

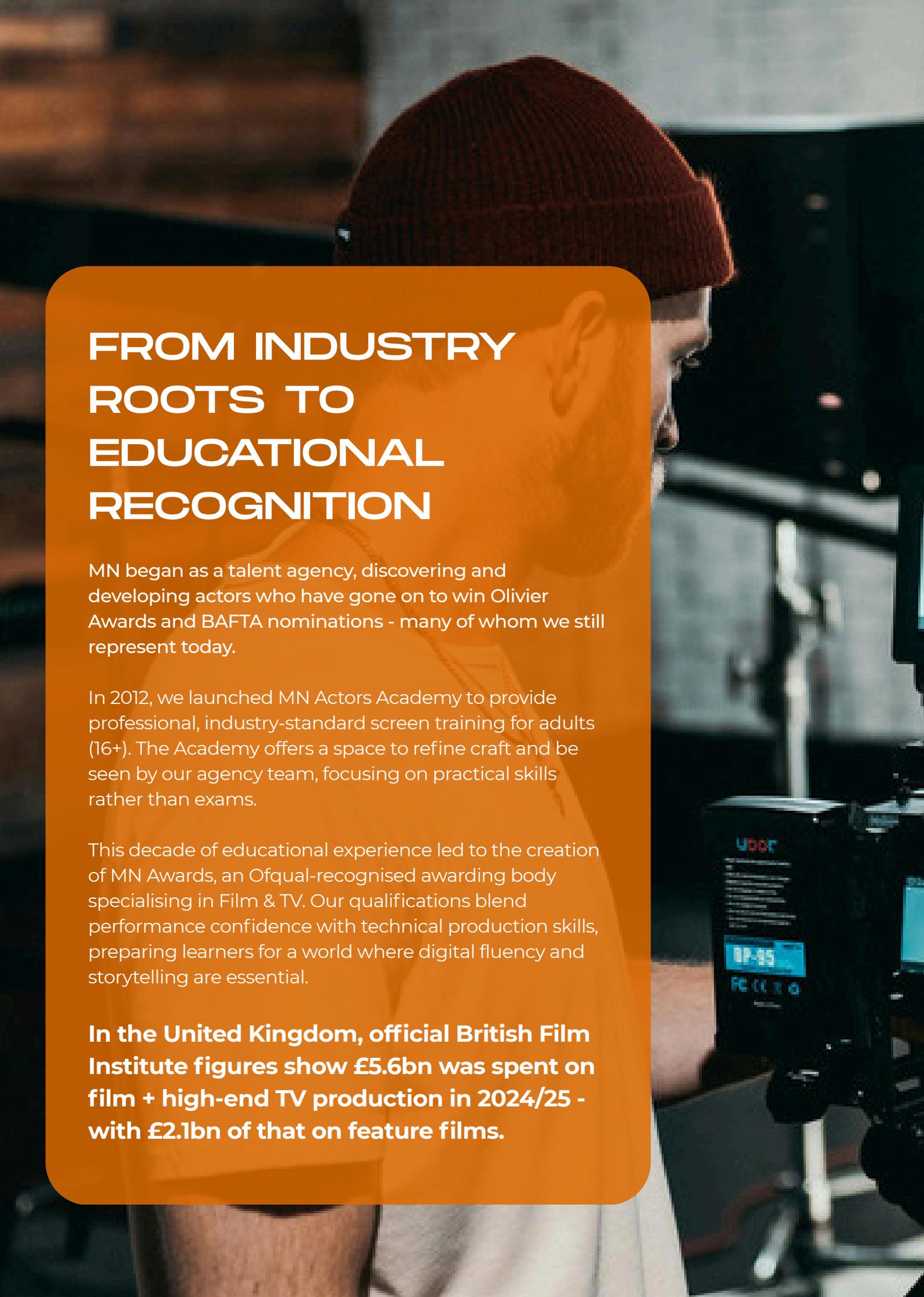


MN AWARDS  
**FilmworQ**  
GRADES 1 - 8

# SYLLABUS

## SOLO FILMMAKING

OFQUAL RECOGNISED | UCAS APPLICABLE | NO MIN LEARNER REQ.

A person wearing a red beanie is seen from the side, looking at a camera monitor. The monitor displays technical information like '07:35' and 'FC CC X O'. The background is a blurred film set.

# FROM INDUSTRY ROOTS TO EDUCATIONAL RECOGNITION

MN began as a talent agency, discovering and developing actors who have gone on to win Olivier Awards and BAFTA nominations - many of whom we still represent today.

In 2012, we launched MN Actors Academy to provide professional, industry-standard screen training for adults (16+). The Academy offers a space to refine craft and be seen by our agency team, focusing on practical skills rather than exams.

This decade of educational experience led to the creation of MN Awards, an Ofqual-recognised awarding body specialising in Film & TV. Our qualifications blend performance confidence with technical production skills, preparing learners for a world where digital fluency and storytelling are essential.

**In the United Kingdom, official British Film Institute figures show £5.6bn was spent on film + high-end TV production in 2024/25 - with £2.1bn of that on feature films.**



# CONTENTS

ABOUT MN AWARDS	2
ENTRY REQUIREMENTS & PRIOR LEARNING	3
MARKS & ATTAINMENT	3
UCAS POINTS	4
FORM OF ASSESSMENT	4
<b>LEVEL 1</b>	5
OBJECTIVE & OUTCOMES	6
GRADES 1, 2, 3	7
<b>LEVEL 2</b>	11
OBJECTIVE & OUTCOMES	12
GRADES 4 & 5	13
<b>LEVEL 3</b>	16
OBJECTIVE & OUTCOMES	17
GRADES 6, 7, 8	18
SHOT TYPES & CAMERA MOVEMENTS LIST	25
<b>EXAM GUIDANCE</b>	
ABT	27
STORYBOARDS	27
ONE SHOTS	28
THE 'COVERAGE-BASED' METHOD	28
COMBINING ONE SHOTS & MULTI-CAMERA TECHNIQUES	29
LEVEL 2 PROJECT OVERVIEW	29
SHOT LIST	29
MASTER SHOTS	30
MASTER SHOTS VS ONE SHOTS	30
DIALOGUE DRIVEN NARRATIVE	30
VISUAL STORYTELLING	30
PRODUCTION PLAN	30
COMMUNICATING GENRE	31
DIRECTORS ANALYTICAL COMMENTARY	31
INTENTIONAL LIGHTING	31
RECORDING & SYNCING DIALOGUE	32
LAYERED SOUND DESIGN	32
MINIMUM CREDITING REQUIREMENTS	32
POLICIES	33
TOTAL QUALIFICATION TIME & CREDIT VALUE	34

# ABOUT MN AWARDS

MN Awards represents a new standard in performing arts education. We have taken the practical realities of the professional set and translated them into a rigorous, Ofqual-regulated framework.

Designed to sit alongside traditional theatre grades, our syllabus fills the gap between the stage and the screen. MN Awards focuses on screencraft - ensuring learners are assessed on the distinct technical skills that define the modern industry.

## Our goals

- Help creative students bridge the skills gap between stage and screen.
- Equip students with the media literacy skills for the digital age.
- Provide teachers with the ready-to-use tools and resources to confidently and easily teach a new, modern drama subject.

## WHY WE'RE DIFFERENT

- Students learn to create and perform for the camera, meeting them where they already live - YouTube, Netflix, TikTok - expanding what drama can mean today without replacing theatre, in a modern, relevant, and easy-to-deliver way.
- No special equipment required. Teach screen acting and filmmaking with the technology you already have. Whether it's a smartphone or tablet, our syllabus allows you to focus on the work rather than the equipment.
- Exam formats that work for our teachers and students. We offer two digital pathways to assessment:
  - Performance exams (e.g. Screen Acting) may be taken live via video call or submitted as recorded assessments, reflecting professional self-tape practice.
  - Production exams (e.g. Filmmaking) are coursework-based, with films and supporting documentation submitted for external assessment.
- Our Screen Acting grades prioritise Duologues. Screen performance is about listening and connection, not just delivering lines in isolation.
- Our Filmmaking grades develop storytellers who understand both the art and craft - teaching students how camera, editing, direction, and performance work together to construct meaning and truth on screen.
- We assess the whole picture. We don't just mark the performance or production. We assess the technical understanding of the medium - understanding framing, eyelines, and how the camera affects the audience.
- No minimum learner requirements. Whether you are a large school with 100 students or a private tutor with just one, our platform is open to you. We do not require a minimum number of candidates to book a session.
- We currently offer a two-week turnaround on results, ensuring learners aren't left waiting months to celebrate their success.

