GCE

Moving Image Arts

Contents

This specification is available online at www.ccea.org.uk

1 Introduction

This specification sets out the content and assessment details for our Advanced Subsidiary (AS) and Advanced GCE courses in Moving Image Arts. First teaching is from September 2016.

Students can take:

- the AS course as a final qualification; or
- the AS units plus the A2 units for a full GCE A level qualification.

We assess the AS units at a standard appropriate for students who have completed the first part of the full course. A2 units have an element of synoptic assessment (to assess students' understanding of the subject as a whole), as well as more emphasis on assessment objectives that reflect higher order thinking skills.

The full Advanced GCE award is based on students' marks from the AS (40 percent) and the A2 (60 percent). The guided learning hours for this specification, as for all GCEs, are:

- 180 hours for the Advanced Subsidiary level award; and
- 360 hours for the Advanced level award.

We will make the first AS awards for the specification in 2017 and the first A level awards in 2018. The specification builds on the broad objectives of the Northern Ireland Curriculum.

If there are any major changes to this specification, we will notify centres in writing. The online version of the specification will always be the most up to date; to view and download this please go to www.ccea.org.uk

1.1 Aims

This specification aims to encourage students to:

- create their own complete moving image products;
- develop technical and expressive competence in using film-making and animation techniques;
- acquire knowledge and understanding of moving image genres, movements and contexts;
- develop a critical understanding of film language, narrative and audience in both theory and practice;
- develop ideas through investigating and experimenting with film-making techniques and processes;
- investigate and research the work of others, demonstrating the ability to analyse and evaluate creative purpose;
- develop knowledge and understanding of the role that moving image has in contemporary society and an awareness of what is involved in moving image production and consumption;
- take responsibility for the content of their work and its potential impact on a target audience;
- develop the ability to manage resources, processes and equipment at the different stages of moving image production;
- develop creativity, teamwork and problem-solving skills;
- demonstrate enterprise and initiative in making their own films; and
- evaluate the effectiveness of their own practice as film-makers.

1.2 Key features

The following are important features of this specification.

- This is a unitised specification with four units. The AS course has two units: AS 1 and AS 2. Students following the A level course must study two further units: A2 1 and A2 2.
- Assessment at A2 includes more question types, more demanding evaluative tasks, extended writing and synoptic assessment.
- The course is an applied GCE and fulfils the requirements of the Northern Ireland Entitlement Framework.
- The course offers opportunities to build on the skills and capabilities developed at GCSE, in particular the use of ICT and moving image technology.
- It helps students to develop audiovisual literacy and creativity through hands-on learning in the craft of moving image arts.
- It encourages ownership, self-expression and independence in the students' exploration of thoughts, ideas and creative practices.
- It can give students a sound basis for progression to higher education and employment.
- The course uses new digital technologies and the creative learning possibilities they offer, including an online examination.
- A range of support is available, including specimen assessment materials, exemplar schemes of work and teacher guidance.

- All internal assessments are submitted in digital format. Teachers submit marks using an eCandidate Record Sheet (eCRS).

1.3 Prior attainment

Students do not need to have reached a particular level of attainment before beginning to study this specification. However, the specification builds on the knowledge, understanding and skills developed in GCSE Moving Image Arts. Students need to have basic keyboard and word processing skills to complete the online examinations.

1.4 Classification codes and subject combinations

Every specification has a national classification code that indicates its subject area. The classification code for this qualification is 5350.

Please note that if a student takes two qualifications with the same classification code, universities and colleges that they apply to may take the view that they have achieved only one of the two GCEs. The same may occur with any two GCE qualifications that have a significant overlap in content, even if the classification codes are different. Because of this, students who have any doubts about their subject combinations should check with the universities and colleges that they would like to attend before beginning their studies.

