

GCE



Principal Moderator's Report Moving Image Arts

Summer Series 2018



Foreword

This booklet outlines the performance of candidates in all aspects of CCEA's General Certificate of Education (GCE) in Moving Image Arts for this series.

CCEA hopes that the Chief Examiner's and/or Principal Moderator's report(s) will be viewed as a helpful and constructive medium to further support teachers and the learning process.

This booklet forms part of the suite of support materials for the specification. Further materials are available from the specification's microsite on our website at www.ccea.org.uk.

Contents

Assessment Unit AS 1	Realist and Formalist Techniques and the Classical Hollywood Style: Foundation Portfolio	3
Assessment Unit AS 2	Critical Response	9
Assessment Unit A2 1	Creative Production Research – Advanced Portfolio	13
Assessment Unit A2 2	Advanced Critical Response	20
Contact detail		25

GCE MOVING IMAGE ARTS

Principal Moderator's Report

Assessment Unit AS 1 Realist and Formalist Techniques and the Classical Hollywood Style: Foundation Portfolio

General

The following report outlines the main points arising from this year's moderation process. These are:

- Positive outcomes from the Summer 2018 series;
- Suggestions for Improved Learning and Teaching;
- Teacher assessment; and
- Submission of work for moderation.

Positive Outcomes from the Summer 2018 Series

Candidates and teachers should be commended for the highly creative work being produced in MIA. It is clear that there is excellent teaching taking place meaning students are stretched and challenged to produce distinct and individualised outcomes, often tackling difficult issues sensitively and maturely. The interweaving of the film analysis with the practical component allows for some outstanding outcomes.

The quality of creative film making techniques continues to improve, and the focus on Classical Hollywood style continues to be seen through the often highly creative use of realist and/or formalist techniques.

There were some highly refined films from a diverse range of genres and the focus on audience response could clearly be seen in much of the work received. The variety of genres evident within the submissions indicated that candidates are being exposed to moving image styles that are not within the usual teenage comfort zone.

There was also evidence of excellent analysis and evaluation of film language, and more focused and meaningful evaluation of candidates' own practice and decisions made.

There was noticeable improvement in teacher marking this year with less centres being adjusted or amended. However, there are still some recommendations to be taken on board.

MIA continues to be a uniquely complex school subject, offering inimitable avenues for practical and theoretical knowledge acquisition, time management, teamwork and also, importantly, self-expression and the use of candidate's imagination. Its challenges for candidates are considerable, ranging from the purely logistical to the management of emotive content. However, considering the level stronger candidates' work is at, it is completely evident how the subject offers opportunities to reach remarkable visual, creative and conceptual standards. As a result, MIA promotes sophisticated visual literacy and communication, both of which play such a crucial role in active citizenship and cultural participation in our contemporary world.

Suggestions for Improved Learning and Teaching

The detailed and repeated viewing of CCEA exemplars (available at the Agreement Trial) is not only a way for teachers to improve their marking but could also be a way to help facilitate future candidates' success, illustrating the expected standards across different assessment objectives, but also highlighting where problems might occur and how they could potentially be resolved. Referring back to the five elements of film language throughout the portfolio is another strategy that might help improve candidate work.

Below are also some suggestions for resources and support that may also be helpful:

CCEA Microsite

The CCEA MIA website contains the following resources:

- Student Guidance (AS and A2)
- Teacher Guidance (AS and A2)
- SAM
- Specification Snapshot
- Student Guide
- Exam Fact Files

Into Film Resources

Into Film have produced a series of resources specifically designed for Moving Image Arts. These can be found on the Into Film website. <https://www.intofilm.org/resources/1086>

Creative Learning Centres: Nerve Centre, Nerve Belfast, Amma Centre

The three CLCs offer a range of training throughout the year and MIA teacher Week in partnership with CCEA at the end of the Summer Term, which is essential in skills building for teachers. They also offer Schools Partnership support programmes. Visit their websites for more information:

- www.nervebelfast.org
- www.nervecentre.org
- www.ammacentre.org

MIA Google Group

Moving Image Arts has always been a subject where there is a community of sharing and support amongst teachers. The MIATeacher group continues to be a place where this culture of sharing can continue.

The address for the group is: <http://groups.google.com/group/MIATeacher>. Please note that you must register with Googlegroups and sign in using your username and password to join the MIA Teacher group. Once you have joined the group you will be able to email the group with any film/MIA related queries using the following email address: miateacher@googlegroups.com

Teacher Assessment

It was evident that a significant number of candidates produced some unique work in response to the specification and clearly demonstrated strengths across a range of film language and practice areas.

However, in this section advice will be provided on how improvements could be made in individual components of the coursework. (For more in-depth guidance on each area of coursework please refer to the Specification and the Principal Moderator's report for Summer 2017 Series)

1 **AO3 – Statement of Intention (including the Synopsis and Evaluation)**

This element of coursework was generally marked accurately however, there were some cases of teacher leniency.

Synopsis

On the whole, the standard of the synopsis was good. However, candidates should be encouraged to keep their synopsis clear and concise. There were also some cases where the synopsis was included in AO2b (Director's Notebook) instead of in AO3.

Statement of Intention

The standard of the submission of this element has improved from last year with some excellent work being produced, a greater adherence to word count, more convincing and succinct intentions, and the interweaving of personal goals with analysis producing stronger work.

However, the following should be considered:

Some centres seem to be teaching a few seminal scenes from a single director, (Hitchcock for example), as the basis of all analysis by all the students. Throughout this specification students should have the opportunity to research a wide variety of filmmakers, for example by looking at the more expressive cinematography of European cinema. They should then carefully select filmmakers and films that reflect their own chosen genre and intended techniques and analyse sequences that exemplify their chosen style and mood. These should be accompanied by carefully chosen stills, or compressed clips.

Some centres and candidates made good use of information available in the AS Fact Files and A2 Practitioner Fact Files (available on the CCEA microsite). Although these resources are a useful starting point, students should be encouraged to go beyond these and to make sure any direct quotations from them are fully referenced*.

Many candidates made superficial and descriptive comments on film language within the work of others or listed techniques that they hoped to use, gave their definitions but failed to explain the intended impact upon the audience.

Some candidates also included material that was superfluous to needs such as biographical information on directors, superficial statements about formalism and/or realism or information on film history. Other candidates provided a perceptive analysis of sequences but failed to link this to their own intentions.

To address this, candidates should be encouraged to discuss all areas of film language and could also engage in a colour coding exercise, such as that demonstrated by the moderation team during the agreement trials. This would enable candidates to see if they are including information that is irrelevant and improve their analytical skills.

