director or designer) and can contribute to a film aesthetic.</li> </ul>
	Editing	<ul style="list-style-type: none"> <li>• the shot-to-shot relationships of continuity editing including match editing, the 180° rule and the role of editing in creating meaning including the Kuleshov effect</li> <li>• how the principal components of editing can generate multiple connotations and suggest a range of interpretations</li> <li>• how editing implies relationships between characters and contributes to narrative development including through editing motifs and their patterned repetition</li> <li>• how editing conveys messages and values</li> <li>• how visual effects (created in post-production) are used, including the way they are designed to engage the spectator and create an emotional response</li> <li>• montage editing and stylised forms of editing including jump cuts</li> <li>• how and why different spectators interpret the same editing effects differently</li> <li>• how editing can be indicative of an auteur approach (director or editor) and can contribute towards a film aesthetic</li> <li>• the use of visual effects (created in post-production) including the tension between the filmmakers' intention to create an emotional response and the spectator's actual response.</li> </ul>

Component 01: Film History		
Topic	Key Idea	Learners should have studied
Micro-elements of film form <i>(continued)</i>	Sound	<ul style="list-style-type: none"> <li>distinction between parallel and contrapuntal sound, whether diegetic or non-diegetic, foley sound and sound used expressively</li> <li>how the principal components of sound can generate multiple connotations and suggest a range of interpretations</li> <li>how sound relates to characters and narrative development including the use of sound motifs</li> <li>how sound conveys messages and values</li> <li>multitrack sound mixing and layering, asynchronous sound, sound design</li> <li>how and why different spectators interpret the same use of sound differently</li> <li>how sound can be indicative of an auteur approach (director or sound designer) and can contribute to a film aesthetic.</li> </ul>
	Performance	<p>How meanings and responses are generated by film through performance, staging and direction as set out below:</p> <ul style="list-style-type: none"> <li>the use of non-verbal communication including physical expression and vocal delivery</li> <li>performance styles in cinema including method and improvisatory styles</li> <li>the significance of casting</li> <li>the significance of the interaction between actors</li> <li>the role of directing as a 'choreography' of stage movement</li> <li>the relationship between performance and cinematography</li> <li>how and why different spectators interpret the same performance differently</li> <li>how performance can be indicative of an auteur approach (director or performer) and contribute to a film aesthetic.</li> </ul>

<b>Component 01: Film History</b>		
<b>Topic</b>	<b>Key Idea</b>	<b>Learners should have studied</b>
Aesthetics	The significance of aesthetics	<ul style="list-style-type: none"> <li>the role of mise-en-scène, cinematography including lighting, composition and framing in creating aesthetic effects in specific film sequences</li> <li>the role of music and editing in conjunction with the above in creating aesthetic effects</li> <li>the significance of the aesthetic dimension in film including the potential conflict between spectacle and the drive towards narrative resolution in film</li> <li>the aesthetic qualities of specific films and the concept of film aesthetics</li> <li>the relation of a film's aesthetics to the auteur critical approach</li> <li>critical approaches to film aesthetics including the relationship between film aesthetics and auteurism and ideology.</li> </ul>
Narrative	The ways in which the key elements of film are used to create narratives in film	<ul style="list-style-type: none"> <li>how narrative construction reflects plot and expresses temporal duration and ellipsis</li> <li>narrational devices including voiceover, flashback, the framing narrative, the open ending, repetition and other forms of narrative patterning</li> <li>how the dramatic qualities of a sequence or scene are constructed, including through dialogue</li> <li>how narrative construction provides psychological insight into character</li> <li>narrative forms which reject the three-act structure, including non-linear narratives</li> <li>the significance of narrative structures which are alternative to and/or in opposition to conventional narrative structures</li> <li>ambiguity in narrative including the ambiguous relationship between cause and effect and uncertainty over character identification</li> <li>the relationship between screenplay and the realised film narrative</li> <li>narrative conventions of mainstream screenwriting, including the construction of dialogue, character and the use of images and sound to convey narrative.</li> </ul>

Component 01: Film History		
Topic	Key Idea	Learners should have studied
Contexts of filmmaking	Social, cultural, political, historical, institutional	<ul style="list-style-type: none"> <li>the social, cultural, political, historical and institutional contexts in which the films studied are made.</li> </ul>
Film movements and stylistic developments	Critical approaches to film narrative	<ul style="list-style-type: none"> <li>film narrative, including the formalist and structuralist conceptions of film narrative.</li> </ul>
	Critical approaches associated with film	<ul style="list-style-type: none"> <li>the claims of naturalism and realism as against the expressive.</li> </ul>

## 2d. Content of Critical Approaches to Film (02)

### Section A: Contemporary British and US Film

This section focuses on contemporary British and US film, focussing on both film as a text and the contexts that surround filmmaking, in particular the critical debates surrounding the production and exhibition of contemporary film.

#### Film as a text

Learners are required to build on the skills from Component 01 and develop a knowledge and understanding of how film form, narrative and the concept of genre (including generic conventions and genre as a principal structuring element of narrative) contribute to the creation of representations of societies and cultures in contemporary British and US films.

#### Contexts of contemporary filmmaking

Learners will also be required to develop a knowledge and understanding of the importance of both the production and exhibition of contemporary films, including:

- critical debates on the significance of digital in film and the new possibilities for cinema

- the significance of viewing conditions to spectators<sup>4</sup>
- critical approaches to Auteurism and an evaluation of its continued validity as a theory.

In this section learners will be required to study **two contemporary set films**, one of which must be from the British set film list below and one of which must be from the US set film list below.

**Contemporary British set film list** for examination until **2027**:

*Pride* (2014). Directed by Matthew Warchus. Britain, 15

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

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

*The Angel's Share* (2012). Directed by Ken Loach. Britain, 15

*We Need to Talk About Kevin* (2011). Directed by Lynne Ramsay. Britain, 15

*Skyfall* (2012). Directed by Sam Mendes. Britain, 12

<sup>4</sup> "viewing conditions": the different technological and social conditions under which a film can be viewed such as on a mobile phone, computer screen, television or in 3D at a cinema (technological) and individually, as part of a group of friends or family, or as part of a mass audience (social).

**Contemporary British set film list** for first teaching in **2026** and first assessment in **2028**:

*Pride* (2014). Directed by Matthew Warchus. Britain, 15

*Aftersun* (2022). Directed by Charlotte Wells. Britain, 12

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

*The Angel's Share* (2012). Directed by Ken Loach. Britain, 15

*Rye Lane* (2023). Directed by Raine Allen-Miller. Britain, 15

*Skyfall* (2012), Directed by Sam Mendes. Britain, 12

**Contemporary US set film list** for examination until **2027**:

*Guardians of the Galaxy* (2014). Directed by James Gunn. USA, 12

*The Hunger Games* (2012). Directed by Gary Ross. USA, 15

*Star Wars: The Force Awakens* (Abrams 2015). Directed by J.J. Abrams. USA, 12

*The Dark Knight Rises* (2012). Directed by Christopher Nolan. USA, 12

*Zootopia* (2016). Directed by Rich Moore, Jared Bush, Byron Howard. USA, PG

*Jurassic World* (2015). Directed by Colin Trevorrow. USA, 12

**Contemporary US set film list** for first teaching in **2026** and first assessment in **2028**:

*Guardians of the Galaxy* (2014). Directed by James Gunn. USA, 12

*The Hunger Games* (2012). Directed by Gary Ross. USA, 15

*Star Wars: The Force Awakens* (Abrams 2015). Directed by J.J. Abrams. USA, 12

*The Dark Knight Rises* (2012). Directed by Christopher Nolan. USA, 12

*Barbie* (2023). Directed by Greta Gerwig. USA, 12

*Everything Everywhere All at Once* (2022). Directed by Daniel Kwan, Daniel Scheinert. USA, 15

**Section B: Documentary**

This section focuses on documentary film and requires learners to gain a knowledge and understanding of how film form, narrative and the generic conventions of documentary film contribute to the ways in which documentary film represents reality and creates representations of societies and cultures. Learners are also required to develop the skills from Component 01 and debate critically the claims of naturalism and realism and the formalist and structuralist conception of film narrative in relation to documentary film.