# ENTRY REQUIREMENTS AND RECOGNITION OF PRIOR LEARNING

MN Graded Examinations in Filmmaking are open to learners of all ages and backgrounds who can meet the required standard. Where appropriate, learners may apply for reasonable adjustments or special consideration. Full details, along with all supporting guidance, are available at [www.mnawards.co.uk](http://www.mnawards.co.uk).

There is no requirement to have completed previous qualifications or lower grades before entering a higher grade. However, as the grades are progressive, learners are expected to have achieved the standard of any preceding level(s).

There are no age restrictions for these qualifications. Learners should be entered at the level considered most appropriate by the teacher. For those who find it helpful, an approximate guide is provided below:



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## MARKS & ATTAINMENT

For each graded exam there is a set of assessment criteria for the following categories:

- ▶ Pre-Production
- ▶ Production
- ▶ Post-Production (Level 3 only)

The individual assessment criteria are each marked out of 6. At the end of the exam, the marks are added together to find the total marks awarded and resulting percentage.

The overall percentage is calculated to provide a grade within the following bands:

MARKS		LEVEL OF ATTAINMENT CRITERIA
86 - 100%	→	Distinction
56 - 85%	→	Merit
33 - 55%	→	Pass
0 - 32%	→	Standard not yet met

# UCAS POINTS

As MN Awards qualifications sit on the Regulated Qualifications framework (RQF), the following UCAS points are applicable for our Level 3 Qualifications:

GRADE 6	→	UCAS POINTS:	PASS 8	MERIT 10	DISTINCTION 12
GRADE 7	→	UCAS POINTS:	PASS 12	MERIT 14	DISTINCTION 16
GRADE 8	→	UCAS POINTS:	PASS 24	MERIT 27	DISTINCTION 30

## FORM OF ASSESSMENT

All examinations are externally graded by MN Examiners. Learners must be registered by their Teacher or Centre. There is no minimum learner requirement.

All MN Grades in Filmmaking are single-unit qualifications, assessed through practical project work and accompanying written coursework. Each grade focuses on a series of filmmaking tasks that reflect the real stages of production, from planning and filming to editing and reflection.



### Coursework Submission (Film and accompanying documents)

Teachers and Centres can submit and pay for coursework assessments through the Member's Area of the website.

## You Don't Need Hollywood to Run Our Exams. You Just Need A Smart Device.



Our filmmaking syllabus is designed for the classroom, not a film studio. Use your existing school tablets, iPads, or student devices for our filmmaking grades.

HOLLYWOOD

FILMMAKING

# LEVEL 1



# LEVEL 1

## Objective: The Audience's Eye

At "The Beginning," we introduce students to the fundamental filming techniques that bring a story to life on screen. To help drama teachers with no film experience, we draw comparisons to stagecraft to make these concepts easier to understand.

For a drama teacher, think of it this way: in theatre, you use blocking, lighting, and staging to guide the audience's eye around the stage, essentially "framing" what they should pay attention to, even though they can look anywhere. In film, we have even more precise control because the camera itself becomes the audience's eye. We dictate exactly what they see, and when they see it.

At Level 1 we focus on two main techniques filmmakers use to do this:

1. **The "One-Shot" Method:** Filming an entire short scene in one continuous take, without stopping the camera.
2. **The "Coverage-Based" Method:** Filming the same scene multiple times from different camera angles, then editing them together.

Traditional filmmaking often blends both of these techniques. An audience, for example, might watch an intense moment unfold in a single, unbroken take, (one-shot) only for the film to then seamlessly transition to the next scene, which is carefully constructed from multiple angles and cuts (coverage-based). In Level 1, we separate them out into individual grades so students can master each one. Then, at Grade 3, we bring them together, enabling students to combine these methods effectively.

## Learning Outcomes

GRADES 1, 2 & 3

**LO1:** Plan a short screen story using basic pre-production tools, including an ABT and storyboard, to outline narrative progression.

**LO2:** Operate the camera to communicate action and space, constructing a clear and coherent on-screen narrative.

Pre-production

Production

Create a free profile on our website for full access to our **FREE** digital resource library, including:



Written Teacher Guidance & Support.  
Bespoke Class Plans & Video Tutorials.  
CPD Teacher Training.  
Film & TV Script Bank, plus much more.

# GRADE 1

## CORE TASK: SHOOT A 'ONE-SHOT' FILM.

Time: Min 1.5 mins  
Max 2 mins

### Pre-Production

**ABT:** Learners must submit a written “And, But, Therefore” (ABT). This ABT should focus on and summarise the learner’s short film. See Page 27. Learners should include a title for their film.

**Storyboard:** Submit a storyboard for Key Sequences. See Page 27.

### Production

**Single take requirement:** The entire film must be one continuous, unbroken take. There should be no cuts or edits.

**Clear Dialogue:** Ensure all dialogue (if any) is clearly audible throughout.

- **Minimum three actor movements:** the main actor(s) must perform at least three distinct, planned movements, for example:
  - Walking from point A to B.
  - Picks up an object and moves said object to a new position.
  - Walks from point B back to point A.
- During the film, learners must execute the following two basic camera movements from MN’s “Shot Types & Camera Movements” reference list (Page 25).
  - **One ‘pan shot’:** The camera swivels horizontally (left or right) from a fixed central point.
  - **One ‘tilt shot’:** The camera swivels vertically (up or down) from a fixed central point.
- **Credit list required** (See page 32).

## Assessment Criteria

LO1: Plan a short screen story using basic pre-production tools, including an ABT and storyboard, to outline narrative progression.

AC1.1: Demonstrate an understanding of narrative structure in film through a submitted ‘And, But, Therefore’ (ABT) document outlining the story’s progression.

AC1.2: Demonstrate the ability to plan and construct a film by producing a storyboard of key sequences, showing awareness of framing and narrative flow.

LO2: Operate the camera to communicate action and space, constructing a clear and coherent on-screen narrative.

AC2.1: Demonstrate the use of at least two basic camera movements appropriate to the scene.

AC2.2: Communicate a clear and coherent narrative within a single, continuous take.

AC2.3 Demonstrates an understanding of blocking and the ability to direct performers effectively to support the scene’s narrative.

# GRADE 2

## CORE TASK: SHOOT A 'MULTI-ANGLE' FILM, DEMONSTRATING INTENTIONAL USE OF MULTIPLE CAMERA ANGLES AND BASIC EDITING.

Time: Min 1.5 mins  
Max 2 mins

### Pre-Production

**ABT:** Learners must submit a written “And, But, Therefore” (ABT). This ABT should focus on and summarise the learner’s short film (see Page 27). Learners should include a title for their film.

**Storyboard:** Submit a storyboard for *Key Sequences* (see page 27).

### Production

**Minimum Edits:** The final film must contain at least 4 distinct edits (cuts), demonstrating the use of multiple shots.

**Clear Dialogue:** Ensure all dialogue (if any) is clearly audible throughout.

**Minimum Two Camera Shot Types (basic):** The film must include at least two basic shot types from the “shot types & camera movements” reference list (page 25).

**Minimum Two Camera Movements (basic):** The film must include at least two basic camera movements from the “shot types & camera movements” reference list (page 25).

**Demonstrate Basic Continuity:** The edits must demonstrate basic visual continuity.

**Credit list required** (see page 32).

## Assessment Criteria

LO1: Plan a short screen story using basic pre-production tools, including an ABT and storyboard, to outline narrative progression.

AC1.1: Demonstrates an understanding of narrative structure in film through a submitted ‘And, But, Therefore’ (ABT) document outlining the story’s progression.

AC1.2: Demonstrates the ability to plan and construct a film by producing a storyboard of key sequences, showing awareness of framing and narrative flow.

LO2: Operate the camera to communicate action and space, constructing a clear and coherent on-screen narrative.

AC2.1: Demonstrates the ability to film and edit a sequence using multiple shots, with a minimum of four distinct cuts.

AC2.2: Demonstrates the use of at least two basic shot types to support the narrative.

AC2.3 Demonstrates the use of at least two basic camera movements appropriate to the scene.

AC2.4 Demonstrates an understanding of continuity, ensuring visual and narrative consistency across the edited sequence.