2 Specification at a Glance

The table below summarises the structure of the AS and A level courses:

Content	Assessment	Weightings
Unit AS 1: **Realist and Formalist Techniques and the Classical Hollywood Style: Foundation Portfolio**	Students produce: • a statement of intention; • pre-production materials; • one 3–4 minute narrative film sequence or 1½–2 minute animation sequence based on provided stimuli; and • an evaluation. Teachers mark the coursework and we moderate the results.	60% of AS 24% of A level
Unit AS 2: **Critical Response**	Students take a 1 hour 30 minute online examination with questions on clips from set study areas. • Section A – Alfred Hitchcock and the Classical Hollywood Style • Section B – Formalism: Early European Cinema and American Expressionism We set the examination and mark it.	40% of AS 16% of A level
Unit A2 1: **Creative Production and Research: Advanced Portfolio**	Students produce: • an illustrated essay; • pre-production materials; • one 4–7 minute long narrative film or 2–3½ minute long animation; and • an evaluation. Teachers mark the coursework and we moderate the results.	36% of A level
Unit A2 2: **Advanced Critical Response**	Students take a 2 hour 15 minute online examination with questions based on clips from set study areas and an unseen script. • Section A – Realism: Narrative and Visual Style • Section B – Creative Exercise • Section C – Comparative Analysis We set the examination and mark it.	24% of A level

3   Subject Content

We have divided this course into **four** units: **two** units at AS level and **two** units at A2. This section sets out the content and learning outcomes for each unit.

At both AS and A2, students choose to make their product as either:

- **Film**: fictional live action narrative;
  or
- **Animation**: rostrum, stop motion or CGI* animated narrative.

At both AS and A2, there are two key theoretical areas:

- **Realism** – the Classical Hollywood Style or continuity style and the realist tradition in cinema history, including the documentary aesthetic, Italian Neo-Realism and the French New Wave;
  and
- **Formalism** – the expressive use of the film medium in all its formal or technical elements such as lighting, shot composition, editing, music, set design and sound.

Other key areas of study:

- Film language underpins all aspects of the course and provides the vocabulary and focus that enables students to apply creative skill and critical enquiry effectively to their study and practice.

- Students develop a creative and practical understanding of the craft of the moving image by studying and applying the different technical roles and working practices involved in moving image production (for example, director, cinematographer, editor, art director or set designer).

* computer generated imagery

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

In this unit, students create a film sequence that displays understanding of the following stylistic movements:

- Classical Hollywood Style;
- Realism; and/or
- Formalism.

Students explore a range of conventions to create atmosphere and evoke the emotional state of the characters in their sequence. They must also have a clear intention about the emotional response they wish to elicit from their audience (audience response). The film sequence does not have to be a complete and stand-alone narrative film. For example, it could be a scene or sequence of scenes from a larger film or a story excerpt. Narrative must represent the foundation of the sequence, however, with clear cause and effect and unity of location and/or time. Students must inform their application of techniques and conventions with prior study of the work of others.

We provide a stimulus booklet, which we review every three years. It is available to download from the subject microsite at www.ccea.org.uk . The booklet suggests a range of atmospheres, character emotions, stimulus scenarios and audience responses, which students can use as a starting point for developing their creative ideas. The booklet also suggests techniques associated with the Classical Hollywood Style, Realism and Formalism with descriptions and details of some examples for study. The techniques listed fall under the five core film language areas:

- camera;
- editing;
- sound;
- lighting; and
- mise-en-scène.

Students must demonstrate consideration of how they will use each of the five core film language areas in their sequence. The Classical Hollywood Style must underpin the structure of their narrative, but students can apply techniques from any of the three stylistic movements to fulfil their sequence's expressive intentions. Students must write a statement of intention that clearly sets out their creative and expressive goals and shows how their study of others' work has directly influenced them. This gives students the opportunity to develop a detailed and informed portfolio, including one 3–4 minute narrative film sequence (1½ to 2 minutes, if animated). The portfolio will include associated creative and organisational pre-production and production materials and an evaluation by the student of their own work.