Learners must study **one set documentary film** in depth and build upon learning from Component 01, with particular reference to the micro-elements of film form and the construction of meaning and response by both film-maker and spectator.

Learners will also study the contextual framework of the documentary film with a consideration of how the social, cultural, political, historical and institutional contexts inform analysis and understanding of this mode of filmmaking.

<sup>5</sup>This definition of ideology is paraphrased from the Oxford Dictionary of Film Studies (Kuhn & Westwell)

There is a choice of **six** set documentary films. Learners must study **one** set film from the list below:

### Documentary set film list

*The Stories We Tell* (2013). Directed by Sarah Polley, 12

*Searching for Sugarman* (2012). Directed by Malik Bendjelloul, 12

*5 Broken Cameras* (2011). Directed by Emad Burnat, Guy Davidi, 15

*The Act of Killing* (2012). Directed by Joshua Oppenheimer, 15

*Man on Wire* (2008). Directed by James Marsh, 12

*Citizenfour* (2014). Directed by Laura Poitras, 15

Learners are also required to study the significance of the following two, contrasting filmmakers' theories of film in relation to the set documentary film they study:

- John Grierson
- D.A. Pennebaker.

### Section C: Ideology

This section is synoptic and requires learners to study the ways in which film shapes and is shaped by ideology. Ideology in this context is understood to be a system of ideas, beliefs and values that form the basis of social, cultural and political theories or systems<sup>5</sup>.

In order to evaluate the validity of ideology as a critical approach in film, learners are required to study a diverse range of set films from different cultural backgrounds and national cinemas. Learners will also need to develop the skills to compare how ideological messages and values in film are shaped by, and also shape the social, cultural, political and historical contexts in which they were made. Learners will build upon all their previous learning from Components 01 and 02 and, in addition, study how both narrative and micro-elements of film form can be used to align<sup>6</sup> spectators' points of view.

Learners will be required to study and compare **three set films** which tackle challenging issues. The set films for this section have been arranged into three thematic categories:

- Family and Home
- Outsiders
- Conflict.

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

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

- US Independent
- English language (non-US)
- Non-European non-English language.

<sup>6</sup> "align, alignment": terms used in film studies to indicate the way in which film, particularly through cinematography and narrative construction, encourages spectators to adopt the position and outlook of particular characters. Spectators are thus encouraged to 'align' their responses, as well as in general their points of view, with particular characters and issues.

## Ideology set film list

	Learners must select <b>one</b> of the thematic categories below		
	Family and Home	Outsiders	Conflict
<b>US Independent</b>	<p>Learners must study <b>one</b> from a choice of two set films</p> <ol style="list-style-type: none"> <li>1. <i>Moonrise Kingdom</i> (2012). Directed by Wes Anderson. USA, 12</li> <li>2. <i>The Tree of Life</i> (2011). Directed by Terrence Malick. USA, 12</li> </ol>	<p>Learners must study <b>one</b> from a choice of two set films</p> <ol style="list-style-type: none"> <li>1. <i>A Girl Walks Home Alone at Night</i> (2014). Directed by Ana Lily Amirpour. USA, 15</li> <li>2. <i>Elephant</i> (2003). Directed by Gus Van Sant. USA, 15</li> </ol>	<p>Learners must study <b>one</b> from a choice of two set films</p> <ol style="list-style-type: none"> <li>1. <i>The Hurt Locker</i> (2008). Directed by Kathryn Bigelow. USA, 15</li> <li>2. <i>Whiplash</i> (2015). Directed by Damien Chazelle. USA, 15</li> </ol>
<b>English language (non-US)</b>	<p>Learners must study <b>one</b> from a choice of two set films</p> <ol style="list-style-type: none"> <li>1. <i>Room</i> (2015). Directed by Lenny Abrahamson. Canadian/Irish, 15</li> <li>2. <i>Animal Kingdom</i> (2010). Directed by David Michod. Australia, 15</li> </ol>	<p>Learners must study <b>one</b> from a choice of two set films</p> <ol style="list-style-type: none"> <li>1. <i>The Babadook</i> (2014). Directed by Jennifer Kent. Australia, 15</li> <li>2. <i>The Piano</i> (1993). Directed by Jane Campion. New Zealand, 15</li> </ol>	<p>Learners must study <b>one</b> from a choice of two set films</p> <ol style="list-style-type: none"> <li>1. <i>District 9</i> (2009). Directed by Neil Blomkamp. South Africa 2009, 15</li> <li>2. <i>Mad Max</i> (1979). Directed by George Miller. Australia, 15</li> </ol>
<b>Non-European (non-English language) (World)</b>	<p>Learners must study <b>one</b> from a choice of two set films</p> <ol style="list-style-type: none"> <li>1. <i>A Separation</i> (2011). Directed by Asghar Farhadi. Iran, PG</li> <li>2. <i>Our Little Sister</i> (2016). Directed by Hirokazu Koreeda. Japan, PG</li> </ol>	<p>Learners must study <b>one</b> from a choice of two set films</p> <ol style="list-style-type: none"> <li>1. <i>Yojimbo (The Bodyguard)</i> (1961). Directed by Akira Kurosawa, Japan, PG</li> <li>2. <i>Y Tu Mama Tambien</i> (2001). Directed by Alfonso Cuaron. Mexico, 18</li> </ol>	<p>Learners must study <b>one</b> from a choice of two set films</p> <ol style="list-style-type: none"> <li>1. <i>Battle of Algiers</i> (1965). Directed by Gilo Pontecorvo. Algeria, 15</li> <li>2. <i>The Grandmaster</i> (2013). Directed by Wong Kar-Wai. China, 15</li> </ol>

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

- *A Girl Walks Home Alone at Night* (2014). Directed by Ana Lily Amirpour. USA, 15 (US Independent)
- *The Babadook* (2014). Directed by Jennifer Kent. Australia, 15 (English Language (Non-US))
- *Y Tu Mama Tambien* (2001). Directed by Alfonso Cuarón. Mexico, 18 (Non-European Non-English Language)

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

- *Moonrise Kingdom* (2012). Directed by Wes Anderson. USA, 12 (US Independent)
- *The Tree of Life* (2011). Directed by Terrence Malick. USA, 12 (US Independent)
- *A Separation* (2011). Directed by Asghar Farhadi. Iran, PG (Non-European Non-English Language)

Here, two set films have been chosen within a theme but a Non-US English language set film has not been selected. Further details of the assessment of this component are given in Section 3a.

Learners will build upon the knowledge and understanding of the micro-elements of film form, aesthetics, narrative, meaning and responses and critical debates on narrative and film poetics in Component 01 and, in addition, study the topic areas identified in the table below.