# GRADE 3

**CORE TASK: COMBINE A DISTINCT 'ONE-SHOT' SEQUENCE WITH A DISTINCT 'MULTI-ANGLE' (COVERAGE BASED) SEQUENCE WITHIN THE SAME NARRATIVE.**

Time: Min 2 mins  
Max 3 mins

## Pre-Production

**ABT:** Learners must submit a written “And, But, Therefore” (ABT) document. This ABT should focus on and summarise the learner’s short film (see page 27). Learners should include a title for their film.

**Storyboard:** Submit a storyboard for *Key Sequences*. See Page 27.

## Production

**Narrative Flow:** The transition between the one-shot sequence and the multi-angle sequence must be smooth and make sense narratively.

### One-Shot Sequence Requirements:

- This section must be one continuous, unbroken take, with no cuts or edits within it, at least 30 seconds in length.
- Must contain at least **two basic camera movements** from the “shot types & camera movements” reference list (page 25).

### Multi-Angle (coverage) Sequence Requirements:

- This section must be filmed using multiple separate shots (coverage) and edited together, at least 30 seconds in length.
- Must contain a minimum of **3 distinct edits** (cuts).
- Must demonstrate basic visual continuity.
- Must contain at least **two basic shot types** from the “shot types & camera movements” reference list (page 25).

**Credit list required** (See page 32).

## Assessment Criteria

LO1: Plan a short screen story using basic pre-production tools, including an ABT and storyboard, to outline narrative progression.

AC1.1: Demonstrates an understanding of narrative structure in film through a submitted ‘And, But, Therefore’ (ABT) document outlining the story’s progression.

AC1.2: Demonstrates the ability to plan and construct a film by producing a storyboard of key sequences, showing awareness of framing and narrative flow.

LO2: Operate the camera to communicate action and space, constructing a clear and coherent on-screen narrative.

AC2.1: Demonstrates the ability to transition between different filming techniques, including a single continuous (one-shot) sequence and a multi-angle edited sequence.

AC2.2: Demonstrates the ability to create an edited sequence using multiple shots, with a minimum of three distinct cuts.

AC2.3 Demonstrates the use of at least two basic camera movements appropriate to the scene.

AC2.4 Demonstrates the use of at least two basic shot types to support the narrative.

AC2.5 Demonstrates an understanding and application of continuity, ensuring consistency of action and narrative across the edited sequence.

# Master the MN Method.

Deliver our grades with confidence and master the Core Creative Principles that underpin every level of our syllabus.

Training gives you the “examiner’s eye” on performance and production, equipping you to deliver the very best results.

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Call +44 (0)207 052 4587

Email [office@mnawards.co.uk](mailto:office@mnawards.co.uk)



FILMMAKING

# LEVEL 2



PROD.NO.

SCENE

TA

DIRECTOR

CAMERAMAN

DATE

PRODUCED

# LEVEL 2

## Objective: Storytelling Language

Building upon the foundational filming methods of Level 1 (The Audience's Eye), Level 2 guides students to explore the crucial difference between dialogue-driven and visual storytelling, and how each uniquely shapes the screen narrative.

For a drama teacher, think of it like you are devising your own play- what is the play's primary language: is it a 'talking play' where words carry the plot and emotion, or a 'physical theatre' piece where movement, staging and imagery tell the story? Both are valid, but they demand different directorial choices.

We've identified two main techniques filmmakers use to do this:

### 1. Dialogue-driven Film:

- What it is: here, the plot, character development and emotion are primarily conveyed through spoken words (verbal exposition).

### 2. Visual Storytelling Film:

- **What it is:** in contrast, this technique tells the story through actions, expressions, camera choices, imagery, and symbolism, often with minimal or no dialogue (Visual exposition).

While writers often blend these two storytelling approaches within a single script, Level 2 empowers students to actively explore these approaches firsthand. To truly understand their impact, in Grades 4 and 5 learners (as filmmakers) will be given creative authority. This means they may make changes to a script's primary storytelling mode, where a traditional filmmaker might not, ensuring they master each approach. We do this to enable them to make sophisticated choices about their own narrative in Level 3.

## Learning Outcomes

GRADE 4 & 5

**LO1:** Develop scene materials to an industry-like pre-production standard through a clear synopsis, formatted script, and organised shot planning.

**LO2:** Capture scenes that clearly convey plot and emotion using either dialogue-driven or visual storytelling methods.

**LO3:** Apply intermediate cinematography and continuity techniques, using purposeful shot types, camera movements, and edits that maintain narrative flow.

Pre Production

Production

# GRADE 4

**CORE TASK: SHOOT ONE DIALOGUE DRIVEN KEY SCENE (NOT A SHORT FILM), THE KEY SCENE SHOULD BE SELECTED FOR ITS IMPORTANCE WITHIN THE BROADER STORY.**

Time: Min 2 mins  
Max 3 mins

## Pre-Production

**Project Overview:** Film synopsis & scenes. Submit a 1 - 2 paragraph synopsis for an entire feature film idea. This must also clearly explain where the learner's one KEY scene sits within that larger feature film's narrative. See Page 29. Learners should include a title for their film.

**Original Scene Script (written in film format):** Learners must write and submit an original script for the dialogue-driven scene. (Use free screenwriting software like Celtx to assist with formatting).

**ABT (for the scene):** Learners must submit a written "And, But, Therefore" (ABT) document. This ABT should focus on and summarise the learner's KEY scene, not the larger film synopsis. See Page 27.

**Shotlist:** Submit a comprehensive shotlist. See Page 29.

## Production

**Master Shot Capture:** Capture the entire key scene using a master shot. Master shots will be submitted separately alongside your final edited scenes (see page 30).

**Dialogue Driven Narrative:** The KEY scene's plot, character development and key emotions must be clearly conveyed predominantly through spoken dialogue, demonstrating the learner's ability to make words the main driver. All dialogue must be clearly audible and understandable throughout the scene.

**Dynamic Scene Staging:** The KEY scene cannot be entirely static; all actor movements should be deliberately planned to serve the narrative and remain clearly visible within the master shot's continuous frame.

**Single Location:** The entire KEY scene must be filmed within a single, contained location (e.g., one room, one defined outdoor area).

**Intermediate Camera Shot & Movement Use:** Across the KEY scene, the learner must include:

- At least **two intermediate camera shot types** from the "shot types & camera movements" reference list (page 25).
- At least **one intermediate camera movement** from the "shot types & camera movements" reference list (page 25).

**Minimum Edits:** The KEY scene must contain at least 4 distinct edits (cuts).

**Credit list required** (page 32).

## Assessment Criteria

LO1: Develop scene materials to an industry-like pre-production standard through a clear synopsis, formatted scripts and organised shot planning.

AC1.1 Demonstrates an understanding of film structure by clearly communicating a synopsis and scene context within a project overview.

AC1.2 Demonstrate an understanding and technical ability in formatting screenplays to an appropriate industry standard.

AC1.3 Demonstrate an understanding of shot selection and sequencing through a comprehensive shot list..

LO2: Capture scenes that clearly convey plot and emotion using either dialogue-driven or visual storytelling methods.

AC2.1 Produce a clear and effective 'master shot' for the scene.

AC2.2 Dialogue is audible and understandable.

AC2.3 The film communicates the plot, character development, and key emotional beats of the scene with a primary focus on spoken dialogue.

AC2.4 The learner utilises at least two intermediate shot types within the scene.

AC2.5 The learner utilises at least one intermediate camera movement appropriate to the narrative.

AC2.6 Demonstrate an understanding of editing by producing a sequence with a minimum of four distinct cuts, maintaining continuity throughout.

## GRADE 5

**CORE TASK: USING VISUAL STORYTELLING SHOOT TWO KEY SCENES (NOT A SHORT FILM), THE KEY SCENES SHOULD BE SELECTED FOR THE IMPORTANCE IN THE BROADER NARRATIVE.**

**Time:** Min 3 mins  
Max 4 mins

### Pre-Production

**Project Overview:** Film synopsis & scenes. Submit a 1 - 2 paragraph synopsis for an entire feature film idea. This must also clearly explain where the two KEY scenes sit within the larger feature film's narrative. See page 29. Learners should include a title for their film.

**Original Scene Script (written in film format):** Learners must write and submit an original script for two sequential/interconnected scenes. Using visual storytelling, i.e. minimal dialogue. (Use free screenwriting software like Celtx to assist with formatting).