Where appropriate and valid, students should be encouraged to consider issues of ethics and representation. Although some candidates did discuss this well, this is an area that could be improved on as it can help to develop and increase understanding of how directors exercise control over the intended portrayal of characters' traits and the message this conveys to their anticipated audience.

*Full referencing and a bibliography needs to be included at the end and in the case of direct quotations, quotation marks need to be used.

Evaluation

Those candidates that reached the higher mark range for AO3 provided a detailed analysis of their practice and referred back to their initial intentions. This was often aided by detailed visual imagery.

If candidates change storylines (sometimes making a lot of planning redundant) they should discuss reasons for this change and implications to practice within the evaluation.

Candidates did not always reflect honestly on their films. A test screening of their film can aid them to consider how successful their film has been particularly in relation to audience response.

Some evaluations were perhaps rushed at the end and therefore lacked the degree of consideration and reflection that the SOI might have shown, therefore bringing down their overall marks.

Although a greater number of candidates adhered to the overall word count for AO3 this remains an area where improvements could be made.

2 AO2a – Pre-Production

The new specification has encouraged more of a focus on the three formal elements of pre-production and therefore the creative pre-production element was generally very much improved.

However, the following should be considered:

Although scripts were generally formatted correctly there were still some students who did not follow scriptwriting conventions and therefore could not achieve higher marks. The use of scriptwriting software could assist candidates to adhere to the correct formatting.

Some animations and films that relied on visual storytelling were submitted without scripts. Even where films do not include dialogue, a script is still essential.

Some storyboards were difficult to see at times, perhaps due to scanning issues. Some candidates also failed to include numbering, labelling, annotation and consideration of camera and/or character movement. Shot lists varied considerably, from highly detailed and competent to quite basic and/or incomplete. It should be noted that shot lists should be sequential and should match storyboards.

Candidates could be encouraged to use shot list and storyboard templates which include sections for annotation of camera angle/shot/movement, sound and editing etc. This would ensure that candidates are enabled to meet the criteria for the higher levels.

Candidates should also be encouraged to show evidence of the pre-production materials as being working, planning documents by indicating changes and alterations made during the shooting process through written annotations.

Centres should ensure that they read the Instructions to Teachers on the MIA microsite and submit all documents as one single .pdf.

3 AO2b – Director’s Notebook

The Director’s Notebook continues to be the area of coursework that seems to challenge some centres and candidates. Teacher marking for this element tended to be lenient.

The following should be considered:

The Director’s Notebook is a working document that should include student’s evidence of planning, designing and organising in preparation for filming and as such should not be written during post-production.

Although there was an increase in visual documentation this year, the majority of notebooks observed included the over-use of secondary images, rather than candidates’ own purposeful first hand visual planning. Although secondary images can be helpful to add as a comparison to the student’s own work it would be helpful if students labelled these as well as their first hand evidence.

Teachers should encourage candidates to present a range of visual experiments, (including still and moving imagery), informed by their chosen influences and techniques outlined in their Statement of Intention. It was clear that those students who experimented with and planned for composition, lighting, mise-en-scene, editing and sound produced more competent and creative film productions. Stronger candidates also included some short commentary on the success of these trial exercises.

Animation portfolios would benefit from including more evidence of character and set design and construction as well as evidence of experimentation with animation techniques.

There was also a tendency by some candidates to include research on directors, film movements etc. and/or clip analysis. The Director’s Notebook should not repeat or extend the analysis of visual influences already explored in their Statement of Intention.

Contingency planning was evidenced by the majority of candidates by presenting excerpts from call sheets, risk assessments, shooting schedules and prop lists etc. However, this evidence should ideally be kept to around 4 of the 20 pages.

Although the writing of production dairies is a very useful exercise for students to complete, documentation of filmmaking processes and evaluative commentary of the final film should be included in AO3 (Evaluation).

4 AO2a – Film

Candidates produced some personal work in response to the specification, clearly demonstrating growing strengths across a range of film language areas.

Teacher marking improved this year although it was noted that marking tended to fall outside of tolerance for leniency when production values were developing as opposed to competent (Level 2 as opposed to Level 3), or merely competent as opposed to highly competent (Level 3 as opposed to Level 4). Hopefully the increase of exemplar material included in the Autumn Agreement Trial will assist and support teachers further in accurate marking next summer.

There was a range of creative and interesting ideas in the narratives presented this year, with most candidates producing well thought out and developed sequences. However, even some of the highly technically competent films sometimes struggled to convey a narrative clearly. Some candidates also relied too much on dialogue / narration to drive their stories forward.

There were some outstanding examples of candidates who had considered and implemented creative composition, camera movement, editing and cinematography. However, there were examples of centres who perhaps encouraged certain genres or themes over others which, although allowing the demonstration of consistent application of Hollywood Style, may not have enabled all candidates to reach their full creative potential. As discussed previously, encouraging students to research a wide range of filmmakers and experimentation of a range of techniques (as part of the Director's Notebook) could improve on this.

Although there were some outstanding examples of candidates using lighting in sophisticated and highly creative ways, cinematography is still an area that could be developed. In a lot of cases the use of low-key lighting resulted in poor production values and very few films observed used colour grading successfully.

Candidates made good use of sound for emotive effect but failed at times to make full use of both diegetic and non-diegetic sounds and the potential of sound layering. Recording their own sounds is something that could help improve this. Students should remain mindful of how poor sound (e.g. wind noise on exterior footage, unintelligible words, sound balance problems etc.) can limit a project.

There were some outstanding examples of thoughtful consideration of mise-en-scene, especially in the design of special effects make-up, costume and set design, as well as well considered and varied location choices. Age-appropriate actors, when used, continue to create much greater authenticity.

However, there was still an evident over reliance on home and/or school based locations in the work of lower achieving candidates who failed to consider how these places might be presented more effectively or innovatively.

Understanding of continuity editing techniques was demonstrated by the majority of candidates this year. There were also some outstanding examples of creative editing and the use of sophisticated special effects techniques. However, some candidates' live action work went over the 3-4 minute time limit and although often the work was of a high standard, the pace, timing and audience impact was negatively affected.

Centres should continue to advise students to properly match footage formats to editing sequence formats. There was evidence to suggest that some candidates may have made their editing harder by not following correct sequence setting instructions.

There were some excellent examples of animations demonstrating high technical control and ability in a range of animation skills such as 2D, 3D and stop motion animation products, though, as in previous years, the number of animations submitted continues to be significantly smaller than the number of live action productions. This is perhaps due to the fact that the GCSE controlled assessment task has allowed students to experiment with animation and understand how time-consuming it can be.