Component 02: Critical Approaches to Film		
Topic	Key Idea	Learners should have studied:
Film genre	The ways in which the key elements of film are used in relation to the concept of genre	<ul style="list-style-type: none"> <li>• genre conventions</li> <li>• genre as a principal structuring element of narrative</li> <li>• modes of documentary filmmaking</li> <li>• claims of naturalism and realism in relation to documentary film.</li> </ul>
Representations	The ways in which the micro-elements of film form and the concepts of genre and narrative contribute towards representations	representations of: <ul style="list-style-type: none"> <li>• cultures</li> <li>• societies</li> <li>• the ideological implications of representations in film.</li> </ul>

Component 02: Critical Approaches to Film		
Topic	Key Idea	Learners should have studied:
Contexts of filmmaking	Social, cultural, political, historical and institutional	<ul style="list-style-type: none"> <li>• how films studied can act as a means of reflecting social, cultural and political attitudes towards wider issues and beliefs explored within a film's narrative, characterisation and representations</li> <li>• how films studied can act as a means of constructing social, cultural and political attitudes towards wider issues and beliefs explored within a film's narrative, characterisation and representations</li> <li>• how films studied can act as a means of reflecting historical issues and events</li> <li>• how films studied can potentially be an agent in facilitating social, cultural and political developments through the representation and re-construction of historical issues and events</li> <li>• how films studied are influenced by social, cultural and political history through intertextual<sup>7</sup> references</li> <li>• how films studied reflect their production, financial and technological opportunities and constraints.</li> </ul>

<sup>7</sup> **"intertextual"**: the way aspects of a particular film relate to another and thus accrue additional significance.

## Component 02: Critical Approaches to Film

Topic	Key Idea	Learners should have studied:
Meanings and Responses	Spectatorship	<ul style="list-style-type: none"> <li>• how the spectator has been conceived both as 'passive' and 'active' in the act of film viewing</li> <li>• how the spectator is in dynamic interaction with film narrative and film features designed to generate response</li> <li>• reasons for the uniformity or diversity of response by different spectators</li> <li>• the analysis of narrative, visual, musical, performance, genre and auteur cues in relation to spectator response</li> <li>• the impact of different viewing conditions on spectator response</li> <li>• the possibility of preferred, negotiated, oppositional and aberrant 'readings' of film.</li> <li>• how spectators' responses are affected by social and cultural factors.</li> </ul>
Key critical approaches	Filmmakers' theories	<ul style="list-style-type: none"> <li>• the significance of the following <b>two</b> filmmakers' theories of film:               <ul style="list-style-type: none"> <li>○ John Grierson</li> <li>○ D.A. Pennebaker.</li> </ul> </li> </ul>

### Component 02: Critical Approaches to Film

Topic	Key Idea	Learners should have studied:
Key critical approaches (continued)	The significance of the digital in film and new possibilities for cinema	<ul style="list-style-type: none"> <li>how visual effects (created in post-production) are used, including the way they are designed to engage the spectator and create an emotional response</li> <li>how visual effects (created in post-production) are used, including the tension between the filmmakers' intention to create an emotional response and the spectator's actual response.</li> </ul>
	Auteurism	<ul style="list-style-type: none"> <li>the relevance of auteurism to film-making as an essentially collaborative practice.</li> </ul>
	Ideology	<ul style="list-style-type: none"> <li>how the <b>micro-elements of film form</b> are used to align<sup>8</sup> the spectator and how that alignment relates to spectator interpretation of narrative</li> <li>how the <b>micro-elements of film form</b> contribute to the ideologies conveyed by film, including through narrative, representations and messages and values</li> <li>how narrative construction is used to align the spectator and how that alignment encourages the adoption of a particular spectator point of view</li> <li>the ideological implications<sup>9</sup> of narrative construction and narrative structure and representations of different societies and cultures</li> <li>how the construction of narrative contributes to the shaping of ideologies and values in film, including how narrative structure can function as an ideological framework<sup>10</sup>.</li> </ul>

<sup>8</sup> **"align, alignment"**: terms used in film studies to indicate the way in which film, particularly through cinematography and narrative construction, encourages spectators to adopt the position and outlook of particular characters. Spectators are thus encouraged to 'align' their responses, as well as in general their points of view, with particular characters and issues.

<sup>9</sup> **"ideological implications"**: the points of view implied by the way a narrative is constructed and the representations it incorporates and the way those points of view can convey sets of values, attitudes and beliefs.

<sup>10</sup> **"how narrative can function as an ideological framework"**: how, for example, the overall structure of a narrative can affect the points of view, attitudes, values and beliefs being conveyed about its subject matter.

## 2e. Content of non-examined assessment Making Short Film (03/04)

Making Short Film (Component 03/04) is a synoptic, non-examined assessment component that gives learners the opportunity to produce their own complete short film or screenplay for a short film.

In this component learners will apply knowledge and understanding of the short film and its distinctive narrative form in relation to the production of their own fiction-based short film.

Learners will also be required to build upon and develop their knowledge and understanding of genre, representation and how the micro-elements of film form contribute to these and also to aesthetic effect, spectatorship and film poetics. More specifically, learners must:

- apply knowledge and understanding of elements of film to the production of film or screenplay (AO3) (60 marks)
- apply knowledge and understanding of elements of film to analyse and evaluate own work in relation to other professionally produced work (AO2 strand 3) (30 marks).

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

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

relation to other professionally produced work.

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

### NEA task:

#### 1 Preliminary Activities (non-assessed)

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

#### 1 (a) Research

In preparation for the production task, learners **must** watch and make notes on each of the set short films listed below. The running time of the set short film list is equivalent to one feature length film.

#### British set short film list

- **Fiction (total running time 87 minutes)**
  - *Slap* (2015). Directed by Nick Rowland. UK (25 mins)  
<https://www.shortoftheweek.com/2016/06/11/slap/>
  - *Tight Jeans* (2008). Directed by Destiny Ekharaga. UK (9 mins)  
<https://www.youtube.com/watch?v=BcPBCrUc8YI>
  - *The Ellington Kid* (2012). Directed by Dan Sully (5 minutes)  
<https://vimeo.com/60639863>
  - *Over* (2015). Directed by Jörn Threlfall. UK (14 mins)  
<https://www.shortoftheweek.com/2016/04/16/over/>

- *Echo* (2011). Directed by Lewis Arnold. UK (17 mins)  
<https://vimeo.com/44040317>
- *Operator* (2015). Directed by Caroline Bartleet. UK (6 mins)  
<http://www.operatorshortfilm.com/>
- *Arrival* (2016). Directed by Daniel Montanarini. UK (5 mins)  
<https://www.shortoftheweek.com/2016/06/10/the-arrival/>
- *The Fly* (2014). Directed by Jack Doolan. UK (6 mins)  
<https://www.shortoftheweek.com/2015/09/21/the-fly/>

The purpose of this activity is to research and further develop knowledge and understanding of narrative in short film, including:

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

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

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

### 1 (b) Planning

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

The following list of planning materials is purely indicative:

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

### 2 Individual NEA Production (60 marks)

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

- a complete, new short film (4–5 minutes)

or

- a screenplay for a new short film (10 pages, equivalent to 10 minutes of screen time)<sup>11</sup>; **including**
  - a digitally photographed storyboard of a key section of the screenplay, illustrating, through careful construction of mise-en-scène and shot selection, how the screenplay would be realised (20 digitally photographed key frames).

There is no set genre or theme for the short films or screenplays. However, teachers are expected to guide learners in selecting appropriate genres and/or themes for learners' productions.

<sup>11</sup> Learners must reference the micro-elements of film form, including sound, across the screenplay, and digital stills. For example, sound direction may be mentioned in notes accompanying the digital stills.