**ABT (for the scene):** Learners must submit a written "And, But, Therefore" (ABT) document that outlines the narrative progression for the entire two-scene sequence. See page 27.

**Shotlist:** Submit a comprehensive shortlist. See page 29.

## Production

**Scene Length:** The final filmed scenes must total 3 - 4 minutes in length. Learners decide how to distribute this time across the two scenes, they do not need to be equal in time.

**Number of Scenes:** The film must comprise two KEY scenes.

**Master Shot Capture (per scene):** Capture each of the two KEY scenes using a master shot. All master shots will be submitted separately alongside your final edited film. (see page 30).

**Any dialogue present must be clear:** Any minimal dialogue used must be clearly audible and understandable throughout the film.

**Visual Storytelling Narrative:** The scenes' plot, character development, and key emotions must be clearly conveyed predominantly through visual means (actions, expressions, camera choices, imagery, and symbolism), demonstrating the learner's ability to tell a story with minimal dialogue.

**Intermediate Camera Shot & Movement Use:** Across the two KEY scenes, the learner must include:

- At least **three** intermediate camera shot types from the "shot types & camera movements" reference list (page 25).
- At least **two** intermediate camera movements from the "shot types & camera movements" reference list (page 25).

**Minimum Edits (per scene):** Each of the two KEY scenes must contain at least 6 distinct edits (cuts).

**Credit list required** (page 32).

## Assessment Criteria

LO1: Develop scene materials to an industry-like pre-production standard through a clear synopsis, formatted scripts and organised shot planning.

AC1.1 Demonstrate an understanding of film structure by clearly communicating a synopsis and scene context within a project overview.

AC1.2 Demonstrate an understanding and technical ability in formatting screenplays to an appropriate industry standard.

AC1.3 Demonstrate an understanding of shot selection and sequencing through a comprehensive shot list.

LO2: Capture scenes that clearly convey plot and emotion using either dialogue-driven or visual storytelling methods.

AC2.1 Produce a clear and effective 'master shot' for each key scene.

AC2.2 Demonstrate an ability to communicate the plot, character development, and key emotional beats of the scene predominantly through visual means, including actions, expressions, camera choices, imagery and symbolism.

AC2.3 The learner utilises at least three intermediate shot types across two key scenes.

AC2.4 The learner utilises at least two intermediate camera movements across two key scenes.

AC2.5 The learner demonstrates an understanding of editing by producing sequences with a minimum of six distinct cuts per scene, maintaining continuity throughout.

FILMMAKING

# LEVEL 3



# LEVEL 3

## Objective: The Director's Vision

Building upon the filming mechanics of Level 1 (The Audience's Eye) and the narrative methods of Level 2 (storytelling language), Level 3 challenges students to combine all these skills to become true film authors. The focus shifts from how to tell a story to what unique story you want to tell and how you want the audience to feel. This is the principle of Authorial Voice.

For a drama teacher, think of it like directing a classic play, such as Romeo and Juliet. One director might stage it as a gritty, modern street tragedy with intense, fast-paced action. Another might stage it as a beautiful, romantic period piece with sweeping, graceful movements. The script is the same, but the director's vision (their unique voice) results in two completely different emotional experiences for the audience.

We've identified two main components of an Authorial Voice that learners will develop in this level:

- **Consistent Tone & Style:** this is the director's ability to decide on a specific mood for their film (e.g., scary, funny, sad) and then ensure that every creative choice - camera angles, editing pace, music, performance - consistently supports that single feeling from beginning to end.
- **A clear point of view (using genre):** this is where the director uses the established rules and audience expectations of a genre (like horror or comedy) as a framework to express their vision. They are not just copying the genre; they are using its language to communicate their unique perspective and control the audience's emotional journey.

### Learning Outcomes

GRADE 6, 7 & 8

**LO1:** Design and manage a viable screen project from concept to shoot through a coherent Project Declaration Pack, industry-formatted script, realistic production plan, and appropriate casting.

**LO2:** Produce a cohesive short film or set of scenes that sustain narrative purpose, tone, and genre.

**LO3:** Select and control advanced cinematography and camera movement, integrating visual and sound elements to reinforce authorial intent.

**LO4:** Analyse, evaluate, and reflect on creative and technical decisions through a Director's Analytical Commentary demonstrating critical insight and professional self-awareness.

Pre- Production

Production

Post-Production

# GRADE 6

## CORE TASK: SHOOT EITHER A SHORT FILM OR KEY SCENE(S) AS PART OF A FEATURE FILM.

**Time:** Min 5 mins  
Max 7 mins

### Pre-Production

**Project Declaration Pack (PDP):** Includes a film synopsis, scene context & project declaration, learner must submit either one of the following docs:

- **Short Film PDP:**
  - The short film's title
  - The short film's intended genre.
  - A short film synopsis, 1-2 paragraphs long.
- **OR KEY Scenes PDP:**
  - The feature film's title
  - The feature film's intended genre.
  - A feature film synopsis, 1-2 paragraphs long. (Learners must clearly explain where the KEY scenes sit within the larger feature film's narrative).
  - The KEY scene(s) you choose must be key moments/turning points that significantly impact the feature film's story or character development.
  - Learners decide how to distribute the time across the KEY scenes, they do not need to be equal in time. (Should be between one and three scenes in total).

**Script:** Please submit a fully completed script for either a short film, or a set of KEY scenes - formatted according to standard film industry screenplay guidelines. (Use free screenwriting software like Celtx to assist with formatting).

**Production Plan:** Submit a comprehensive production plan, including a shot list and storyboard for key sequences (see page 30).

**Casting:** All roles must be cast age-appropriately. Actors should perform roles that are close to their own age.

### Production

**Final Project & Length:** The learner must create either a complete, self-contained short film OR a cohesive set of scenes.

**Genre Execution:** The project must clearly reflect the chosen genre through its use of story, style, and tone.

**Cinematography (Shots):** The project must demonstrate the use of at least **one Advanced shot type** from the "shot types & camera movements" reference list (page 25).

**Cinematography (Movements):** The project must demonstrate the use of at least **one Advanced camera movement** from the "shot types & camera movements" reference list (page 25).

**Credit list required.** (page 32).

## Post-Production

**Director's Analytical Commentary:** Must record and submit a 'Director's Analytical Commentary' video (see page 31). In the commentary, the learner must appear on camera and verbally answer the following five prompts in detail:

- **Prompt 1 (Genre & Authorial Voice):** "State the genre of your project and explain what you used to create a consistent tone for that genre."
- **Prompt 2 (Storytelling Methods):** "Choose one key scene from your project. Explain whether it is primarily Dialogue-Driven or Visual Storytelling and justify why you made that choice for that specific moment."
- **Prompt 3 (Filming Methods):** "Discuss your overall filming approach. Did you use a 'one-shot' style for any parts of your project, or was it entirely a 'coverage-based' editing style? Explain your reasoning."
- **Prompt 4 (Cinematography for Genre):** "Explain why you selected and used the advanced shot and camera movement from MN's Shotlist/Camera Movement document, and how they supported your chosen genre."
- **Prompt 5 (Reflection):** "What was the biggest challenge you faced in making this project, and what key lesson did you learn from it?"

## Assessment Criteria

LO1: Design and manage a viable screen project from concept to shoot through a coherent Project Declaration Pack, industry-formatted script, realistic production plan, and appropriate casting.

AC1.1 Demonstrate an understanding of a clear project concept through the production of a Project Declaration Pack.

AC1.2 Demonstrate an understanding and technical ability in formatting screenplays to an appropriate industry standard.

AC1.3 Demonstrates an understanding and ability to create an accurate and realistic production plan.

AC1.4 Demonstrates an understanding and application of appropriate casting choices aligned with genre, tone, and narrative.

LO2: Produce a cohesive short film or set of scenes that sustain narrative purpose, tone, and genre.

AC2.1 Demonstrates an ability to produce a fully realised short film or cohesive set of scenes with a clear and effective narrative.

AC2.2 Demonstrates an ability to communicate genre through story, style, and tone.

LO3: Select and control advanced cinematography and camera movement, integrating visual and sound elements to reinforce authorial intent.

AC3.1 Demonstrate an advanced understanding of cinematography by utilising at least one advanced shot type.

AC3.2 Demonstrate an advanced understanding and ability in camera movement by utilising at least one advanced camera movement.