5 AO1 – Film Knowledge and Understanding of Film Language (whole portfolio)

The mark for this portfolio element is applied at the end of the marking process when the rest of the portfolio has been marked. It is to award candidates' marks for the knowledge and understanding they have shown of film language, styles, practices, techniques, movements and contexts across the full portfolio. In general, this mark was accurate for most centres. However, please refer to the Principal Moderator's report for Summer 2017 Series for more detailed guidance on how to apply this mark.

Submission of work for moderation

For the successful submission of coursework, it should be formatted, saved and compressed according to CCEA instructions to centres and submitted, at the latest, by the final coursework deadline. One pen drive containing the coursework for each centre/consortium should be submitted for each assessment unit/GCE Level.

Assessment Unit AS 2 Critical Response

This examination presented candidates with four different question types covering key areas of the subject content for Moving Image Arts AS. The cohort generally responded well to the analytical questions (Question 2 and Question 4) where 60 of the 80 available marks are to be gained, but the newer format of questions requiring contextual knowledge (Question 1 and Question 3) proved more challenging for many candidates.

Last year's CE report identified a number of issues relating to the weaker performance of candidates in Question 1, but this year many candidates struggled with both Questions 1 and 3. The evidence would appear to suggest that a lack of preparation for the two recall questions was the biggest factor preventing many candidates from achieving their full potential in this examination.

Section A

Alfred Hitchcock and the Classical Hollywood Style

Q1 This question proved challenging for many candidates who did not appear to be familiar with the concept of the auteur. A disappointing number of candidates did not answer the question at all, while many could not provide an explanation or definition of an auteur.

The majority of candidates were able to demonstrate knowledge of Hitchcock's style and reference one or more of his films, but many struggled to detail three ways in which Hitchcock could be described as an auteur.

Quite a number of candidates focused on a single element of Hitchcock's auteurism such as Creative Control and then proceeded to discuss what the director had control over such as lighting, editing, sound techniques or Pure Cinema. Only a third of the available marks could be awarded for such responses.

Other candidates simply discussed Pure Cinema and a number of stylistic features of the director without any reference to the auteur concept at all. Whether this was because of a misinterpretation of the question or because candidates had little or no knowledge of the auteur theory at all, it is clear that candidates could improve their performance on Question 1 (as well as Question 3) by closely studying the Fact Files covering the different elements of the AS specified content and learning outcomes.

Some candidates were very clear in the structure of their response giving a definition of the concept of the auteur and following this up with three clear ways in which Hitchcock fitted the definition of an auteur. These candidates were able to earn a mark of 9 or 10 with concise responses of no more than three or four paragraphs - demonstrating that Question 1 and Question 3 need not pose such a daunting challenge if candidates come to the examination with adequate preparation and an effective exam technique (involving careful time management).

Q2 Candidates of all levels of ability performed best on this question, which prompted a high level of engagement with the sequence's mood of rising tension and anxiety. Camera technique and sound were given the most attention by candidates with editing once again the weakest area of analysis.

The majority of candidates noted the importance of POV camera technique and the repeated use of close-ups and extreme close-ups in conveying a sense of the man's entrapment in the overheating car. However, a surprising number of candidates are now using the term eye-line match to describe POV camera technique, as in this example;

"There are a lot of eye-line match shots in this sequence. It is certain that they add to the tension and the anxiety... Every time the main character looks at something, that is shown to the viewers through these eye-line match shots and the character is made more anxious."

Here, the candidate is describing POV camera technique, made famous by Alfred Hitchcock, and this is the term that should be used.

While many responses demonstrated good insight into the mood and atmosphere of the sequence, frequently referencing claustrophobia and paranoia, this was not always matched by a sustained analysis of the oppressive camera angles, tight framing and unsettling camera movements that the director employs to generate such a mood of entrapment.

Many responses gave a general overview of camera technique, but did not provide the detailed illustration required of the specific shots under discussion.

The following is an example of a candidate who clearly understands how camera technique has been employed to convey the character's mounting stress and anxiety. Yet this response suffers from a failure to employ film language terminology to detail the specific camera shots, angles and camera movements that the candidate is analysing.

"The introductory shots seem to linger for quite a while which can give the audience a sense of uneasiness....this obviously gives the scene a slight element of anxiety at the very beginning, instantly putting the audience on edge and making them feel a little queasy at the situation the character is in, along with the character in this case..... the camera also shows the character in some unconventional shots during the sequence which is unsettling for the audience as they are probably not used to seeing the character from these angles, which was almost certainly the intention of the director.

The camera, towards the end of this sequence starts to move. It has been essentially static and hasn't moved during shots until this point which leads me to believe that this is solely to build up tension in this scene. The camera begins to move very uncertainly and seemingly at random, giving the audience a sense of distortion as once again, they are not used to the camera seemingly shaking like this, also adding to this mounting sense of tension and anxiety."

The most successful candidates were able to strike a good balance between analysing the three elements of film language and articulating how each element contributed to creating mood and atmosphere. These candidates also provided good evidence of independent thinking, as in these two brief examples;

"It's this editing that causes mundane and normal things to come across as scary and menacing such as the Garfield plush toy."

"The extremely prominent noise of the fly is a very anxiety inducing technique, as flies are associated with annoyance and filth. The constant nature of the buzzing creates a sense of powerlessness to escape, as well as the unpleasant sense of sweat and dirt."

Section B

Formalism: Early European Cinema and American Expressionism

Q3 This was an open-ended question that invited candidates to demonstrate their knowledge of Soviet Montage and the unique approach that the pioneers of this film movement took to cinematic form and style. Implicit in the question was the contrasting approach of the Russian filmmakers to the storytelling conventions of Classical Hollywood.

Many candidates performed poorly in this question and some did not even attempt an answer. There was certainly evidence of confusion among many candidates around the concept of montage. Some candidates outlined the history of Soviet filmmaking in the 1920s with little or no reference to montage editing, while others discussed their understanding of montage, but not specifically of Soviet Montage.

While in the following response, the candidate demonstrates clear knowledge and understanding of different types of montage, Question 3 focused very specifically on Soviet Montage and how this film movement introduced a new approach to cinematic storytelling.

“Various montages have been introduced in the years that have followed and have been able to tell a story in film better than perhaps would have been thought possible, in Classic Hollywood.

These montages include:

Metric Montage - A montage where all clips used are of the same length.