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

### 3 Individual Evaluation (30 marks)

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

- evaluates and analyses their production in relation to the professionally produced set short films
- informs analysis and evaluation by selecting a range of appropriate evidence from their own production and the professionally produced set short films
- makes use of appropriate critical approaches
- discusses how micro-elements of film form can generate a preferred and alternative reading(s) of a short film.

The completed individual evaluation should be no longer than 1,500 words. This is sufficient length to give learners the opportunity to access the full range of marking criteria. Learners must include a final word count as part of the individual evaluation submitted to teachers for marking.

Each evaluation must be the work of an individual learner.

#### Length of individual production and individual evaluation

The lengths specified for each element of the individual production and individual evaluation (e.g. 4-5 minutes for the filmed production, 1,500 words for the individual evaluation etc.) are sufficient to give learners the opportunity to fully address all of the marking criteria.

Learners should aim to produce work of the specified length.

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

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

See Section 3f for more details.

#### Individual production rules

Short films and screenplays for short films must be undertaken by learners as individuals and all materials must be assessed individually.

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

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

#### NEA portfolio requirements

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

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

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

### Assistance with productions

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

### Further Guidance

To build up learners' production skills teachers could consider offering learners the opportunity to complete the AS Level in Film Studies production task in the first year of the course as an unassessed collaborative activity.

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

Further guidance on the key terms used in this component and the guidance on the suitability of NEA productions can be found in Appendix 5d – Guidance on NEA productions (Component 03/04).

### Marking NEA Productions

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

### Suitability of NEA Productions

Guidance on the suitability of NEA productions can be found in appendix 5d – Guidance on NEA productions (Component 03/04).

### Submitting NEA Productions

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

## 2f. Prior knowledge, learning and progression

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

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

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

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

There are a number of Film specifications at OCR. Find out more at [www.ocr.org.uk/filmstudies](http://www.ocr.org.uk/filmstudies).

# 3 Assessment of A Level in Film Studies

## 3a. Forms of assessment

OCR's A Level in Film Studies consists of two components that are externally assessed and one

component that is assessed by the centre and externally moderated by OCR.

### Film History (01)

This component is worth 105 marks and represents 35% of the marks for the A Level. This is an externally assessed written paper assessing AO1 and strands 1 and 2 of AO2 (see Section 3b).

- Section A: Film form in US cinema from the Silent Era to 1990 (55 marks)
- Section B: European Cinema History (50 marks).

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

Learners **must** answer **three** questions in Section A and **two** questions in Section B.

Section A: Film Form in US Cinema from the Silent Era to 1990	Section B: European Cinema History
Learners are required to study <b>three</b> US set films in total (one set film from each of the following time periods): <ul style="list-style-type: none"> <li>• The Silent Era</li> <li>• 1930–1960</li> <li>• 1961–1990</li> </ul>	Learners are required to study set films from <b>two</b> different major European film movements or stylistic developments. <ul style="list-style-type: none"> <li>• Surrealist film (experimental film) and <b>one</b> from:</li> <li>• German expressionism <i>or</i></li> <li>• French new wave.</li> </ul>
Total: 55 marks <ul style="list-style-type: none"> <li>• AO1: 25 marks</li> <li>• AO2: 30 marks</li> </ul>	Total: 50 marks <ul style="list-style-type: none"> <li>• AO1: 20 marks</li> <li>• AO2: 30 marks</li> </ul>
Learners must answer: <ul style="list-style-type: none"> <li>• the two 10 mark questions</li> <li>• one from a choice of two 35 mark essay questions (extended response)</li> </ul>	Learners must answer: <ul style="list-style-type: none"> <li>• the 15 mark question</li> <li>• one from a choice of two 35 mark essay questions (extended response)</li> <li>• the content for the compulsory experimental films and other film movements may be assessed in either of the 15 mark or 35 mark questions each year.</li> </ul>

Section A: Film Form in US Cinema from the Silent Era to 1990	Section B: European Cinema History
<p>Questions will focus on:</p> <ul style="list-style-type: none"> <li>the micro-elements of film form</li> <li>aesthetics</li> <li>spectatorship</li> </ul> <p>Critical debates on:</p> <ul style="list-style-type: none"> <li>film poetics</li> </ul>	<p>Questions will focus on:</p> <ul style="list-style-type: none"> <li>the micro-elements of film form; and</li> <li>how these elements construct meanings and contribute to the aesthetics of film</li> <li>European film movements and stylistic developments and their contribution to aesthetics</li> <li>contextual background</li> <li>the experimental nature of film.</li> </ul> <p>Critical debates on:</p> <ul style="list-style-type: none"> <li>film narrative</li> <li>claims of naturalism and realism as against the expressive.</li> </ul>

## Critical Approaches to Film (02)

This component is worth 105 marks and represents 35% of the marks for the A Level. This is an externally assessed written paper assessing AO1 and strands 1 and 2 of AO2. (See Section 3b)

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

- Section A: Contemporary British and US Film (35 marks)
- Section B: Documentary (35 marks)
- Section C: Ideology (35 marks)

Learners must answer **one** question from each section – three questions in total across the paper.

Section A: Contemporary British and US Film	Section B: Documentary	Section C: Ideology
Learners are required to study <b>two</b> set films, one from each of the following categories: <ul style="list-style-type: none"> <li>Contemporary British</li> <li>Contemporary US</li> </ul>	Learners are required to study <b>one</b> set documentary film.	Learners are required to study and compare <b>three</b> set films, one from each of the following categories: <ul style="list-style-type: none"> <li>Non-European (non-English language)</li> <li>English language (non-US)</li> <li>US Independent</li> </ul>
Total: 35 marks <ul style="list-style-type: none"> <li>AO1: 15 marks</li> <li>AO2: 20 marks</li> </ul>	Total: 35 marks <ul style="list-style-type: none"> <li>AO1: 15 marks</li> <li>AO2: 20 marks</li> </ul>	Total: 35 marks <ul style="list-style-type: none"> <li>AO1: 15 marks</li> <li>AO2: 20 marks</li> </ul>
Learners must answer one from a choice of two questions.	Learners must answer one from a choice of two questions.	Learners must answer one from a choice of three themes. Each theme will have a choice of two questions.
Question type: <ul style="list-style-type: none"> <li>Extended response (35 mark essay)</li> </ul>	Question type: <ul style="list-style-type: none"> <li>Extended response (35 mark essay)</li> </ul>	Question type: <ul style="list-style-type: none"> <li>Extended response (35 mark essay)</li> </ul>
Questions will focus on: <ul style="list-style-type: none"> <li>representations (how they are constructed through film form, narrative and genre)</li> <li>contexts</li> <li>the significance of viewing conditions to spectators.</li> </ul> Critical debates on: <ul style="list-style-type: none"> <li>the significance of digital in film and the new possibilities for cinema</li> <li>auteurism.</li> </ul>	Questions will focus on: <ul style="list-style-type: none"> <li>representations (how they are constructed through film form, narrative and the generic conventions of documentary filmmaking)</li> <li>contexts</li> <li>spectatorship.</li> </ul> Critical debates on: <ul style="list-style-type: none"> <li>representations of reality and claims of naturalism and realism</li> <li>film narrative</li> <li>filmmakers' theories of film.</li> </ul>	<b>This section is synoptic.</b> Questions will focus on learning from the whole course in order to evaluate the validity of ideology as a critical approach in film.
All three sections of Component 02 require learners to draw upon their knowledge and understanding of the topics covered in Component 01, in particular the micro-elements of film form.		