AC3.3 The learner utilises editing accurately and effectively, ensuring continuity is maintained throughout the film.

LO4: Analyse, evaluate, and reflect on creative and technical decisions through a

AC4.1 Demonstrates the ability to critically evaluate storytelling and filming methods by justifying chosen approaches and explaining how they support the film's narrative purpose and audience engagement.

## Assessment Criteria Cont'd

Director's Analytical Commentary demonstrating critical insight and professional self-awareness.

AC4.2 Demonstrates reflective understanding by identifying challenges faced, evaluating the effectiveness of chosen methods, and outlining key lessons learned for future creative development.

## GRADE 7

**CORE TASK: SHOOT EITHER A SHORT FILM OR KEY SCENES AS PART OF A FEATURE FILM, WITH A SPECIFIC FOCUS ON INTENTIONAL LIGHTING.**

**Time:** Min 6 mins  
Max 8 mins

### Pre-Production

**Project Declaration Pack (PDP):** Includes a film synopsis, scene context & project declaration, learner must submit either one of the following docs:

- **Short Film PDP:**
  - The short film's title
  - The short film's intended genre.
  - A short film synopsis, 1-2 paragraphs long.
- **OR KEY Scenes PDP:**
  - The feature film's title
  - The feature film's intended genre.
  - A feature film synopsis, 1-2 paragraphs long. (Learners must clearly explain where the KEY scenes sit within the larger feature film's narrative).
  - The KEY scene(s) you choose must be key moments/turning points that significantly impact the feature film's story or character development.
  - Learners decide how to distribute the time across the KEY scenes, they do not need to be equal in time. (Should be between one and three scenes in total).

**Script:** Please submit a fully completed script for either a short film, or a set of KEY scenes - formatted according to standard film industry screenplay guidelines. (Use free screenwriting software like Celtx to assist with formatting).

**Production Plan:** Submit a comprehensive production plan, including a shot list and storyboard for key sequences (see page 30).

**CASTING:** All roles must be cast age-appropriately. Actors should perform roles that are close to their own age.

### Production

**Final Project & Length:** The learner must create either a complete, self-contained short Film OR a cohesive set of scenes totalling between 6 to 8 minutes in length.

**Genre Execution:** The project must clearly reflect the chosen genre

## Production (cont'd)

through its use of story, style, and tone.

**Cinematography (Shots):** The project must demonstrate the use of at least **two** Advanced shot types from the “shot types & camera movements” reference list (page 25).

**Cinematography (Movements):** The project must demonstrate the use of at least **two** Advanced camera movements from the “shot types & camera movements” reference list (page 25).

**Intentional Lighting:** The project must demonstrate the conscious use of lighting to enhance the genre, atmosphere or narrative of the film (page 31).

**Credit list required** (page 32).

## Post-Production

**Director's Analytical Commentary:** Must record and submit a 'Director's Analytical Commentary' video (see page 31). In the commentary, the learner must appear on camera and verbally answer the following five prompts in detail:

- **Prompt 1 (Genre & Authorial Voice):** "State the genre of your project and explain what you used to create a consistent tone for that genre."
- **Prompt 2 (Storytelling Methods):** "Choose one key scene from your project. Explain whether it is primarily Dialogue-Driven or Visual Storytelling and justify why you made that choice for that specific moment."
- **Prompt 3 (Filming Methods):** "Discuss your overall filming approach. Did you use a 'one-shot' style for any parts of your project, or was it entirely a 'coverage-based' editing style? Explain your reasoning."
- **Prompt 4 (Cinematography for Genre):** "Explain why you selected and used the advanced shot and camera movement from MN's Shotlist/Camera Movement document, and how they supported your chosen genre."
- **Prompt 5 (Intentional Lighting):** "Describe a specific lighting choice you made in your project and explain how it helped to enhance the genre or the mood of a particular scene."
- **Prompt 6 (Reflection):** "What was the biggest challenge you faced in making this project, and what key lesson did you learn from it?"

## Assessment Criteria

LO1: Design and manage a viable screen project from concept to shoot through a coherent Project Declaration Pack, industry-formatted script, realistic production plan, and appropriate casting.

AC1.1 Demonstrate an understanding of a clear project concept through the production of a Project Declaration Pack.

AC1.2 Demonstrate an understanding and technical ability in formatting screenplays to an appropriate industry standard.

AC1.3 Demonstrate an understanding and ability to create an accurate and realistic production plan.

AC1.4 Demonstrate an understanding and application of appropriate casting choices aligned with genre, tone, and narrative.

LO2: Produce a

AC2.1 Demonstrate an ability to produce a fully realised short film or

## Assessment Criteria Cont'd

cohesive short film or set of scenes that sustain narrative purpose, tone, and genre.

LO3: Select and control advanced cinematography and camera movement, integrating visual and sound elements to reinforce authorial intent.

cohesive set of scenes with a clear and effective narrative.

AC2.2 Demonstrate an ability to communicate genre through story, style, and tone.

AC2.3 The learner utilises editing accurately and effectively, ensuring continuity is maintained throughout the film.

AC3.1 Demonstrate an advanced understanding of cinematography by utilising at least two advanced shot types.

AC3.2 Demonstrate an advanced understanding and ability in camera movement by utilising at least two advanced camera movements.

AC3.3 The learner demonstrates appropriate and conscious use of lighting to enhance the genre, atmosphere, or narrative of the film.

LO4: Analyse, evaluate, and reflect on creative and technical decisions through a Director's Analytical Commentary demonstrating critical insight and professional self-awareness.

AC4.1 Demonstrates the ability to critically evaluate storytelling and filming methods by justifying chosen approaches and explaining how they support the film's narrative purpose and audience engagement.

AC4.2 Demonstrates an advanced understanding of cinematography and lighting by analysing how intentional lighting choices and camera techniques are used to reinforce tone, atmosphere, and genre conventions.

AC4.3 Demonstrates reflective understanding by evaluating challenges faced during production and post-production, articulating lessons learned, and identifying specific areas for future creative and technical development.

## GRADE 8

**CORE TASK: SHOOT EITHER A SHORT FILM OR KEY SCENE(S) AS PART OF A FEATURE FILM WITH A SPECIFIC FOCUS ON INTENTIONAL LIGHTING & LAYERED SOUND DESIGN**

**Time:** Min 8 mins  
Max 10 mins

### Pre-Production

**Project Declaration Pack (PDP):** Includes a film synopsis, scene context & project declaration, learner must submit either one of the following docs:

- **Short Film PDP:**
  - The short film's title
  - The short film's intended genre.
  - A short film synopsis, 1-2 paragraphs long.
- **OR KEY Scenes PDP:**
  - The feature film's title
  - The feature film's intended genre.
  - A feature film synopsis, 1-2 paragraphs long. (Learners must clearly explain where the KEY scenes sit within the larger feature film's narrative).
  - The KEY scene(s) you choose must be key moments/turning points that significantly impact the feature film's story or

## Pre-Production

- character development.
- Learners decide how to distribute the time across the KEY scenes, they do not need to be equal in time. (Should be between one and three scenes in total).

**Script:** Please submit a fully completed script for either a short film, or a set of KEY scenes - formatted according to standard film industry screenplay guidelines. (Use free screenwriting software like Celtx to assist with formatting).

**Production Plan:** Submit a comprehensive production plan, including a shot list and storyboard for key sequences (see page 30).

**Casting:** All roles must be cast age-appropriately. Actors should perform roles that are close to their own age.

## Production

**Final Project & Length:** The learner must create either a complete, self-contained Short Film OR a cohesive set of Scenes.

**Genre Execution:** The project must clearly reflect the chosen genre through its use of story, style, and tone.

**Cinematography (Shots):** The project must demonstrate the use of at least **two** Advanced shot types from the “shot types & camera movements” reference list (see page 25).

**Cinematography (Movements):** The project must demonstrate the use of at least **two** Advanced camera movements from the “shot types & camera movements” reference list (see page 25).

**Intentional Lighting:** The project must demonstrate the conscious use of lighting to enhance the genre, atmosphere or narrative of the film (see page 31).

**Separate Sound Recording:** Dialogue must be recorded using a device separate from the camera (e.g., a smartphone) and synced in post-production to ensure clarity. (see page 32).

**Credit list required** (see page 32).

## Post-Production

**Layered Sound Design:** The project's soundtrack must be intentionally designed, featuring at least three distinct layers of post-production sound, including diegetic sound effects, ambient sound, and a musical score (see page 32).