Unit AS 1 is divided into **five** distinct stages:

- Stage 1: Statement of Intention;
- Stage 2: Creative Pre-Production;
- Stage 3: Planning, Design and Organisation;
- Stage 4: Creative Production and Post-Production; and
- Stage 5: Evaluation.

Students must work through each stage to complete their portfolio. The stages may overlap, depending on the creative process. Students can choose to work in either live action or animation.

The AS foundation portfolio must contain:

- a statement of intention (including a synopsis and an evaluation) of 1800–2600 words;
  (AO3: 20 marks including **Quality of Written Communication)**

- a script, storyboard and shot list featuring the pre-production planning for the short film or animation sequence;
  (AO2 a: 20 marks)

- a director's notebook of 10–20 A4 pages or equivalent, providing illustrated evidence of:
  – production research and design development;
  – consideration of stylistic conventions and how these will be used to create audience response; and
  – problem-solving and managing resources; and
    (AO2 b: 10 marks)

- a short narrative film sequence (3–4 minutes if live action or 1½–2 minutes if animation).
  (AO2 a: 60 marks)

The portfolio must also demonstrate knowledge and understanding of the Classical Hollywood Style as well as realist and/or formalist techniques in both its written content and production work, with appropriate use of film language throughout **(AO1: 10 marks)**.

All work must be entirely the student's own. Teachers must monitor work to ensure authenticity. Students may need to collaborate with others, but they are individually responsible for all creative decisions and for the production of their narrative film sequence. **We will not consider credits as part of the final sequence for timing purposes**.

Information on required compression settings and file sizes for each stage of the portfolio is available in the GCE section of the MIA microsite.

Unit AS 1 is worth **60 percent** of the total marks for the AS award.

When considered as part of the complete GCE A level, it is allocated **24 percent** of the total marks.

The maximum number of marks for this unit is **120**.

Marks are distributed and weighted across the assessment objectives as follows:

Assessment Objectives		Marks	% of A Level Award
AO1	Demonstrate knowledge and understanding of film language, styles, practices, techniques, movements and contexts.	10	2%
AO2 a	Apply creative and technical knowledge and skill in the pre-production, production and post-production of moving image products.	80	16%
AO2 b	Apply knowledge and skill in planning, organising, designing and managing resources and processes when creating moving image products.	10	2%
AO3	Analyse and evaluate their own work and the work of others, demonstrating awareness of creative and technical purpose and audience response.	20	4%

The table below details the breakdown of marks across each portfolio element:

Portfolio Element	Portfolio Content	AO1	AO2 a	AO2 b	AO3
Statement of intention	• synopsis • analysis of film-making techniques that are representative of the Classical Hollywood Style (including Realism and/or Formalism) • evaluation				20 marks
Creative pre-production	• script • storyboard • shot list		20 marks		
Planning, design and organisation	• director's notebook			10 marks	
Creative production and post-production	• one narrative film sequence (3–4 minutes, if live action or 1½–2 minutes, if animated)		60 marks		
Knowledge and understanding of film language (whole portfolio)	• all content	10 marks			

This portfolio is internally marked and externally moderated.

Content	Learning Outcomes

Statement of intention	Students should be able to:
	
	• choose one emotion and one scenario from the stimulus booklet and generate creative ideas in response to the stimuli chosen;
	
	• begin developing ideas for one narrative film sequence that allows for creative exploration and application of particular stylistic film-making techniques, in order to convey atmosphere, character, emotion and elicit an intended audience response;
	
	• research specific signature film-making techniques relevant to the filmic style they intend to convey;
	
	• demonstrate effective knowledge and understanding of **each of the five core film language areas** by discussing the film-making techniques listed in the stimulus booklet under Classical Hollywood Style with a stylistic, expressive focus on realist and/or formalist techniques relevant to their creative intentions;
	
	• carry out an analysis of how their chosen film-making techniques create a specific emotional response in the intended audience;
	
	• develop creative ideas, identify and purposefully analyse filmic techniques, illustrated by appropriately using:
	  − suitably compressed film clips (5–30 seconds long); and/or
	  − suitably compressed images or screenshots;
	
	• define their original creative intentions and consider issues of ethics and representation;
	
	• write a synopsis; and
	
	• make purposeful connections between their own work and the specific techniques of other film-makers.