## Making Short Film (03/04)

This non-examined assessment is worth 90 marks and represents 30% of the marks for the A Level.

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

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

Learners will be required to produce an individual short film or screenplay for a short film (**60 marks**) and will carry out an evaluation of their production (**30 marks**).

### 3

## 3b. Assessment Objectives (AO)

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

Learners are expected to demonstrate their ability to:

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

## AO weightings in A Level in Film Studies

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

Component	% of overall A level in Film Studies (H410)		
	AO1	AO2	AO3
Film History	15	20	
Critical Approaches to Film	15	20	
Making Short Film		10	20
<b>Total</b>	<b>30</b>	<b>50</b>	<b>20</b>

### 3c. Total qualification time

Total qualification time (TQT) is the total amount of time, in hours, expected to be spent by a learner to achieve a qualification. It includes both guided learning hours and hours spent in preparation, study

and assessment. The total qualification time for A-Level Film Studies is 360 hours. The total guided learning time is 360 hours.

### 3d. Qualification availability outside of England

This qualification is available in England. For Wales and Northern Ireland please check the Qualifications in Wales Portal (QIW) or the Northern Ireland Department of Education Performance Measures /

Northern Ireland Entitlement Framework Qualifications Accreditation Number (NIEFQAN) list to see current availability.

### 3e. Language

This qualification is available in English only. All assessment materials are available in English only and all candidate work must be in English.

### 3f. Assessment availability

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

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

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

### 3g. Retaking the qualification

Learners can retake the qualification as many times as they wish. Learners must retake all examined components but they can choose to either retake the

non-exam assessment (NEA) or carry forward (re-use) their most recent result (see Section 4a).

### 3h. Assessment of extended response

The assessment materials for this qualification provide learners with the opportunity to demonstrate their ability to construct and develop a sustained and

coherent line of reasoning and marks for extended responses are integrated into the marking criteria.

## Non-examined assessment

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

The briefs for the non-examined assessment are set by OCR and published within Component 03/04 of this specification.

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

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

However, it is strongly recommended that learners spend no more than 30% of their total course time on completing the non-examined assessment component. As guidance, 30% of a learner's time

equates to approximately 100 hours of a full 360 guided learning hour (GLH) A Level course of study. It should be noted that excessive time spent on this component could be detrimental to the overall attainment of learners and that teachers should be mindful of the guidance given above when striking a balance between the completion of the NEA component and preparing for the examined components which contribute 70% of the overall available marks for this A Level.

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

Guidance should be given to learners about availability and choice of resources, health and safety, avoidance of plagiarism and completion of work in accordance with specification requirements and procedures.

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

Exams directory: [www.ocr.org.uk](http://www.ocr.org.uk).

## Use of 'best fit' approach for marking criteria

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

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

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

- where the learner's work convincingly meets the statement, the highest mark should be awarded

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

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

For wider mark bands the marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but **not** the highest or lowest mark in the band.

## Production Marking Criteria: Filmed sequence or screenplay (60 marks)

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

1. **Application of knowledge and understanding of the short film and its distinctive narrative form (30 marks)**
2. **Application of knowledge and understanding of micro-elements of film form (30 marks)**

Two separate marks should be credited and this will give each learner a total mark out of 60 for their production. These marking criteria are generic and **must** be used for both the filmed extract and screenplay option.

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

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

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

## 1. Application of knowledge and understanding of the short film and its distinctive narrative form (30 marks)

<p><b>Level 5</b> <b>25–30 marks</b></p>	<ul style="list-style-type: none"> <li>The learner demonstrates <b>excellent</b> application of knowledge and understanding of the short film and its distinctive narrative form.</li> <li>A sophisticated use of a wide range of appropriate narrative techniques including the use of dialogue, character development and dramatic devices that delivers an accomplished demonstration of knowledge and understanding of the short film and its distinctive narrative form.</li> <li>A convincing narrative construction which creates deliberately selected and highly developed insights into character motivation as appropriate to the short film.</li> <li>Highly developed application of knowledge and understanding of how narrative can convey points of view, both intended meaning and those of the spectator.</li> <li>Highly developed application of knowledge and understanding of narrative forms that sophisticatedly follows or challenges conventions of the three-act structure.</li> </ul>
<p><b>Level 4</b> <b>19–24 marks</b></p>	<ul style="list-style-type: none"> <li>The learner demonstrates <b>good</b> application of knowledge and understanding of the short film and its distinctive narrative form.</li> <li>A good use of a range of appropriate narrative techniques including the use of dialogue, character development and dramatic devices that delivers a good demonstration of knowledge and understanding of the short film and its distinctive narrative form.</li> <li>Good narrative construction which creates well selected and well developed insights into character motivation as appropriate to the short film.</li> <li>Well-developed application of knowledge and understanding of how narrative can convey points of view, both intended meaning and those of the spectator.</li> <li>Well developed application of knowledge and understanding of narrative forms that effectively follows or challenges conventions of the three-act structure.</li> </ul>
<p><b>Level 3</b> <b>13–18 marks</b></p>	<ul style="list-style-type: none"> <li>The learner demonstrates <b>adequate</b> application of knowledge and understanding of the short film and its distinctive narrative form.</li> <li>An adequate use of a range of mostly appropriate narrative techniques including the use of dialogue, character development and dramatic devices that delivers a competent demonstration of knowledge and understanding of the short film and its distinctive narrative form.</li> <li>Adequate narrative construction which creates mainly well selected insights into character motivation as appropriate to the short film.</li> <li>Adequate application of knowledge and understanding of how narrative can convey points of view, both intended meaning and those of the spectator.</li> <li>An adequate application of knowledge and understanding of narrative forms that competently follows or challenges the three-act structure.</li> </ul>
<p><b>Level 2</b> <b>7–12 marks</b></p>	<ul style="list-style-type: none"> <li>The learner demonstrates <b>limited</b> application of knowledge and understanding of the short film and its distinctive narrative form.</li> <li>A basic use of a limited range of narrative techniques including the use of dialogue, character development and dramatic devices that delivers a partial demonstration of knowledge and understanding of the short film and its distinctive narrative form.</li> <li>Basic narrative construction which attempts to present limited selected insights into character motivation as appropriate to the short film.</li> <li>Limited application of knowledge and understanding of how narrative can convey points of view, both intended meaning and those of the spectator.</li> <li>Limited application of knowledge and understanding of narrative forms, partially following or challenging the three-act structure.</li> </ul>

<b>Level 1</b> <b>1–6 marks</b>	<ul style="list-style-type: none"> <li>The learner demonstrates <b>minimal</b> application of knowledge and understanding of the short film and its distinctive narrative form.</li> <li>A poor use of narrative techniques, indicating a minimal consideration of the use of dialogue, character development, and dramatic devices that deliver an inadequate demonstration of knowledge and understanding of the short film and its distinctive narrative form.</li> <li>Poor narrative construction which presents minimal selected insights into character motivation as appropriate for the short film.</li> <li>Minimal application of knowledge and understanding of how narrative can convey points of view, both intended meaning and those of the spectator.</li> <li>Minimal application of knowledge and understanding of narrative forms, following or challenging the three-act structure in an inadequate manner.</li> </ul>
<b>0 marks</b>	No work submitted or work which demonstrates no knowledge and understanding of the short film and its distinctive narrative form.