Tonal Montage - Crafted to gain an emotional response from the audience.

Rhythmic Montage - Clips in a montage that are synched together with music.”

Only a minority of candidates were able to confidently discuss the radical approach of Soviet filmmakers to editing technique, referencing the abrasive editing style of Eisenstein’s *Battleship Potemkin* and explaining how this dynamic approach to cinematic storytelling challenged the continuity style.

The low marks recorded by many candidates in Question 3 revealed an overall lack of understanding of the subject, particularly Soviet Montage’s creative purpose and its relationship with Hollywood cinema. This was disappointing considering that of all of the film movements studied in Section B, there is less ground for students to cover with Soviet Montage.

However, the generally poor performance in Question 3 may in fact indicate that candidates find Soviet Montage more challenging than German Expressionism or Film Noir. Consequently, this subject area may require more in-depth teaching and closer study.

Q4 This question afforded candidates the opportunity to bring their contextual knowledge of Film Noir to the analysis of a short animated scene framed within the noir crime genre.

The majority of candidates were able to identify key noir features and confidently discuss how a mood of mystery and dread was generated by techniques and conventions such as the archetype of the solitary detective investigating a mysterious crime, the first person voice-over narration and flashback investigative structure, the shady urban setting, monochrome colour palette and chiaroscuro lighting scheme.

Only a minority of candidates analysed the extreme camera angles, off-centre framing, deep focus compositions, baroque use of low-level cameras and the high

angle tracking shot that makes the room spin at the end of the sequence. Surprisingly few candidates made reference to the three striking shots, composed as still frames in the style of black and white photos of a crime scene.

However, the most common weakness in candidates' responses to Question 4 was the tendency amongst many candidates to demonstrate their knowledge and understanding of noir visual style and conventions, while providing only a superficial analysis of the actual sequence.

The following response demonstrates a deep knowledge and understanding of the conventions of Film Noir, but the visual analysis of the sequence is limited.

"The narrative and iconography are evidently heavily influenced and based upon the classic style of film noir and hard-boiled crime fiction.....Many hard-boiled crime fiction novels, particularly from the likes of Chandler and James McCain often open with the confession of a criminal or accused character as the narrative is then transported to the past and told through flashbacks and the account of the criminal character, film directors such as Barry Wilder utilises this technique to add a non-conventional and complex psychologically approach to the narrative . The sequence utilises a Voice-over technique as the basis of the narrative, with the Detective character explaining his investigation, the performance is also akin to classic noirs, with an old-american style of accent and vocal delivery.

Many noirs and crime fiction also centre around a labyrinthine type plot where a protagonist must venture through a world of corruption and darkness, as seen with the underworld setting of this sequence. The classic visual style of noirs is also seen in this sequence, the formulation of low-key and chiaroscuro lighting schemes is also effectively formulated considering the animated nature of the film. The strong use of shadows and contrast between faded grey and rone black effectively resembles the noir tradition of visual depicting both the characters role and the shady and corrupt nature of the setting in which their plot takes place..."

The most successful candidates were able to apply their knowledge of noir style and narrative conventions to a sustained analysis of how the director employs film language to create a mood of entrapment, claustrophobia, paranoia and a sense of doom.

The following extract is from a response, which provides an integrated analysis of noir conventions, visual style and mood. The final paragraph is a fine example of the independent thinking that many candidates were able to provide in their responses to Question 4;

"The director uses the iconic Film Noir setting of a dark, industrialised city to show the entrapment of the protagonist. This creates an oppressive, overpowering atmosphere, and shows the protagonist as a tortured figure. Heavy use of low key and chiaroscuro lighting promotes an atmosphere of darkness and mystery, creating a sense of a dangerous atmosphere..."

"The use of high angled camera to hide the protagonist's identity further promotes this atmosphere of mystery and darkness...The close up shots of the crime scene promotes the criminality aspect of Film Noir, showing an atmosphere of danger and mystery. The now barren scenes where violence has obviously previously occurred has an eerie effect, showing the mysterious atmosphere of the genre..."

"The canted angle shows the skewed mindset of the characters involved, creating an atmosphere of dangerous instability and even insanity...The final bird's eye shot, which spirals, shows the oppressive inescapability of the atmosphere, as the characters are shown to be in a fish bowl. This promotes the depressing mood of entrapment..."

Assessment Unit A2 1 Creative Production and Research – Advanced Portfolio

The following report outlines the main points arising from this year's moderation process. These are:

- Positive outcomes from the Summer 2018 series;
- Suggestions for improving learning and teaching;
- Teacher assessment; and
- Submission of work for moderation.

Positive Outcomes from the Summer 2018 Series

The introduction of any new specification is challenging in the opening year of its delivery and assessment. Many centres clearly took on board the recommendations from the first AS Principal Moderator for the new specification. Candidates in most centres engaged with work from a wide variety of genres and examined a broad range of auteur filmmakers and animators, including Lynne Ramsey, David Fincher, Ken Loach, Andrea Arnold and Wong Kar-wai. These influences were clearly evident in student work, which often demonstrated a sound understanding of film language presented in aesthetically beautiful and expressive filmmaking.

It was clearly apparent on many occasions that the whole production process was considered during the teaching and delivery of the subject with effective interweaving of elements informing the next stage of the process. This resulted in some highly sophisticated work with a distinctive, mature quality, which was highly commendable considering this was the first year of the revised specification.

Suggestions for Improved Learning and Teaching

1 CCEA

On the CCEA MIA microsite there are now a wealth of support resources aimed at both teachers and students. These give detailed information regarding the production of the various elements required to complete the A2 Unit 1 Advanced Portfolio. The A2 Practitioner fact files can give students an opportunity to undertake independent and in-depth study of a film practitioner known for a particular, individual stylistic approach.

2 Creative Learning Centres: Nerve Centre, Nerve Belfast, Amma Centre

The three Northern Ireland creative learning centres (CLC's) offer a range of training throughout the year and at the end of the Summer Term (MIA Teacher week), which is essential in skills building for teachers. For any teacher new to Moving Image Arts, they are a supportive and important contact that will be able to give practical guidance. In addition, they have a number of teacher-produced resources available, which are invaluable for the delivery of Moving Image Arts and have been compiled over a significant period of time. These materials provide a vital grounding in film language and practice and can be accessed from Nerve Belfast. If you arrange with them in advance to leave a hard drive overnight, they will transfer the large number of the digital files for you.