Content	Learning Outcomes
Creative pre-production	Students should be able to: • refine the narrative of their intended film sequence from their script, demonstrating assured knowledge and understanding of conventional, and where suitable, non-conventional narrative structure and script formatting; • create a shot list and matching illustrative storyboards that demonstrate increased knowledge and understanding of appropriate camera and editing conventions; • create clear and intended meaning through their camera and editing choices;
Planning, design and organisation	• produce purposeful evidence of how they have considered the practicality and suitability of locations for filming and sound recording, for example using photographs or sketches of planning and creating animation sets; • demonstrate coherent photographic or illustrative evidence of appropriate ideas for costume, make-up and character design; • source and use appropriate props to help convey each specific emotion effectively; • experiment with stylistic conventions and explore how to use these in different ways to target specific audiences; • skilfully manage a film shoot in accordance with health and safety guidelines; • demonstrate consistent organisation of ideas and processes; • manage film production resources and equipment effectively;
Creative production and post-production	• use specific filmic techniques to create a linear or non-linear narrative that creates atmosphere, character emotion and audience response; and • use a camera (and tripod where appropriate) to capture the full range of intended shots, considering meaningful camera positioning, framing and movement.

Content	Learning Outcomes
Creative production and post-production (cont.)	Students should be able to: • show consistent technical competence in the use of film-making techniques in **all five** core film language areas: – camera; – editing; – lighting; – mise-en-scène; and – sound (including music); • import filmed footage into appropriate editing software; • demonstrate the ability to create their intended meaning by making assured creative and technical choices in the application of camera, editing, lighting, mise-en-scène, sound (including music) and narrative; • create appropriate and effective sound using the following skills, where relevant: – recording suitable location sound; – recording audible dialogue; – using appropriate audio levels; – using multilayered soundtrack for atmospheric or emotive impact; and – incorporating foley sound; • select and/or create suitable music to underscore dramatic purpose; • use practical and additional lighting to successfully enhance the production of the film by: – considering where to place actors and/or animated characters in relation to the main light source; and – using or adding practical lighting to provide adequate lighting for every scene; and • create suitable production design or mise-en-scène for the film, by considering: – different types of make-up, costumes, props and/or locations appropriate to the intended film world; and – authenticity in casting and character performance and/or character design, expression and movement (in animation).

Content	Learning Outcomes
Creative production and post-production (cont.)	Students should be able to: • make effective and creative editing and post-production choices, applying appropriate filmic techniques that may include: – continuity editing and/or montage; – variation in editing pace; and – additional post-production techniques as appropriate, for example filters or speed change; • add a title sequence of appropriate speed, style and duration to name the film; • prepare and export their completed film, using appropriate export settings and file formats, including: – a full quality version for the centre to keep; and – a compressed version for submission to us;
Evaluation	• conduct a test screening and purposefully analyse how the audience responded to any stylistic film-making techniques used or created in the final film in order to convey a particular emotion on screen; • discuss and critically evaluate how they implemented and realised the film-making techniques outlined and explored in the statement of intention and creative pre-production stages of their portfolio; • make assured judgements about the creative direction of their work; • describe and explain any additional work completed and identify solutions found and/or changes made during production and post-production; and • critically and comprehensively evaluate the success of the narrative film sequence and whether it successfully communicates emotion on screen by using specific stylistic film-making techniques.