## 2. Application of knowledge and understanding of micro-elements of film form (30 marks)

<b>Level 5</b> <b>25–30 marks</b>	<ul style="list-style-type: none"> <li>The learner demonstrates <b>excellent</b> application of knowledge and understanding of the micro-elements of film form.</li> <li>A sophisticated response demonstrating excellent understanding of the short film form through a sophisticated use of (production) or indication of intended use of (screenplay):           <ul style="list-style-type: none"> <li>cinematography: movement, positioning, framing and lighting</li> <li>mise-en-scène: settings, props, costumes and make up</li> <li>editing: transitions, pace, juxtaposition of shots, storytelling</li> <li>sound: music, dialogue, sound effects, atmospheric (ambient) effects.</li> </ul> </li> <li>Highly developed knowledge and understanding of how micro-elements of film form can contribute to the aesthetic qualities of a short film.</li> </ul>
<b>Level 4</b> <b>19–24 marks</b>	<ul style="list-style-type: none"> <li>The learner demonstrates <b>good</b> application of knowledge and understanding of the micro-elements of film form.</li> <li>A well-developed response demonstrating a good understanding of the short film form through a good use of (production) or indication of intended use of (screenplay):           <ul style="list-style-type: none"> <li>Cinematography: movement, positioning, framing and lighting</li> <li>mise-en-scène: settings, props, costumes and make up</li> <li>editing: transitions, pace, juxtaposition of shots, storytelling</li> <li>sound: music, dialogue, sound effects, atmospheric (ambient) effects.</li> </ul> </li> <li>Well-developed knowledge and understanding of how micro-elements of film form can contribute to the aesthetic qualities of a short film.</li> </ul>
<b>Level 3</b> <b>13–18 marks</b>	<ul style="list-style-type: none"> <li>The learner demonstrates <b>adequate</b> application of knowledge and understanding of the micro-elements of film form.</li> <li>An adequate response demonstrating a sound understanding of the short film form through an adequate use of (production) or indication of intended use of (screenplay):           <ul style="list-style-type: none"> <li>Cinematography: movement, positioning, framing and lighting</li> <li>mise-en-scène: settings, props, costumes and make up</li> <li>editing: transitions, pace, juxtaposition of shots, storytelling</li> <li>sound: music, dialogue, sound effects, atmospheric (ambient) effects.</li> </ul> </li> <li>An adequate knowledge and understanding of how micro-elements of film form can contribute to the aesthetic qualities of a short film.</li> </ul>

<p><b>Level 2</b></p> <p><b>7–12 marks</b></p>	<ul style="list-style-type: none"> <li>• The learner demonstrates <b>limited</b> application of knowledge and understanding of the micro-elements of film form.</li> <li>• A basic response demonstrating a basic understanding of the short film form through a limited use of (production) or indication of intended use of (screenplay): <ul style="list-style-type: none"> <li>○ Cinematography: movement, positioning, framing and lighting</li> <li>○ mise-en-scène: settings, props, costumes and make up</li> <li>○ editing: transitions, pace, juxtaposition of shots, storytelling</li> <li>○ sound: music, dialogue, sound effects, atmospheric (ambient) effects.</li> </ul> </li> <li>• Limited knowledge and understanding of how micro-elements of film form can contribute to the aesthetic qualities of a short film.</li> </ul>
<p><b>Level 1</b></p> <p><b>1–6 marks</b></p>	<ul style="list-style-type: none"> <li>• The learner demonstrates <b>minimal</b> application of knowledge and understanding of the micro-elements of film form.</li> <li>• A poorly developed response demonstrating poorly developed understanding of the short film form through a minimal use of (production) or indication of intended use of (screenplay): <ul style="list-style-type: none"> <li>○ Cinematography: movement, positioning, framing and lighting</li> <li>○ mise-en-scène: settings, props, costumes and make up</li> <li>○ editing: transitions, pace, juxtaposition of shots, storytelling</li> <li>○ sound: music, dialogue, sound effects, atmospheric (ambient) effects.</li> </ul> </li> <li>• minimal knowledge and understanding of how micro-elements of film form can contribute to the aesthetic qualities of a short film.</li> </ul>
<p><b>0 marks</b></p>	<ul style="list-style-type: none"> <li>• No work submitted or work which demonstrates no knowledge and understanding of the micro-elements of film form.</li> </ul>

## Evaluation Marking Criteria (30 marks)

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

### 1. Analyse and evaluate the production in relation to the professionally produced short films which influenced it. (30 marks).

One total mark should be credited and this will give each learner a total mark out of 30 for their evaluation and a total mark out of 90 for their NEA portfolio.

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

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

<p><b>Level 5</b> <b>25–30 marks</b></p>	<ul style="list-style-type: none"> <li>• The learner demonstrates <b>comprehensive</b> application of knowledge and understanding to analyse and evaluate their production in relation to the set short films.</li> <li>• Sophisticated and fluent evaluation of own production in relation to professionally produced work offering a precise and detailed range of evidence from own work and set short films.</li> <li>• Sophisticated evaluative analysis which makes convincing use of critical approaches.</li> <li>• Highly developed knowledge and understanding of how micro-elements of film form can generate a preferred and alternative reading(s) of a short film.</li> <li>• Highly developed, accurate use of subject-specific terminology.</li> </ul>
<p><b>Level 4</b> <b>19–24 marks</b></p>	<ul style="list-style-type: none"> <li>• The learner demonstrates <b>good</b> application of knowledge and understanding to analyse and evaluate their production in relation to the set short films.</li> <li>• Well developed and mainly fluent evaluation of own production in relation to professionally produced work offering a relevant range of evidence from own work and set short films.</li> <li>• Well-developed evaluative analysis which makes good use of critical approaches.</li> <li>• Mainly well-developed knowledge and understanding of how micro-elements of film form can generate a preferred and alternative reading(s) of a short film.</li> <li>• Good, mostly accurate use of subject-specific terminology.</li> </ul>

<b>Level 3</b> <b>13–18 marks</b>	<ul style="list-style-type: none"> <li>• The learner demonstrates <b>adequate</b> application of knowledge and understanding to analyse and evaluate their production in relation to the set short films.</li> <li>• Adequate evaluation of own production in relation to professionally produced work offering a range of evidence from own work and set short films.</li> <li>• Adequate evaluative analysis which makes satisfactory use of critical approaches.</li> <li>• Adequate knowledge and understanding of how micro-elements of film form can generate a preferred and alternative reading(s) of a short film.</li> <li>• Adequate, generally accurate use of subject-specific terminology.</li> </ul>
<b>Level 2</b> <b>7–12 marks</b>	<ul style="list-style-type: none"> <li>• The learner demonstrates <b>limited</b> application of knowledge and understanding to analyse and evaluate their production in relation to the set short films.</li> <li>• Limited evaluation of own production in relation to professionally produced work offering some evidence from own work and set short films.</li> <li>• Clear attempt at an evaluative analysis which makes limited use of critical approaches.</li> <li>• Limited knowledge and understanding of how micro-elements of film form can generate a preferred and alternative reading(s) of a short film.</li> <li>• Limited use of subject-specific terminology which is sometimes used accurately.</li> </ul>
<b>Level 1</b> <b>1–6 marks</b>	<ul style="list-style-type: none"> <li>• The learner demonstrates <b>minimal</b> application of knowledge and understanding to analyse and evaluate their production in relation to the set short films.</li> <li>• Minimal, if any, evaluation of own production in relation to professionally produced work offering little, if any, evidence from own work and set short films.</li> <li>• Poor attempt at an evaluative analysis which makes minimal use of critical approaches.</li> <li>• Minimal knowledge and understanding of how micro-elements of film form can generate a preferred and alternative reading(s) of a short film.</li> <li>• Minimal use of subject-specific terminology which is often used inaccurately.</li> </ul>
<b>0 marks</b>	<ul style="list-style-type: none"> <li>• No work submitted or work which demonstrates no knowledge and understanding of their production in relation to the set short films.</li> </ul>

### 3i. Synoptic assessment

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

- The emphasis of synoptic assessment is to encourage the understanding of Film Studies as a discipline.
- The assessment model has been designed so that opportunities for synoptic assessment are integrated into Component 03: Making Short Film (NEA) and Component 02: Critical Approaches to Film.
- Component 02: Critical Approaches to Film offers opportunities for synoptic assessment in

the Ideology comparative response section of the assessment. The comparative response requires learners to compare across three films in relation to ideological themes but the exploration of these themes requires learners to draw upon their knowledge and understanding from the full course in terms of micro-elements of film form, contexts and meanings and response.