**Director's Analytical Commentary:** Must record and submit a 'Director's Analytical Commentary' video. (see page 31). In the commentary, the learner must appear on camera and verbally answer the following five prompts in detail:

- **Prompt 1 (Genre & Authorial Voice):** "State the genre of your project and explain what you used to create a consistent tone for that genre."
- **Prompt 2 (Storytelling Methods):** "Choose one key scene from your project. Explain whether it is primarily Dialogue-Driven or Visual Storytelling and justify why you made that choice for that specific moment."

## Post-Production (cont'd)

- **Prompt 3 (Filming Methods):** "Discuss your overall filming approach. Did you use a 'one-shot' style for any parts of your project, or was it entirely a 'coverage-based' editing style? Explain your reasoning."
- **Prompt 4 (Cinematography for Genre):** "Explain why you selected and used the advanced shot and camera movement from MN's Shotlist/Camera Movement document, and how they supported your chosen genre."
- **Prompt 5 (Intentional Lighting):** "Describe a specific lighting choice you made in your project and explain how it helped to enhance the genre or the mood of a particular scene."
- **Prompt 6 (Intentional Sound):** "Describe a specific sound choice you made in your project and explain how it helped to enhance the genre or the mood of a particular scene."
- **Prompt 7 (Reflection):** "What was the biggest challenge you faced in making this project, and what key lesson did you learn from it?"

## Assessment Criteria

LO1: Design and manage a viable screen project from concept to shoot through a coherent Project Declaration Pack, industry-formatted script, realistic production plan, and appropriate casting.

AC1.1 Demonstrate an understanding of a clear project concept through the production of a Project Declaration Pack.

AC1.2 Demonstrate an understanding and technical ability in formatting screenplays to an appropriate industry standard.

AC1.3 Demonstrate an understanding and ability to create an accurate and realistic production plan.

AC1.4 Demonstrate an understanding and application of appropriate casting choices aligned with genre, tone, and narrative.

LO2: Produce a cohesive short film or set of scenes that sustain narrative purpose, tone, and genre.

AC2.1 Demonstrate an ability to produce a fully realised short film or cohesive set of scenes with a clear and effective narrative.

AC2.2 Demonstrate an ability to communicate genre through story, style, and tone.

AC2.3 Demonstrate an advanced understanding of cinematography by utilising at least two advanced shot types.

AC3.1 Demonstrate an advanced understanding and ability in camera movement by utilising at least two advanced camera movements.

AC3.2 The learner utilises editing accurately and effectively, ensuring continuity is maintained throughout the film.

AC3.3 The learner demonstrates appropriate and conscious use of lighting to enhance the genre, atmosphere, or narrative of the film.

AC3.4 Demonstrates an understanding and technical ability in creating multi-layered sound design, with accurately synced audio, incorporating diegetic sound effects, ambient sound, and a musical score.

LO3: Select and control advanced cinematography and camera movement, integrating visual and sound elements to reinforce authorial intent.

LO4: Analyse, evaluate, and reflect on creative and technical

AC4.1 Demonstrates the ability to critically evaluate storytelling and filming methods by justifying chosen approaches and explaining how they support the film's narrative purpose and audience engagement.

## Assessment Criteria Cont'd

decisions through a Director's Analytical Commentary demonstrating critical insight and professional self-awareness.

AC4.2 Demonstrates an advanced understanding of cinematography, lighting, and sound design by analysing how these combined elements create a cohesive visual and auditory style that enhances genre and audience experience.

AC4.3 Demonstrates reflective understanding by evaluating challenges faced during production and post-production, articulating lessons learned, and identifying specific areas for future creative and technical development.

## Shot Types & Camera Movements Reference List

**Basic Shot List (From Level 1)** : The fundamental building blocks used to establish a scene and frame a subject.

Shot Type	Explanation
Establishing Shot	A very wide shot used at the start of a scene to show the overall location and setting.
Extreme Wide Shot	Shows the subject as very small in the frame, emphasising the vastness of their surroundings.
Wide Shot / Long Shot	Shows the subject from head to toe, often including their immediate environment.
Mid Shot	Frames the subject from the waist up. Balances character with body language.
Close-up	Frames a subject's face tightly to show emotion and reaction in detail.

**Basic Camera Movements (From Level 1)**: Simple movements that can be performed with any camera, ideally on a tripod or stable surface for smoothness.

Movement	Explanation
Static Shot	The camera does not move at all. Often locked down on a tripod or stable surface.
Pan	The camera swivels horizontally (left or right) from a fixed central point.
Tilt	The camera swivels vertically (up or down) from a fixed central point.
Zoom	Using the camera's lens (optical or digital) to magnify or de-magnify the shot. (Note: This changes focal length, not camera position).

**Intermediate Shot List (From Level 2)**: These shots require more planning and are used to show relationships, perspective, and convey specific information.

Shot Type	Explanation
Medium Close-up	Frames a subject from the chest or shoulders up. More intimate than a Mid-shot.
Two shot	A shot that frames two characters together, often used to show their relationship.
Over-the-shoulder	A shot of a subject as seen from behind the shoulder of another character. Essential for conversations.

<b>Reverse Shot</b>	A shot of the character or object that the character in the previous shot was looking at (often follows an OTS).
<b>Dirty Single</b>	A shot of one subject that includes a small part of another character (e.g., shoulder, back of head) in the foreground.
<b>High Angle</b>	The camera is positioned above the subject, looking down, which can make them seem small or vulnerable.
<b>Low Angle</b>	The camera is positioned below the subject, looking up, which can make them seem powerful or intimidating.
<b>Point of View</b>	The camera shows what a character is looking at, as if from their own eyes.

**Intermediate Camera movements (From Level 2)** These movements involve moving the entire camera and require more practice to perform smoothly without specialised equipment.

<b>Movement</b>	<b>Explanation</b>
<b>Push in / Pull out</b>	Physically moving the entire camera closer to (push in) or further from (pull out) a subject.
<b>Handheld</b>	The camera is held by the operator, creating a shaky, urgent, or realistic feel, often used to convey a character's perspective or chaos.
<b>Pedestal</b>	Moving the entire camera vertically up or down without tilting (e.g., raising/lowering a tripod, or carefully moving a phone up/down).
<b>Arc Shot</b>	The camera moves in a circular path around the subject, maintaining a consistent distance, often achieved by walking around the subject.

**Advanced Shot List (From Level 3):** These shots are used for specific stylistic or emotional impact and require more technical control or creative staging.

<b>Shot Type</b>	<b>Explanation</b>
<b>Extreme Close-up</b>	Frames a very small part of a subject in great detail (e.g., an eye, a hand, a specific object detail).
<b>Dutch Angle / Tilt</b>	The camera is deliberately tilted to one side, creating a slanted image to convey unease or disorientation.
<b>Birds Eye View</b>	A shot taken from directly overhead, looking straight down, often used for establishing scale or unique perspective.
<b>Insert Shot</b>	A close-up of an object or detail (e.g., a letter, a clock, a clue) that is important to the story, often inserted into a larger scene.
<b>Reaction Shot</b>	A close-up or mid-shot that captures a character's immediate non-verbal response to an event or dialogue.
<b>Reflection Shot</b>	A shot that uses a reflective surface (mirror, water, window) to show the subject or action indirectly, creating visual interest or mystery.
<b>Silhouette Shot</b>	A shot where the subject appears as a dark, unlit shape against a brighter background, emphasising their outline and often creating mood or mystery.

**Advanced Camera Movements (From Level 3):** These movements achieve dynamic effects and require significant practice for smoothness or creative staging with basic equipment.

<b>Movement</b>	<b>Explanation</b>
<b>Tracking Shot</b>	The camera moves alongside, in front of, or behind a subject,

**Advanced Camera Movements (From Level 3):** These movements achieve dynamic effects and require significant practice for smoothness or creative staging with basic equipment.

Movement	Explanation
Tracking Shot	maintaining a consistent distance. Achievable by smooth walking or using simple wheeled devices (e.g., skateboard, office chair) for steadiness.
Whip Pan	A very fast, blurred horizontal pan used as a quick transition between scenes or to convey sudden action or frantic energy.
Smooth Walk/Run (Simulated Stabiliser)	The camera moves smoothly through space, often following a character or exploring an environment, achieved by careful body movement to mimic a stabilised shot.
360° Spin / Revolution	The camera rotates a full 360 degrees on its axis, or around a subject, to reveal the entire surroundings or create a disorienting effect.