3.2   Unit AS 2: Critical Response

This unit takes the form of an online examination. The examination is divided into two sections:

Section A: Alfred Hitchcock and the Classical Hollywood Style assesses students' knowledge and understanding of the continuity style, the realist narrative, the Hollywood studio system and Alfred Hitchcock's innovative approach to film language. This section contains two questions that may use short film or audio clips and film screenshots as stimuli. One question requires a written analysis of a previously unseen film sequence.
(40 marks – AO1 and AO3)

Section B: Formalism – Early European Cinema and American Expressionism assesses students' knowledge and understanding of early European formalist film movements and their influence on the evolution of film style in Hollywood, culminating in the classic period of Film Noir. This section contains two questions that may use short film or audio clips and film screenshots as stimuli. One question requires a written analysis of a previously unseen film sequence.
(40 marks – AO1 and AO3)

Content	Learning Outcomes
Classical Hollywood Style	Students should be able to: • demonstrate knowledge and understanding of the **Classical Hollywood Style**; • discuss the continuity style and explain the purpose of the following storytelling conventions: – invisible editing; – linear continuity; – the 180 degree rule; – eye line matches; – shot/reverse-shot; and – use of establishing shots; and • demonstrate knowledge and understanding of the concept of the **auteur** and apply it to the director Alfred Hitchcock.

Content	Learning Outcomes
Classical Hollywood Style (cont.)	Students should be able to: • discuss and explain the purpose of the following elements of Hitchcock's cinematic style: – point-of-view (POV) camera and editing technique; – dynamic camera movements; – high-angle shots; – expressive use of the close-up; – cross-cutting; – montage editing; – expressionist lighting techniques; and – using music to create emotion; • explain Hitchcock's concept of **Pure Cinema** and analyse examples of its application; • demonstrate knowledge and understanding of the techniques Hitchcock uses to create suspense and analyse how these are used in the thriller or horror genres; • explain the influence of Hitchcock's cinematic style on the work of contemporary film-makers; • analyse examples of Hitchcock's work; • analyse the cinematic style of film-makers who have been influenced by Hitchcock;
Realism in Hollywood	• demonstrate knowledge and understanding of the dominant mode of cinematic realism, the **Hollywood realist narrative**, its origins and contemporary relevance; and • discuss the following conventions of the realist narrative; – narrative pattern is one of enigma and resolution, a mystery is set up and resolved; – events have a logical chain of cause and effect; – motivations, goals and actions of key characters govern the chain of events; and – the sequence of events is linear and there is a high degree of resolution.

Content	Learning Outcomes
Realism in Hollywood (cont.)	Students should be able to: • explain André Bazin's concept of realism as it applies to the use of deep focus cinematography and the long take; • identify the following key realist techniques and explain their purpose: – the long take; – deep focus cinematography; – hand held camera technique; – continuity of time and space; – use of CCTV cameras or television news footage to create a feeling of realism; – location shooting; – naturalistic acting; and – the use of only diegetic sound and music on the soundtrack; • analyse examples of realist techniques that film-makers employ when working within the conventions of the Hollywood realist narrative;
The Hollywood studio system	• demonstrate knowledge and understanding of the industrial model of Hollywood film-making, its origins, early history and contemporary relevance; • explain the link between the studio system and the development of the Classical Hollywood Style; • discuss the following features of the studio system: – vertical integration of production, distribution and exhibition; – the assembly line production model of different craft departments working within the conventions of the continuity style; – the role of genre-based film-making in the assembly line production model; – the differentiation of genres through separate codes and conventions; – the role of the director, producer and writer on a studio picture and the constraints on individual expression; and – the individual house style and personality of each major studio.