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

### 3j. Calculating qualification results

A learner's overall qualification grade for A Level in Film Studies will be calculated by adding together their marks from the three components taken to give their total weighted mark. This mark will then be

compared to the qualification level grade boundaries for the relevant exam series to determine the learner's overall qualification grade.

## 4 Admin: what you need to know

The information in this section is designed to give an overview of the processes involved in administering this qualification so that you can speak to your exams officer. All of the following processes require you to submit something to OCR by a specific deadline.

More information about the processes and deadlines involved at each stage of the assessment cycle can be found in the Administration area of the OCR website.

OCR's *Admin overview* is available on the OCR website at [www.ocr.org.uk/administration](http://www.ocr.org.uk/administration).

### 4a. Pre-assessment

#### Estimated entries

Estimated entries are your best projection of the number of learners who will be entered for a qualification in a particular series.

Estimated entries should be submitted to OCR by the specified deadline. They are free and do not commit your centre in any way.

#### Final entries

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

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

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

Entry option		Components		
Entry code	Title	Code	Title	Assessment type
H410 A	Film Studies (Moderated upload)	01	Film History	External Assessment
		02	Critical Approaches to Film	External Assessment
		03	Making Short Film	Non-examined assessment (Moderated upload)
H410 B	Film Studies (Moderated postal)	01	Film History	External Assessment
		02	Critical Approaches to Film	External Assessment
		04	Making Short Film	Non-examined assessment (Moderated postal)
H410 C	Film Studies (Carried forward)	01	Film History	External Assessment
		02	Critical Approaches to Film	External Assessment
		80	Making Short Film	Non-examined assessment (Carried forward)

\*Entry option H410 C should only be selected for learners who are retaking the qualification who want to carry forward their mark for the non-examined assessment.

## Collecting evidence of student performance to ensure resilience in the qualifications system

Regulators have published guidance on collecting evidence of student performance as part of long-term contingency arrangements to improve the resilience of the qualifications system. You should review and consider this guidance when delivering this qualification to students at your centre.

For more detailed information on collecting evidence of student performance please visit our website at: <https://www.ocr.org.uk/administration/general-qualifications/assessment/>

### 4b. Special consideration

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

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

### 4c. External assessment arrangements

Regulations governing examination arrangements are contained in the JCQ publication *Instructions for*

*conducting examinations* published annually by JCQ ([www.jcq.org.uk](http://www.jcq.org.uk)).

## Head of centre annual declaration

The Head of Centre is required to provide a declaration to the JCQ as part of the annual NCN update, conducted in the autumn term, to confirm that the centre is meeting all of the requirements detailed in the specification.

Any failure by a centre to provide the Head of Centre Annual Declaration will result in your centre status being suspended and could lead to the withdrawal of our approval for you to operate as a centre.

## Private candidates

Private candidates may enter for OCR assessments.

A private candidate is someone who pursues a course of study independently but takes an examination or assessment at an approved examination centre. A private candidate may be a part-time student, someone taking a distance learning course, or someone being tutored privately. They must be based in the UK.

OCR's A Level in Film Studies requires learners to complete non-examined assessment. This is an essential part of the course and will allow learners to develop skills for further study or employment.

Private candidates need to contact OCR approved centres to establish whether they are prepared to host them as a private candidate. The centre may charge for this facility and OCR recommends that the arrangement is made early in the course.

Further guidance for private candidates may be found on the OCR website: <http://www.ocr.org.uk>

## 4d. Admin of non-examined assessment

Regulations governing arrangements for internal assessments are contained in the JCQ publication

*Instructions for conducting non-examination assessments.*

### Authentication of learner's work

Centres must declare that the work submitted for assessment is the learner's own by completing a centre authentication form (CCS160). This information must be retained at the centre and be available on request to either OCR or the JCQ centre inspection service.

It must be kept until the deadline has passed for centres to request a review of results. Once this deadline has passed and centres have not requested a review, this evidence can be destroyed.

#### Authentication Control

##### Research (limited supervision – non assessed)

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

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

Teachers **can**:

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

Teachers **must not**:

- practise the learner's chosen brief with them.

Research **must** include:

- learners' notes on how conventions of short film narrative are applied in the professionally produced films they view in preparation for the brief.

Research may also include:

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

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

##### Planning (formal supervision – non assessed)

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

##### Found materials

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

- found footage, for example, a short clip of an explosion that would be impossible for a learner to film, or a very short contextual segment from a news bulletin
- found audio, for example music from an existing artist used contextually within the diegetic or non-diegetic sound of the production.

Where found materials are used learners should be encouraged to explain the context of their use in their planning documents.

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

Teachers **can**:

- explain the purpose of planning materials
- advise on approaches to planning materials
- advise on resources for planning materials
- alert learners to key elements of planning materials e.g. the conventions and layout of a storyboard
- advise on health and safety considerations to take into account when planning a production.

Teachers **must not**:

- make creative planning decisions for learners.

### **Productions (formal supervision – 60 marks)**

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

before allowing off-site work and learners **must** submit copies of their pre-shooting shot lists and storyboards to teachers.

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

Teachers **can**:

- explain the purpose of the production brief
- advise on resources for individual productions
- train learners to use any necessary technology or software needed for the production
- alert the learner to key things that must be included in their final production
- review learners' work before it is handed in for final assessment (this includes rough cut edits of filmed productions and draft screenplays and stills) but advice must remain at the general level, enabling learners to take the initiative in making amendments. One review should be sufficient to enable learners to understand the demands of the assessment criteria.

Teachers **must not**:

- practise the learner's chosen production brief with them
- give detailed advice and suggestions as to how the work may be improved in order to meet the assessment criteria. This includes indicating errors or omissions and personally intervening to improve the presentation or content of the work.<sup>12</sup>

### **Individual Evaluation (formal supervision – 30 marks)**

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

<sup>12</sup> Provided that advice remains at the general level, enabling the learner to take the initiative in making amendments, there is no need to record this advice as assistance or to deduct marks.

## First drafts

### What teachers can do:

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

### What teachers cannot do:

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

## Internal standardisation

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

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

## Moderation

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

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

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

There are two ways to submit a sample:

### Moderated upload

This is where you upload electronic copies of the work included in the sample using our Submit for Assessment service and the moderator accesses the work from there.

### Moderated postal

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

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

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

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

### Moderation Adjustments Report

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

### Moderator Report to Centres

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

## Carrying forward non-exam assessment (NEA)

Learners who are retaking the qualification can choose to either retake the non-exam assessment – Making Short Film (03, 04) or carry forward their most recent result for that component.