3 Agreement Trial

As this summer has been the first assessment of the new and revised MIA A2 specification, it is advised that all centres attend this year's Autumn Agreement Trial. Here, the senior team will present the standard through exemplification of a range of work at a variety of levels and allow you the opportunity to trial mark work yourself. This event will also help to provide structured guidance on the requirements and expectations of each portfolio element along with detailed support and clarification regarding the application of the marking criteria.

4 MIA Forum

It should be noted by any teachers new to teaching Moving Image Arts that a Moving Image Arts Forum is operative and available both to teachers who teach Moving Image Arts and to those who may wish to teach it in the future.

The address for the group is: <http://groups.google.com/group/MIATeacher>

Please note that you must register with Googlegroups and sign in using your username and password to join the MIA Teachers group. Once you have joined the group you will be able to email the group with any film/MIA related queries using the following email address: miateacher@googlegroups.com.

Teacher Assessment

Coursework Elements and Assessment Objectives (AO's)

The standard of work produced by this year's candidates was noted by the moderation team as being impressive and demonstrating a range of themes through a diversity of ambitious narratives. It was evident that a significant number of candidates produced some unique work in response to the specification and clearly demonstrated strengths across a range of film language areas. However, the main challenge experienced was in the assessment of candidate work, with the introduction of new coursework elements, the reduction in the number of mark levels available and the absence of level exemplars during marking all clear contributing factors.

1. AO3 – Statement of Intention (including the Synopsis and Evaluation)

The marking of AO3 entitled 'Illustrated Essay', now reflects the mark awarded to the production of a Synopsis, Illustrated Essay and Evaluation, with all three elements considered under this one Assessment Objective. It is important to refer closely to the descriptors in the mark grid as the weighting given to the Illustrated Essay (including the Synopsis) and Evaluation is not equal. The Illustrated Essay has two descriptors allocated to it in the mark grid for AO3 whereas the Evaluation has one descriptor dedicated to it; the remaining descriptor relates to Quality of Written Communication. In the event of a candidate producing an uneven document in terms of a difference in the quality of these two elements, this difference in weighting needs to be taken into consideration. In other words, two thirds of the mark relates to the Illustrated Essay whereas one third relates to the Evaluation. This should also be taken into consideration in terms of word count i.e. for the Illustrated Essay (including the Synopsis; 1400 – 1800 words); for the Evaluation (600 – 900 words).

The two elements of this Assessment Objective are discussed separately in further detail below.

Illustrated Essay (including the Synopsis)

The Illustrated Essay clarifies each candidate's overall approach to their Portfolio. Firstly, candidates must clearly outline their idea for their narrative film sequence in the form of a synopsis. Then, candidates must demonstrate fluent knowledge and understanding of the film-making techniques associated with their chosen practitioner and analyse in detail how they have used different film techniques to create audience responses. Finally, candidates outline their personal creative goals in light of their investigation into the work of others, and explicitly discuss the specific emotional response they hope to achieve.

In-depth research of a film practitioner was evident for most candidates. Indeed the team would like to commend centres as candidates were evidently directed to research filmmakers who would stimulate the exploration of a broad range of filmic styles, practices, techniques, movements, and contexts as suggested in the specification.

Some centres approached the Illustrated Essay more like the AS Statement of Intentions where they studied a variety of filmmakers. The students who attained the highest mark band approached the Illustrated essay in a succinct and focused manner choosing one film practitioner. The practitioner was well chosen and reflected the candidate's chosen genre, style and mood. Candidates provided two/three scene analyses, which covered five film language areas with perceptive, critical and well-illustrated analysis. Finally, candidates in the highest mark band outlined carefully considered personal creative goals with attention given to all five film language areas and insightful links made with the work of others, including discussion about the specific emotional response they hoped to achieve upon their intended audience.

At the lower end of the marking scale, candidates did not tend to analyse filmic techniques and instead engaged in a superficial manner with the material, using descriptive language, with their own creative intentions remaining unclear. Often at this level candidates provided unnecessary biographical information on their chosen practitioner rather than focused analysis of their practitioner's application of film language techniques. Research and reading around candidates' chosen directors and techniques is of course necessary to allow more perceptive and knowledgeable discussion when composing the Statement of Intention, however, full referencing is required in the form of quotation marks where direct quotations have been used in the body of the document and finally a bibliography at the end needs to be included. Teachers should ideally encourage candidates to look further than American/British mainstream cinema. Looking at some of the more expressive filmmakers of European cinema would benefit both the Illustrated Essay and in turn, the final film.

Ethics and representation was another area which the team noted could be addressed more. Where appropriate and valid, candidates should be encouraged to consider issues of ethics and representation where, for example, they are choosing to either reinforce and replicate or subvert stereotypical portrayals.

Finally, the new specification does not require candidates to explore interdisciplinary links within AO3. Candidates should still be encouraged to use other art forms as an influence in their work and this could be explored through their own experimentation in the Director's Notebook.

Evaluation

Those candidates who produce Evaluations which achieve marks in the highest mark band reflect on their stated intentions and the techniques observed through their chosen practitioner, often presenting a direct visual comparison. Stronger candidates discuss in a perceptive manner how they feel they have achieved their stated goals through audience response. Many candidates working at this level gauged audience response using questionnaires. These candidates also used the audience's comments to enhance their film by reflecting on the audience response and making changes accordingly in order to enhance the mood and atmosphere of their film.

Candidates at this level reflected honestly on the technical successes of their film with a consistent ability to reflect on the creative choices regarding the improvements that could be made. It was also observed that some candidates at this level attempted to overcome problems they identified and documented this. In some cases, photographs detailing the technical set ups and effort made to prepare locations were included to inform the evaluation, for example.

Whilst it was noted by the moderation team that Evaluations contained thoughtful and perceptive reflection, some evaluations made little attempt to reflect on individual film techniques, creative decisions or audience response. One final observation for this AO is the need to remain within the 2700 word limit; this should be stressed for next year's submissions as many candidates were over the word limit.

2 AO2a – Creative Pre-production

AO2a requires candidates to 'apply creative and technical knowledge and skill in the pre-production of moving image products'. There are three elements required for the Assessment Objective:

- a Script,
- a Storyboard; and
- a Shot List.

With the introduction of the new specification more marks are available within AO2a, with each element given a specific descriptor within the mark grid. Thus, the new specification now requires more rigour in terms of candidate's performance in these areas, and many centres therefore applied the marks available leniently. For example, without submitting all three elements, candidates' marks could not move beyond the bottom of Level 3. It is encouraged that candidates annotate their planning materials as the production of their film progresses so that these are clearly used as organic and working documents as ideas develop and challenges are overcome and form part of a continued work in progress.