# EXAM GUIDANCE

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## 1. ABT

The ABT (And, But, Therefore) framework is a storytelling powerhouse. It's designed to strip a story down to its most essential narrative beats: Setup, Conflict, and Resolution. Think of it as the "DNA" of your short film.

How to Structure Your ABT:

**AND (The Setup):** Establishes the world and the characters.

E.g. "A lonely baker works in a quiet village AND spends every night perfecting a secret recipe."

**BUT (The Conflict):** Introduces the problem or the 'inciting incident.

"BUT when a massive corporate bakery opens across the street, his livelihood is threatened."

**THEREFORE (The Resolution):** Explains how the character reacts or how it ends.

"THEREFORE, he must decide whether to sabotage his rival or find a way to make the village fall in love with his craft again."

## 2. STORYBOARDS

The Storyboard is a crucial part of every learner's 'pre-production' stage of their project.

- **What it is:** A Storyboard is a visual tool that enables a filmmaker to plan certain shots and helps the director to plan the composition and flow of a scene. A storyboard visually answers the question "how will these shots look?" It helps learners clearly picture their film in advance, enabling a smoother, more organised filming process, and ultimately leading to a more successful shooting day.
- **What 'Key Sequences' means:** The learner does not need to create a storyboard for their entire film. They should choose the most important, complex, or visual parts of their film and create a storyboard for just those "key sequences." Some films will have more than others.
- **How to Create It: The learner has three practical options:**
  - **Hand-drawn:** Storyboards don't require perfect illustrations; simple sketches are sufficient. As long as the learner and examiner clearly understand what's happening in each frame,

even stick figures will work perfectly well.

- **The Photographic Storyboard:** Taking still photos with a phone or camera to plan out the real shots in the real location.
- **The AI-Generated Storyboard:** Using an AI image generator to create pictures based on their detailed descriptions of each shot. Please note, learners are prohibited from using generative AI within the film itself.

### 3. ONE SHOTS

A One-Shot (often called a "long take" when it's a significant portion of a film, or "one-shot film" when it's the entire movie) is a single, continuous, uninterrupted take that is meant to be presented as such in the final product.

**Purpose:** Its primary purpose is an artistic statement to immerse the audience, build tension, create a sense of real-time, or showcase complex choreography of both actors and camera. The lack of cuts is fundamental to its aesthetic.

**Final Use:** The one-shot is the final product (or a significant, uninterrupted segment of it). There are no cuts within that take. If there are edits, they are usually "hidden" (like a character walking past the lens to mask a cut), but the illusion of one continuous take is maintained.

**Camera Movement:** A one-shot almost always involves both the actor and the camera moving continuously and in highly choreographed ways (complex pans, tilts, tracking, etc.) to reveal information, follow action, and maintain dynamism across the long duration without cuts.

For visual reference, teachers may explore examples on YouTube using the following search terms:

- "One-shot short film examples"
- "One-shot film scene examples"
- "Continuous take filmmaking"

These examples help clarify the concept and provide inspiration for student projects.

### 4. UNDERSTANDING THE 'COVERAGE-BASED' METHOD

A traditional multi-camera film captures scenes from multiple angles, allowing greater flexibility during editing. Unlike the Grade 1 one-shot approach, which is filmed in a single continuous take, multi-camera filming involves recording the same scene multiple times from different camera positions. This creates variety in visuals, pacing, and storytelling.

Each camera captures a different shot—such as wide, medium, or close-up—which are later combined in editing to create a dynamic sequence. Actors repeat the scene for each setup while the camera angles change.

Multi-camera shoots usually require less rehearsal than one-shot films, often involving only brief preparation such as a table read. However, learners can rehearse more extensively if they have access to the filming location or a simulated space using props, which can improve performance.

For visual reference, teachers are encouraged to explore examples on YouTube using the following search terms:

- "Multi-camera film production examples"
- "Multi-angle filming techniques"
- "Film editing multiple camera angles"
- "Basic multi-camera setup for filmmaking"

These examples help explain the process and inspire student filmmaking projects.

## 5. COMBINING ONE-SHOTS WITH MULTI-CAMERA TECHNIQUES

Grade 3 learners must produce a short film combining one-shot and multi-camera techniques. While one method may dominate, both must be clearly identifiable in the final edit.

Creative Application

Teachers should guide learners to use these techniques strategically to enhance the narrative:

- **One-Shot:** Ideal for building tension or establishing intimacy.
- **Multi-Camera:** Best for dynamic pacing and visual variety.

Planning Requirements: To ensure clarity during production and editing, learners must explicitly label which method they are using for each scene within their storyboard or shooting plan.

## 6. LEVEL 2 PROJECT OVERVIEW

Submit a 1–2 paragraph synopsis of your entire feature film idea. Then, in a separate paragraph, explain where the KEY scene(s) you've focused on fit within the larger narrative of your film.

What to Include:

- **Film Synopsis (1–2 paragraphs):**
  - Provide a concise overview of your film's plot.
  - Highlight the main characters and their arcs.
  - Outline the central conflict and its resolution.
- **Scene(s) Context:**
  - Identify the specific KEY scene(s) you've chosen.
  - The scene(s) you choose must be key moments—turning points that significantly impact the story or character development.
  - Explain the KEY scene(s) significance within the overall story.

Note on Number of Scenes: For example, Grade 4 asks for one KEY scene, while Grade 5 asks for two KEY scenes. Regardless of the number, it's essential the learners' scenes are pivotal moments that drive the narrative forward or mark significant changes in the characters or story.

## 7. SHOT LIST

A Shot List is a detailed, scene-by-scene checklist of every camera setup required for a film. It translates the script into a technical plan, ensuring the crew captures all necessary footage efficiently.

Key Components

- **Shot Type:** Specify the framing (e.g., Wide Shot, Close-Up).
- **Camera Angle/Movement:** Detail how the camera behaves (e.g., High Angle, Pan).
- **Order:** The sequence in which shots will be filmed (often grouped by location for efficiency).

**Submission Requirement:** Learners must upload their completed Shot List at the point of examination. This document serves as evidence of their visual planning and organisational process.

Scene No.	Shot No.	Shot Type	Shot Description	Notes (Optional)
1	1	Wide	The character walks into their dark bedroom and looks around nervously.	Make the room look messy and shadowy.

Scene No.	Shot No.	Shot Type	Shot Description	Notes (Optional)
1	2	Close-Up	A close-up of their hand as they flick the light switch, but nothing happens.	This shot needs to be very steady.
1	3	POV	From the character's perspective, we see a mysterious box sitting on the bed.	Use a shaky handheld effect here.

## 8. MASTER SHOTS

A Master Shot is a continuous take, usually a static wide or medium-wide angle, that captures an entire scene from start to finish. It serves as a "safety net," ensuring all action and dialogue are recorded in one unbroken sequence.

### Key Characteristics

- **Role in Editing:** It provides a foundation to be intercut with "coverage" (close-ups or mid-shots). In the final film, only fragments of the master may appear.
- **Dynamics:** Movement comes from the actors, not the camera. The camera remains mostly fixed, though subtle pans or tilts are permitted to follow the action.
- **Analogy:** Imagine filming a play from a single seat at the back of the theatre before moving in for closer angles.
- For examination, the Master Shot must allow the examiner to see the entire scene unfold clearly. It should be a continuous, wide-angle shot from a fixed position that captures all dialogue and movement within the location.

## 9. MASTER SHOTS VS ONE-SHOTS

**Master Shot:** A single, continuous take of a scene meant to be intercut with other shots. Its camera is typically more static, while actors move.

**One-Shot:** A single, continuous, unbroken take that is the final film or a distinct segment of it, designed not to be cut. Both the camera and actors typically move continuously.

So, while a master shot is a single continuous take, it's the intent for its use in editing that fundamentally differentiates it from a one-shot film.

## 10. DIALOGUE DRIVEN NARRATIVE

**The Goal:** Learners must craft their scene so that dialogue is the main event.

The accompanying script must then predominantly use spoken dialogue to convey the plot, character development, and emotions, demonstrating to the examiner that the scene achieves its intended ABT through dialogue.