Content	Learning Outcomes
German Expressionism	Students should be able to: • demonstrate knowledge and understanding of **formalism** and identify key formalist movements studied on this course; • demonstrate knowledge and understanding of the **German Expressionist Cinema** of the 1920s as both an alternative to and an influence on mainstream Hollywood cinema; • explain the industrial context and prominence of German Expressionist Cinema and the German film industry's own studio system; • demonstrate an awareness of the relationship between German Expressionist Cinema and the expressionist movement in art; • identify the formalist style of German Expressionism and explain how it challenged the conventions of the continuity style; • discuss the following elements of German Expressionist Cinema and explain their purpose: – iconography; – setting; – narrative; – style; – characters; and – themes; • discuss the contribution German Expressionism made to the development of Hollywood genres such as horror, crime and science fiction; • explain the influence of German Expressionism on the work of contemporary film-makers; • analyse examples of German Expressionist Cinema; and • analyse the cinematic style of film-makers who have been influenced by German Expressionism.

Content	Learning Outcomes

Film Noir and American Expressionism	Students should be able to:
	
	• identify and explain the terms **Film Noir** and **American Expressionism** as descriptions of an expressionist style of Hollywood film-making, beginning with *Citizen Kane* (1941) and culminating in *Touch of Evil* (1958);
	
	• explain the origins of Film Noir and the influence of German Expressionism on Hollywood film-makers;
	
	• explain the unique collaboration between the director and the cinematographer in Film Noir and American Expressionism;
	
	• discuss the following elements of Film Noir and explain their purpose:
	  – iconography;
	  – setting;
	  – narrative;
	  – style;
	  – characters; and
	  – themes;
	
	• explain the influence of hard-boiled crime fiction on Film Noir, in relation to:
	  – dark urban stories depicting a corrupt world obsessed by greed, violence and power;
	  – character types such as the cynical private investigator anti-hero and the duplicitous femme fatale;
	  – iconography of the private eye and setting of the dark spaces of the city;
	  – first-person narratives portraying crime subjectively from the point of view of the criminal; and
	  – themes such as the psychology of crime, how doomed protagonists become drawn to crime through an inner flaw;
	
	• explain the influence of Film Noir on later cinema; and
	
	• analyse the cinematic style of film-makers who have been influenced by Film Noir.

Content	Learning Outcomes
Soviet Montage	Students should be able to: • demonstrate knowledge and understanding of the origins of **Soviet Montage** and the new approaches to editing that came out of Russia; • demonstrate an awareness of the relationship between Soviet Montage and photomontage; • identify the formalist style of Soviet Montage and explain how it challenged the conventions of the continuity style; • discuss and analyse the formalist style of Soviet Montage in key examples of Soviet cinema; • identify the influence of Soviet Montage on the work of subsequent film-makers; and • analyse the editing styles of film-makers who have been influenced by Soviet Montage.

3.3 Unit A2 1: Creative Production and Research – Advanced Portfolio

In this unit, students extend their practical and theoretical skills to produce a complete narrative short film that demonstrates practical understanding of the stylistic approach of a selected practitioner. They refine their creative purpose and apply their chosen practitioner's creative flourishes in their own short film. Students make an independent study and critical appreciation of their chosen film practitioner whose work is notable for a specific signature style.

Students write an illustrated essay, which gives them an opportunity to undertake independent and in-depth study of a film practitioner known for a particular, individual stylistic approach. Students can choose one of the following practitioners as the focus for their study:

- a director;
- an editor;
- a cinematographer; or
- a sound editor.

Students cannot use Hitchcock as their chosen practitioner at A2 as they focus on his work at AS.

The stylistic approach of the chosen practitioner must be relevant to the student's own creative intentions. Students should concentrate on one selected practitioner. They may also discuss other related and relevant filmic practitioners during the course of developing their illustrated essay. Students should explore a variety of formal and stylistic techniques, including those that cross conventional boundaries.

The illustrated essay gives students the opportunity to develop a detailed and informed production portfolio, including one 4–7 minute short film or 2–3½ minute animation, with associated creative and organisational pre-production and production materials and an evaluation by the student of their own work.