Scripts

The scripts in the majority of cases were correctly formatted and had been created using an appropriate free script writing software (e.g. Celtx or Trelby). When scripts are correctly formatted, i.e. with correct indentation, Courier font, scene descriptions, transitions, parentheticals, character notes and dialogue cues, they serve as a purposeful document in helping candidates plan for duration (typically one page of correctly formatted script equates to one minute of screen time). Even where films do not include dialogue, a screenplay is essential.

Storyboards

The storyboards submitted this year were of a good standard and demonstrated a good understanding of composition including shot type and camera angle. The team would like to stress that storyboards are not just marked on the students' drawing ability and the more accomplished storyboards clearly gave an indication, using arrows or annotation of character/camera movement and indicated sound cues and other important information that was not immediately obvious through the visuals. It was evident that more detailed templates were able to facilitate the consideration of these additional film elements, beyond just camera and editing. Storyboards should also consider the aspect ratio of the film. Several storyboards were produced in a square format, which restricted candidates' ability to accurately compose using the rule of thirds.

Although the use of storyboarding apps can assist weaker pupils in terms of presentation, some of them hindered students due to the apps' limitations regarding camera angles and shot types. Please note that storyboards can also be photographic but should not be screengrabs from the final film.

Shot Lists

Shot lists varied in detail this year with some candidates submitting only a list of shots that were not referenced or linked to the submitted storyboard. Shot lists ranged from colour coded, detailed notes that evidently planned for camera, editing, lighting and sound, through to basic shot lists that did not correlate to the number of storyboard cells. Again, more detailed templates ensured an ability to plan visual storytelling techniques.

3 AO2b – Planning, Design and Organisation

The Director's Notebook is the portfolio element that is completely new to the GCE Moving Image Arts Specification. Although centres should already be familiar with this new element from their delivery of the AS level course, it has proved again to be the most challenging aspect of the portfolio this year, both regarding understanding of the content to be included and the marking of the material. Candidate responses varied significantly, with some centres emphasizing the upcoming production process. Others focused only on external visual influences as opposed to presenting evidence of their own work-in-progress such as visual experiments linked to their creative intentions in design or composition, for example. In some cases, the boundaries between AO2b and AO3 Statement of Intention became blurred.

The Director's Notebook should contain purposeful first-hand evidence of candidates' attempts to try out the filmic techniques (perhaps in three or four 20 second exercises) which they have analysed in their Illustrated Essay. The emphasis therefore is on the application of knowledge and skill through essentially visual evidence of candidates' own planning, organising, designing and management of resources, rather than either repeating the analysis of visual influences already explored in their Illustrated Essay (AO3) or using the Director's Notebook as an extension of AO3 with further analysis of clips or screen shots.

The use of call sheets, risk assessment and shooting schedules, meanwhile, was used by some centres, but not all of them. Teachers should encourage candidates to present a range of highly competent visual experiments. When the Director's Notebook is used correctly, it is a valuable resource in the success of the final film, although the allocation of marks maybe affects how teachers view this.

It must be noted that it is not a requirement for these resources to be evidenced as undoubtedly this would lead to candidates producing Director's Notebooks that far exceed the 20-30 pages' requirement. But instead candidates need to be

selective in the material included within this element to ensure it is purposeful and well-considered in relation to the knowledge and skill required to allow them to successfully plan for the production of their own film.

Whilst, on a number of occasions, there was a pleasing variety in the presentation of the Director's Notebooks, some candidates' submissions, who achieved marks in the lower mark bands, were dominated by secondary source material, which was not accompanied by any primary investigation. This demonstrated limited evidence of visual and contingency planning with regard to the candidate's own film sequence and therefore brought marks down and could not be placed in Level 3.

4 AO2a – Creative Production and Post-production

The new specification requires students to create a complete narrative film product (4–7 minutes, if live action or 2–3 ½ minutes, if animated) demonstrating creative, fluent and varied use of camera positioning, framing and movement, inventive and purposeful editing choices, an expressive multi layered soundtrack, practical and expressive use of lighting and clear consideration of different types of make-up, costumes, props and/or locations, which are appropriate to the intended film world and enhance the mood/atmosphere of their film.

The AO2a film submissions varied in terms of production values but there were some centres that were obviously encouraging pupils to be ambitious and to aim for higher technical control. There was creative use of postproduction such as After Effects in places, and some evidence of more considered and expressive editing techniques. Some centres produced highly stylised and expressive work, where others focused on more realist techniques. The quality of work produced mainly showed consideration of a wide range of themes and genres provoking a variety of intended audience responses with evidence of a progressive approach to the teaching of this subject. There were also some fabulous examples of animations demonstrating high technical control and ability in a range of animation skills such as 2D, 3D and stop motion animation, and it was noted that the number of animations submitted was up on previous years.

The weakest element in centres was cinematography. Candidates could perhaps be shown more examples of successful lighting – a focus on this in the Directors' Notebook experimentation and a broader scope of research into film references might help to improve this. Looking at more artistic films rather than just American/British mainstream cinema to encourage creative production values would no doubt benefit candidates overall.

As in previous years, one of the most obvious weaknesses in candidates' work was an over-reliance on school and home settings without considering how these places could be presented more effectively using a more creative approach to all 5 areas of film language, particularly mise-en-scene. Please note that candidates should be discouraged from filming in school unless the school setting is directly relevant, or unless sufficient effort has been made to create credible and realistic mise-en-scène. A limited choice of location can bring down the overall quality of the final film.

In the stronger final products, evidence of effective use of multi-layered sound and detailed consideration of lighting for expressive purposes were demonstrated to enhance mood and meaning. In the lower level products an over-reliance on music was noted. For a significant number of candidates, there were instances of some very beautiful and thoughtful cinematography where the production values had been very carefully considered leading to visually exciting and imaginative final films.

Editing is a vital component of film-making and skilful editing can have a great impact on the success of the final piece. Candidates who achieved marks towards the lower end of the mark range often demonstrated a lack of understanding of continuity editing (or its deliberate subversion for specific effect); pace and timing of shots; and their effect on the audience. In addition, centres should stick to the timing (4–7 minutes, if live action, or 2–3 ½ minutes, if animated). Often in weaker films, editing had not been considered and shots had merely been placed in a logical sequence in the timeline without consideration given to better pacing in the service of visual storytelling.

5 **AO1 – Knowledge and Understanding of Film Language (whole portfolio)**

The mark for this portfolio element is applied at the end of the marking process when the rest of the portfolio has been marked. It is to award candidates marks for the knowledge and understanding they have shown of film language, styles, practices, techniques, movements and contexts across the full portfolio.