## 11. VISUAL STORYTELLING

The scenes' plot, character development, and key emotions must be clearly conveyed predominantly through visual means (actions, expressions, camera choices, imagery, and symbolism), demonstrating the learner's ability to tell a story with minimal dialogue.

## 12. PRODUCTION PLAN

**Why Do We Need a Production Plan?** For a teacher, the best way to think of a Production Plan is like a recipe for a meal or a game plan for a sports match. You would never start cooking a complex dish without a recipe, and a coach would never start a big match without a plan. It's the same for filmmaking.

A Production Plan is not just "paperwork"; it is the director's essential blueprint. It helps the learner:

- Think through every detail before the pressure of the filming day.
- Make sure they don't forget to film any important shots.
- Communicate their vision clearly to their actors and any friends helping them.

For Grades 6, 7 & 8, the Production Plan consists of two key documents:

- **The shot List:** A detailed, written checklist of every single shot the learner plans to film for their project. It's organised scene by scene.
- **The storyboard:** For this grade, the learner does not need to create a storyboard for their entire 5-10 minute film. They should choose the most important, complex, or visual parts of their film and create a storyboard for just those "key sequences." Practical Examples: This might be a fast-paced action sequence, a silent scene of visual storytelling, or the film's dramatic opening.

### 13. COMMUNICATING GENRE WITH A LOW BUDGET

The requirement to use 'Advanced' shots and movements is designed to encourage creativity, not expensive equipment. Learners should be reminded that they are assessed on the creativity and effectiveness of the shot, not on the gear used to achieve it.

The key is that the learner's choices must be motivated by their genre. For example, for a Thriller, they could use a Dutch Angle to create unease. For a Comedy, they might use the "Wheelchair Dolly" technique to smoothly track a character who is comically sneaking around.

### 14. THE DIRECTOR'S ANALYTICAL COMMENTARY

This isn't a memory test; it's a test of intent. It's the learner's chance to prove they made deliberate, conscious choices.

**How to Prepare:** Encourage your learner to keep notes during their production process. Before recording, they should prepare bullet-point answers for each of the five prompts. This will allow them to present a clear, confident, and well-structured analysis of their own work. The learner can read from their own notes when providing their Director's Analytical Commentary.

### 15. INTENTIONAL LIGHTING

**Key Differences of Theatre & Film Lighting**

- **Theatre:** Fixed lights provide a broad "wash" so the whole stage is visible from a distance.
- **Film:** Mobile lights focus only on what the camera sees. You can place lights just outside the frame for precision.

**Creative Techniques**

- **Focus on the Frame:** Don't waste light on the whole room; light only the area inside the shot.
- **Shape with Shadows:** Use directional light (side or backlighting) to create depth rather than "flat" even lighting.
- **Control the Mood:** Adjust lighting for every individual shot to control the storytelling.

**Execution Tips for Students**

- **Use Practicals:** Use lamps or torches within the frame to mimic stage moods.
- **Modify Light:** Bounce torchlight off white paper to soften it, or use cardboard to "block" and shape shadows (similar to using barn doors).
- **Colour Gels:** Use coloured plastic or sweet wrappers over small lights to create intentional colour palettes.

## 16. RECORDING & SYNCING DIALOGUE

High-quality audio is the foundation of professional sound design. Even on a zero budget, students can achieve "Studio Quality" dialogue by recording audio separately from the camera.

### Recording Strategies

- **The Smartphone Trick:** Use a second phone as a dedicated mic. Hide it in an actor's pocket, place it nearby for stationary scenes, or tape it to a broomstick to create a "makeshift boom."
- **External Mics:** Use a lapel mic or shotgun mics if available for superior clarity.

**How to Sync Audio: The "Hand Clap" Method:** When recording audio on a separate device, you must create a visual and audible sync point at the start of every take.

- **Record:** Start both the camera and the audio recorder.
- **Identify:** Have someone say the scene and take number (e.g., "Scene 1, Take 1").
- **The Clap:** Perform one sharp, loud hand clap clearly in front of the camera.
- **The Edit:** In the editing software, align the visual frame where the hands meet with the audio spike (the peak in the waveform).

## 17. LAYERED SOUND DESIGN

For a teacher new to filmmaking, sound can seem technical, but it's one of the most powerful tools for telling a story. We teach this through 'Layered Sound Design', which is a creative task done in post- production (after filming is complete). It simply means building the audio world of your film by blending at least three types of sound: specific sound effects, background ambient sound, and a musical score.

### The Three Layers of Sound Design:

- **Layer 1: Diegetic Sound Effects (The "Action" Sounds):** These are sounds caused by an action that the characters in the film can hear. They make the world feel real and interactive. E.g. a door creaking open, a phone ringing, footsteps on gravel.
- **Layer 2: Ambient Sound (The "Atmosphere"):** This is the background "atmosphere" or "room tone" of a location that tells the audience where they are. E.g. distant traffic for a city apartment; birdsong and wind for a park; the quiet, electronic hum of a starship.
- **Layer 3: The Musical Score (The "Emotion"):** This is the non-diegetic music that only the audience can hear. Its job is to control the audience's emotions.

### Practical Advice for Sourcing Sounds

This task is a zero-budget activity. There are many excellent websites that provide royalty-free music and sound effects for free. Encourage your learners to search online for "free sound effects" or "royalty-free music" to find resources like Pixabay, Freesound, or the YouTube Audio Library. Students could also get creative, recording their own 'Foley Sound' (foley sound is the reproduction of everyday sound effects, such as footsteps, cloth rustling, or squeaky doors).

### Example of Sound Layering: A Tense Horror Scene

- **Dialogue:** "Hello? Is anyone there?"
- **Layer 1 (Sound Effect):** A sudden, sharp sound of a twig snapping off-screen.
- **Layer 2 (Ambience):** The quiet, eerie sound of wind blowing through trees.
- **Layer 3 (Music):** A low, unsettling musical drone begins to build suspense.

## 18. MINIMUM CREDITING REQUIREMENTS

For all film submissions, learners must include end credits:

- **Director/Camera/Sound/Edit:** [Learner Name]
- **Cast:** [Names]
- **Assistants (role):** [eg: Name – boom operator, if applicable]
- **Music/SFX:** [Source or “Original”]
- **Special thanks/Permissions:** [If applicable].

## 19. POLICIES

### Reasonable Adjustments and Special Considerations

Teachers may apply for reasonable adjustments or special consideration via their Online Dashboard. For reasonable adjustments, sufficient time should be allowed for the application to be processed ahead of the examination.

Full details of the relevant policies and procedures can be found in the Reasonable Adjustment and Special Consideration Policy at [www.mnawards.co.uk](http://www.mnawards.co.uk).

### Quality Assurance

All MN examinations are externally assessed. Our quality assurance processes ensure that all exams are marked fairly, accurately, and to a consistent standard. Examiners are appointed, trained, and standardised by MN.

Further information on MN’s quality assurance procedures can be found in the Quality Assurance Policy at [www.mnawards.co.uk](http://www.mnawards.co.uk).

### Language

English is used throughout all assessment materials and the examination process. All communications, assessment content, and guidance are written in clear, unbiased language appropriate to the level of assessment.

Reasonable adjustments or special consideration are not available for learners for whom English is a second language. MN Awards qualifications are written, developed, and awarded in English, and learners are therefore expected to have a sufficient understanding of the English language to meet the required standard.

## TOTAL QUALIFICATION TIME & GUIDED LEARNING HOURS

All regulated qualifications are assigned a Total Qualification Time (TQT). This figure is provided for guidance only.

MN Awards considers the timings below to be an estimate of the time an average learner will require to reach the expected standard. They are intended to support teachers in planning delivery and setting expectations for independent study and research (for example, watching and analysing films). The actual time required will vary according to each learner’s prior experience, ability, and pace of progress, and may be more or less than the guidance shown, at the teacher’s discretion.

	Guided Learning Hours	Independent Learning Hours	Total Qualification Time	Credit Value
GRADE 1 →	20	40	60	6
GRADE 2 →	25	55	80	8
GRADE 3 →	25	75	100	10

	<b>Guided Learning Hours</b>	<b>Independent Learning Hours</b>	<b>Total Qualification Time</b>	<b>Credit Value</b>
GRADE 4 →	50	80	130	13
GRADE 5 →	50	100	150	15
GRADE 6 →	60	110	170	17
GRADE 7 →	60	130	190	19
GRADE 8 →	70	180	250	25