Unit A2 1 is divided into **five** distinct stages:

- Stage 1: Illustrated Essay;
- Stage 2: Creative Pre-Production;
- Stage 3: Planning, Design and Organisation;
- Stage 4: Creative Production and Post-Production; and
- Stage 5: Evaluation.

Students must work through each stage to complete their portfolio. The stages may overlap, depending on the creative process. Students can choose to work in either live action or animation.

The A2 advanced portfolio must contain the following:

- an illustrated essay (including a synopsis and an evaluation) of 2000–2700 words;
  (AO3: 20 marks including **Quality of Written Communication)**

- a script, storyboard and shot list featuring the pre-production planning developed for the short narrative film or animation;
  (AO2 a: 20 marks)

- a director's notebook of 20–30 A4 pages or equivalent, providing illustrated evidence of:
  – production research and design development;
  – consideration of film style and how it creates specific moods and meanings; and
  – problem-solving and management of resources; and
    (AO2 b: 10 marks)

- a complete narrative short film (4–7 minutes, if live action or 2–3½ minutes, if animated).
  (AO2 a: 60 marks)

The portfolio must also demonstrate knowledge and understanding of the selected practitioner's signature techniques and practices in both its written and production work, with appropriate use of film language throughout **(AO1: 10 marks)**.

All work must be entirely the student's own. Teachers must monitor work to ensure authenticity. Students may need to collaborate with others, but they are individually responsible for all creative decisions and the production of their final short film. **We will not consider credits as part of the final film, for timing purposes**.

Information on required compression settings and file sizes for each stage of the portfolio is available in the GCE section of the MIA microsite.

Unit A2 1 is worth **60 percent** of the total marks for the A2 award.

When considered as part of the complete GCE A level, it is allocated **36 percent** of the total marks.

The maximum number of marks for this unit is **120.**

Marks are distributed and weighted across the assessment objectives as follows:

Assessment Objectives		Marks	% of A Level Award
AO1	Demonstrate knowledge and understanding of film language, styles, practices, techniques, movements and contexts.	10	3%
AO2 a	Apply creative and technical knowledge and skill in the pre-production, production and post-production of moving image products.	80	24%
AO2 b	Apply knowledge and skill in planning, organising, designing and managing resources and processes when creating moving image products.	10	3%
AO3	Analyse and evaluate their own work and the work of others, demonstrating awareness of creative and technical purpose and audience response.	20	6%

The table below details the breakdown of marks across each portfolio element:

Portfolio Element	Portfolio Content	AO1	AO2 a	AO2 b	AO3
Illustrated essay	• synopsis • analysis of signature stylistic techniques of chosen film practitioner • evaluation				20 marks
Creative pre-production	• script • storyboard • shot list		20 marks		
Planning, design and organisation	• director's notebook			10 marks	
Creative production and post-production	• one complete narrative short film (4–7 minutes, if live action or 2–3½ minutes, if animated)		60 marks		
Knowledge and understanding of film language (whole portfolio)	• all content	10 marks			

This portfolio is internally marked and externally moderated.

Content	Learning Outcomes

Illustrated essay	Students should be able to:
	
	• demonstrate fluent knowledge and understanding of the film-making techniques used by selected historical and/or contemporary practitioners;
	
	• explore and discuss identifying stylistic features associated with the chosen practitioner or practitioners;
	
	• analyse in detail how the practitioner or practitioners use different film techniques to create audience responses;
	
	• develop creative ideas by investigating formal and stylistic film-making techniques and processes illustrated through appropriate use of:
	  – suitably compressed film clips (5–30 seconds long); and/or
	  – suitably compressed images or screenshots;
	
	• define their original creative intentions and consider ethical and representational issues;
	
	• write a synopsis;
	
	• make comprehensive connections between their work and that of the chosen practitioner or practitioners;

Creative pre-production	• develop the ideas in their synopsis into a narrative film script, demonstrating perceptive knowledge and understanding of different narrative structures and script formatting; and • create a shot list and matching illustrative storyboards that demonstrate knowledge of appropriate and most effective design, camera and editing conventions.