This mark should be applied holistically, taking into account the levels it achieves in each individual portfolio element and then agreeing a final, representative mark/level for the whole portfolio. A simple formula, used as a starting point, can help you find an average overall mark.

Add up the marks given to the other Assessment Objectives (i.e. AO3 (Illustrated Essay); AO2a (Script, Storyboard and Shot List); AO2b (Director’s Notebook); and AO2a (Film) and divide by their total (110), then multiply by the total AO1 mark (x 10).

AO3: Level 3 (11)

AO2a: Level 4 (16)

AO2b: Level 2 (4)

AO2a: Level 3 (13/39)

Total: $70 \div 110 = 0.63 \times 10 = 6$ marks for AO1 (Level 3)

Submission of Work for Moderation

For the successful submission of coursework, it should be formatted, saved and compressed according to CCEA instructions to centres and submitted, at the latest, by the final coursework deadline. One pen drive containing the coursework for each centre/consortium should be submitted for each assessment unit/GCE Level. Each student’s folder should be named with their student number, centre number, and should contain four files:

1. AO3 (Illustrated Essay and Evaluation)

These two elements should be combined and submitted as one single .PDF document. Candidates may also wish to submit a Keynote/Powerpoint version of their essay if they have included film/sound clips. The file size of each one should be no more than 300Mb.

2 AO2a (Script, Shot List, Storyboard)

All three elements should be compressed as one single .PDF document. Word/Pages documents are not acceptable as they can cause formatting issues.

3 AO2b (Director’s Notebook)

Candidates should submit their notebook as a single .PDF file. Where the candidate is submitting filmic experiments, each one should be correctly compressed and labelled to correspond with the page in the PDF that the .mov file relates to e.g. (71000_1234_pg12).

4 AO2a (Film)

Please refer to the CCEA Moving Image Arts microsite for compression settings. Candidates should submit 1 single film file (.mov or .mp4)

All coursework should be submitted in the appropriate, correctly compressed format as outlined in the Instructions to Teachers guidance, which is available from the CCEA Moving Image Arts microsite in January each year.

Conclusion

Finally, looking at this year's submission, it is clearly vital to continue to push concepts and ideas as much as high production values. In many cases candidates did illustrate complex understanding not only of film classics and other art forms, but also of the possibilities film offers them to make a statement about contemporary Western society and their individual experience of it, rather than just create a commercially viable product. The new specification offers an effective platform for considering the recurring themes so many candidates can engage with, e.g. mental instability, self harm, death (suicide, terminal illness, random murder). MIA continues to be a uniquely complex school subject, offering inimitable avenues for practical and theoretical knowledge acquisition, time management, teamwork and also, importantly, self-expression and the use of candidates' imagination. Its challenges for candidates are considerable, ranging from the purely logistical to the management of emotive content. However, considering the level at which stronger candidates are able to work, it is very evident that the subject offers opportunities to reach remarkable visual, creative and conceptual standards. As a result, MIA promotes sophisticated visual literacy and communication, both of which play such an important role in active citizenship and cultural participation in our contemporary world.

Assessment Unit A2 2 Advanced Critical Response

The new A2 exam format presented a number of challenges and whilst there was also clear evidence that many candidates engaged at a high level with the different demands of this revised paper. With few exceptions, candidates managed their time effectively and were able to complete three full answers in Part 1 of the exam (90 minutes).

Section A invited candidates to apply their knowledge of realist techniques - the French New Wave and Cinema Verité in Question 1 and of Poetic Realism in Question 2. Those candidates who could bring their knowledge of these film movements in an accurate and relevant matter to the scene analysis were rewarded with higher marks.

Question 3 was a new question type that challenged candidates to analyse and evaluate their own creative intentions in response to stimulus provided, demonstrating awareness of technical purpose and audience response (AO3). The majority of candidates engaged well with this question and were able to discuss all 5 areas of film language in relation to their own unique audio-visual interpretation and treatment of the scripted scene.

Question 4 was the only question type that was retained from the A2 legacy exam and the evidence indicates that candidates responded well to a single compare and contrast question that allowed them to demonstrate their knowledge and understanding of Realism and Formalism.

Section A

Realism: Narrative and Visual Style

Q1 In this sequence, the director counterintuitively employs realist storytelling techniques, borrowed from the French New Wave to situate us in a schoolboy's romantic fantasy.

The comic sequence offered a wide variety of film language features to explore and analyse. Many candidates discussed the influence of French New Wave and identified the most obvious realist features, e.g. the first person voiceover narration, hand-held camera technique and freeze frames which constantly interrupt the narrative flow.

A surprising number of candidates failed to make any mention of the influence of the French New Wave or reference Realism at all. Other candidates identified poetic realist features in the sequence. Question 2 of the revised exam is designed to test knowledge and understanding of Poetic Realism, while Question 1 focuses on Documentary Realism, Cinema Verite and the French New Wave.

A key challenge of this question was not just to identify the storytelling techniques, but to explain their creative purpose and emotional intent. Some candidates struggled with the narrative of the sequence (the boy's initial reticence, yet ultimate readiness to engage in bullying a classmate in order to impress his crush) and failed to note the ensuing irony and humour. The director's comic purpose was not well understood by the vast majority of candidates.

Some responses featured inaccuracies in the description of film language which are becoming increasingly common.

The term eye-line match is frequently being used in place of the correct term – the Point of View shot (POV) – as in this example:

“We are introduced to our main character through a medium shot which follows into an eye line match of the characters love interest....The director constantly reverts back to the same type of shot, the close up eyeline match as both characters look at each other...”

The POV shot is also sometimes being wrongly described as a shot-reverse shot, as the following two examples illustrate;

“Opening two shots consist of a shot reverse shot style, showing the young school boy before revealing the target of his eye.”

“The director has utilised a technique known as shot reverse shot in order to portray the romantic fantasy of the schoolboy. In the scene, the schoolboy is shown sitting alone, watching the girl laugh as another pupil is being bullied, before cutting back to the boy reacting to her.”

Some candidates used the term “Ken Burns” as a synonym for camera movement, rather than the correct terms - zooming or tracking. The Ken Burns effect is an editing technique within I-Movie. It is not a technical term describing the grammar of cinema.

An increasing number of candidates are incorrectly applying the term jump cut to describe any sudden cuts or disjunctive editing within a sequence. For example;

“A series of jump cuts are used, which are classic French New Wave icons and show the girl running towards the camera...”