To carry forward the NEA component result, you must use the correct carry forward entry option (see table in Section 4a).

Learners must decide at the point of entry whether they are going to carry forward the NEA result or not.

The result for the NEA component may be carried forward for the lifetime of the specification and there is no restriction on the number of times the result may be carried forward. However, only the most recent non-absent result may be carried forward.

When the result is carried forward, the grade boundaries from the previous year of entry will be used to calculate a new weighted mark for the carried forward component, so the value of the original mark is preserved.

### 4e. AI use in the NEA

Teachers delivering NEA components **must** follow the JCQ guidelines: [\*AI Use in Assessments: Your role in protecting the integrity of qualifications\*](#).

Teachers are responsible for monitoring students' progress to ensure that:

- work meets the NEA marking criteria
- work can be confidently authenticated as the student's own
- the student is **not** rewarded if they have used AI tools in such a way that mean they have not **independently** met the marking criteria.

Teachers must provide sufficient supervision to be able to confidently authenticate that the work submitted is the student's independent work.

Students **must** follow the rules below when completing their NEA. The work submitted for assessment **must** be the student's own.

Students are not allowed help from anyone else. This includes:

- teachers, parents/carers and other students
- presenting information and material taken from other sources (for example, books/ journals, media articles or the internet) as the student's own without proper referencing.

**Students must understand:**

- what is appropriate and inappropriate AI use in their NEA component

- how AI use must be acknowledged
- the risks involved in using AI
- the consequences of using AI improperly in assessments.

**Teachers must also make students aware that AI tools can:**

- provide incorrect or biased information
- produce fake or unreliable references
- give responses that may be harmful or unsafe.

Students should be encouraged to think carefully about why they want to use other people's work or AI-generated material. Students can **only** be awarded marks for what they know, understand or can do themselves. This cannot be shown by copying someone else's ideas or using outputs from AI tools. Students **must** make it clear in their work how any use of AI material has informed their own ideas, analysis or conclusions.

You can access the forms here on our [Assessment](#) page or from our Forms finder tool when selecting a qualification and subject with moderated units or components. They are also available in the Assessment > Forms section on Teach Cambridge.

For further information on AI, please see the following guidance on our website: [Artificial Intelligence \(AI\) support](#).

## 4f. Results and certificates

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### Grade Scale

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A level qualifications are graded on the scale: A\*, A, B, C, D, E, where A\* is the highest. Learners who fail to reach the minimum standard for E will be graded

Unclassified (U). Only subjects in which grades A\* to E are attained will be recorded on certificates.

### Results

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

The following supporting information will be available:

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

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

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

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

## 4g. Post-results services

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A number of post-results services are available:

### Review of results

If you are not happy with the outcome of a learner's results, centres may request a review of their moderation and/or marking.

### Missing and incomplete results

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

### Access to scripts

Centres can request access to marked scripts.

## 4h. Malpractice

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Any breach of the regulations for the conduct of examinations and non-examined assessment work may constitute malpractice (which includes maladministration) and must be reported to OCR as soon as it is detected.

Detailed information on malpractice can be found in the JCQ publication *Suspected Malpractice in Examinations and Assessments: Policies and Procedures*.

## 5 Appendices

### 5a. Overlap with other qualifications

There is a small degree of overlap between the content of this specification and those for other

A level qualifications in English Literature, Media Studies, History and Art and Design.

### 5b. Accessibility

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

The A level qualification and subject criteria have been reviewed in order to identify any feature which could disadvantage learners who share a protected Characteristic as defined by the Equality Act 2010<sup>13</sup>. All reasonable steps have been taken to minimise any such disadvantage.

### 5c. Accepted file formats

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

#### Movie formats for digital video evidence

MPEG (\*.mpg)  
QuickTime movie (\*.mov)  
Macromedia Shockwave (\*.aam)  
Macromedia Shockwave (\*.dcr)  
Flash (\*.swf)  
Windows Media File (\*.wmf)  
MPEG Video Layer 4 (\*.mp4)

#### Audio or sound formats

MPEG Audio Layer 3 (\*.mp3)

#### Graphics formats

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

#### Animation formats

Macromedia Flash (\*.fla)

#### Text formats

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

#### Microsoft Office suite

PowerPoint (.ppt) (.pptx)  
Word (.doc) (.docx)

<sup>13</sup> If centres have exceptional concerns about the potential for a set short film within the compulsory NEA compilation or the compulsory experimental film pair (surrealist film) to disadvantage or cause offence to a learner then centres should contact the OCR Special Requirements Team or one of our Safeguarding Officers in the first instance.

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

In Component 03/04 learners are required to produce:

(a) a complete, new short film (4 – 5 minutes)

or

(b) a screenplay for a new short film (10 pages, equivalent to 10 minutes screen time)<sup>14</sup>; including

- a digitally photographed storyboard of a key section of the screenplay, illustrating, through careful construction of mise-en-scene and shot selection, how the screenplay would be realised (20 digitally photographed key frames).

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

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

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

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

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

<sup>14</sup> Learners must reference the micro-elements of film form, including sound, across the screenplay, and digital stills. For example, sound direction may be mentioned in notes accompanying the digital stills.

## NEA Glossary of terms and expectations

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Viewing of the set short should provide sufficient clarity on the expectations for the production; however, for clarity we have defined the terms below:

### 'Short film'

- a short fiction film that contains a complete narrative rather than a sequence.

### The screenplay for a short film

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

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

### Digital photographed stills for digital storyboard

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

## Summary of updates

Date	Version	Section	Title of section	Change
May 2018	1.1	Front cover	Disclaimer	Addition of Disclaimer
August 2018	1.2	3d 4d	Retaking the qualification Admin of non-examined assessment	Update to the wording for carry forward rules
January 2020	1.3	4d 4f	Authentication of learners' work Post-results services	Enquiries about results changed to Review of results
December 2020	1.4	2c	Content of Film History (01)	<i>Birth of a Nation</i> will be last assessed in June 2022, when it will then be replaced with <i>Wings</i> which will be available for first teach from September 2021.
				Update to specification covers to meet digital accessibility standards
September 2021	1.5	2c	Content of Film History (01)	Updated information to reflect the replacement of <i>Birth of a Nation</i> with <i>Wings</i> .
October 2022	1.6	2c	Content of Film History (01)	Removal of reference to <i>Birth of a Nation</i>
December 2022	1.7	3c	Total qualification time	Insertion of new section
June 2023	1.8	4a 4d	Pre-assessment Admin of non-examined assessment	Update to the wording of moderation submission options.
March 2024	1.9	3d, 3e 4a Checklist	Qualification availability, Language Pre-assessment	Inclusion of disclaimer regarding availability and language Update to include resilience guidance Inclusion of Teach Cambridge

Date	Version	Section	Title of section	Change
April 2026	2.0	2d	Content of Critical Approaches to Film (02)	Changes to set films to include contemporary examples: removal of <i>Gone Too Far</i> , <i>We Need to Talk About Kevin</i> , <i>Zootopia</i> , and <i>Jurassic World</i> - last assessment in 2027; replaced with <i>Aftersun</i> , <i>Rye Lane</i> , <i>Barbie</i> , and <i>Everything Everywhere All at Once</i> - first teaching in 2026, first assessment in 2028.
		4e Covers, page footers, section 1a and 4f	AI use in the NEA	Instructions added for centres on the use of AI in the NEA Updated covers, footers and certificate title to reflect the new Cambridge OCR brand. Inside cover includes statement: 'About our new name'. Minor rewording in generic section 1a.

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