The jump cut is a very specific device. Here is a useful definition which you can read in greater detail at <https://www.definitions.net/definition/jump%20cut>:

“A jump cut is a cut in film editing in which two sequential shots of the same subject are taken from camera positions that vary only slightly. This type of edit gives the effect of jumping forwards in time. It is a manipulation of temporal space using the duration of a single shot, and fracturing the duration to move the audience ahead. This kind of cut abruptly communicates the passing of time as opposed to the more seamless dissolve heavily used in films predating Jean-Luc Godard’s *Breathless*, when jump cuts were famously first used extensively.”

Q2 The majority of responses to Question 2 were of a high standard. There were many sensitive and informed responses that expressed a deep understanding of the emotional content and mood of the sequence and the way film language is employed to evoke a sense of joy, grief and loss.

There was clear evidence that candidates have a firm grasp of the visual style and motifs of Poetic Realism and are able to apply this knowledge in an insightful and often sophisticated manner. Many candidates made references to the work of Lynn Ramsay, Terrence Malick, Krisytof Kieslowski and Terence Davis and seemed to genuinely connect with the visual style and poetic techniques of these directors. Such contextual references can be useful if made in a relevant manner as part of an in-depth scene analysis.

Candidates were more successful in explaining the creative purpose of the director and his stylistic choices when analysing this sequence than in Question 1. Most candidates correctly identified that the director employed poetic realist techniques in order to illustrate a haunting and painful memory and create a dreamlike atmosphere. The use of slow motion and pulled focus, the blue tone of the cinematography, the lack of diegetic sound, the non-linear editing and the symbolism of the ribbon were widely recognized as defining features.

The most common misapplication of film language in candidates’ responses to Question 2 was the frequent use of the term jump cut to describe the abrupt and disturbing cut to the distressed young boy driving the speedboat which interrupts the slow motion with a real time memory over a diegetic soundtrack.

Section B

Creative Exercise

Q3 Most responses demonstrated a competent ability to create a plan of how to effectively translate the script page into a visual sequence. Candidates responded in varying ways, some working methodically through the script providing clear and detailed instructions for each part of the scene. Others gave a more general overview of each area of film language which tended to leave the response underdeveloped.

Achieving a balance across the 5 areas of film language was a challenge for many candidates. Attention to camera technique, mise-en-scene and sound was often at the expense of lighting or editing.

The scripted scene had a change of tone and pace that most candidates adapted to quite well by selecting techniques that could emphasise the change in the protagonist’s behaviour. On the other hand, some candidates did not discuss the full scripted scene but focused on the bedroom-based beginning only.

While there were many original and inventive responses to Question 3, often the techniques proposed were quite predictable and simply illustrated candidates’ awareness of the five areas of film language.

There was a tendency to assume that the humour was self-evident and did not require explanation of how, for example, specific sound effects or shot types might be used to generate humour. Some candidates moved away from the script parameters to invent scenes that were not part of the script so a journey to school or the appearance of other characters could not be rewarded.

The more successful responses illustrated an awareness of the need for coherence of visual style and creative purpose. These candidates clearly articulated how the use of techniques such as speeded up action, rapid editing or an ironic soundtrack could accentuate the comic tone of the scene.

While an impressive number of candidates mined the comic potential of the mise-en-scene, the majority of candidates could have been much more specific about their musical choices.

In preparation for future examinations, candidates should be encouraged to emphasize style and creative purpose over a mere description of film language features to be employed. Candidates also need to ensure that they include all 5 areas of film language in their visual treatment, as failure to cover even one area, such as lighting, will cost them several marks.

Candidates should be specific about the type of music they will use, rather than referencing generic music as in this example:

“In terms of musical score I would add in montage music as he gets dressed and slides down the bannister....”

Section C

Comparative Analysis

Q4 This question presented candidates with two sequences of radically contrasting styles framed around the theme of children taunting or bullying the main character. The majority of candidates responded well to both sequences.

Most candidates grasped the similarity of the theme of both sequences. All candidates were able to address some, if not all, areas of film language to some extent. Less competent candidates commented on each separately without making any comparative analysis. The more able successfully compared the sequences, providing good insight into how the directors used film language to create the mood differently in each of them.

There were two main approaches by candidates. The majority of candidates discussed all five areas of film language one by one, placing added emphasis on the most obvious features that determined the overall mood and atmosphere, visual style and creative purpose. The more successful candidates managed to compare Sequence 1 and 2 in parallel, while still covering all five areas of film language.

The majority of candidates were able to identify the realist features of Sequence 1 – such as the observational camera technique, long takes, working class setting of a council estate and the use of diegetic sound only. A number of candidates identified Sequence 1 as an example of Poetic Realism. It is important that candidates can make the distinction between Documentary Realism and Poetic Realism, as this is an important consideration when answering Questions 1 and 2. It is also relevant when Question 4 features sequences, which contain realist conventions.

Some candidates found the analysis of the more restrained mood of Sequence 1 more challenging than the sinister and threatening mood of Sequence 2. The expressionist lighting and camera technique of Sequence 2 was discussed confidently by the

majority of candidates. However, the analysis of the expressionist mise-en-scene was not as developed as it could have been in most candidate responses. This was somewhat disappointing because the sequence was directed by Orson Welles, the director of *Citizen Kane* and *The Lady From Shanghai* (a sequence from which features on the exemplar examination). This is certainly an area where improvement could be made.

Editing was the weakest area of stylistic analysis in Question 4 with some inaccuracies in the use of terms such as montage editing and jump cuts, as in the following example;

“The editing in both clips are very contrasting from one another. Clip 1 is edited through the style of montage editing...Clip 2 however is edited using both montage editing and jump cuts...”

Montage editing and jump cuts are two very specific film language terms that candidates need to apply accurately and precisely. They should not be used as general terms to describe the rapid editing (of Sequence 2) and certainly not the more minimalist style of editing (of Sequence 1).

On the more positive side, there was good evidence of independent thinking among an increasing number of candidates regarding the theme, visual style, mood and atmosphere of both sequences, demonstrating that candidates are engaging at a deep level with the Question 4 comparative analysis format.

Contact details

The following information provides contact details for key staff members:

- **Specification Support Officer: Nola Fitzsimons**
(telephone: (028) 9026 1200, extension: 2235, email: nfitzsimons@ccea.org.uk)
- **Officer with Subject Responsibility: Ingrid Arthurs**
(telephone: (028) 9026 1200, extension: 2398, email: iarthurs@ccea.org.uk)



INVESTORS
IN PEOPLE