Content	Learning Outcomes
Planning, design and organisation	Students should be able to: • demonstrate independent organisation of ideas or processes; • manage critical resources and equipment in relation to film production; • produce insightful evidence of how they have considered the practicality and suitability of locations for filming and sound recording, for example using photographs or sketches of planning and creating animation sets; • demonstrate original photographic or illustrative evidence of appropriate design ideas for location, costume, make-up and construct of characters; • produce comprehensive schedules for the shooting period that correspond with the shot list, and create call sheets for cast and crew on shooting dates; • manage a film shoot in accordance with health and safety guidelines;
Creative production and post-production	• create a complete narrative film product using linear and/or non-linear narrative structures; • demonstrate the ability to use an appropriate variety of expressive and evocative stylistic techniques effectively; • show sustained technical competence in the use of their chosen techniques discussed in their illustrated essay; • demonstrate creative, fluent and varied use of camera positioning, framing and movement; • make creative, inventive and purposeful editing choices to create meaning and mood in their film; and • create an expressive soundtrack and musical score to enhance the dramatic purpose, mood and atmosphere of their film.

Content	Learning Outcomes

Creative production and post-production (cont.)
 	
Evaluation
	Students should be able to:
	
	• use lighting practically and expressively to enhance the intended mood of their film;
	
	• create original and inventive production designs for their film considering:
	  − different types of make-up, costumes, props and/or locations appropriate to the intended film world; and
	  − authenticity in casting and character performance and/or character design, expression and movement (in animation);
	
	• use any additional post-production techniques or effects as appropriate and add an appropriately styled title sequence;
	
	• prepare and export their completed film using appropriate export settings and file formats to include:
	  − a full quality version for the centre to keep; and
	  − a compressed version to submit to us;
	
	• evaluate the effectiveness of their own practice;
	
	• make insightful reasoned judgements about the creative direction of their work;
	
	• conduct a test screening and analyse how the audience responded to any techniques used or created in the final film;
	
	• discuss and evaluate in depth the implementation and realisation of the techniques outlined and explored in the illustrated essay and creative pre-production stages of their portfolio;
	
	• describe and explain any additional work completed and identify solutions found and/or changes made during production and post-production; and
	
	• critically evaluate the success of the finished film.

3.4 Unit A2 2: Advanced Critical Response

This unit takes the form of an online examination. The examination is divided into three sections:

Section A: Realism: Narrative and Visual Style requires students to demonstrate knowledge and understanding of film language, film-makers and film movements within the codes and conventions of realism. This section contains **two questions** that include a written analysis of a previously unseen film sequence.
(30 marks – AO1 and AO3)

Section B: Creative Exercise requires students to compile director's notes based on original unseen material, providing explanations for the appropriateness of their choices.
(20 marks – AO1 and AO2 a)

Section C: Comparative Analysis requires students to respond in writing to **one** question. The question assesses students' ability to compare and contrast the narrative technique and visual style employed in two unrelated and previously unseen film sequences.
(30 marks – AO1 and AO3)

Content	Learning Outcomes
Realism in World Cinema **Italian Neo-Realism**	Students should be able to: • demonstrate knowledge and understanding of **realism** in relation to the following key realist movements in the history of world cinema: 　– Italian Neo-Realism; 　– The French New Wave; 　– Cinéma Vérité; and 　– Poetic Realism; • analyse how contemporary and historical film-makers use a variety of realist techniques in film works taken from a range of national cinemas; • demonstrate knowledge and understanding of **Italian Neo-Realism** as an alternative cinematic storytelling tradition to Hollywood; and • identify the narrative and stylistic conventions of Italian Neo-Realist Cinema and explain how they depart from the Classical Hollywood Style and narrative.

Content	Learning Outcomes

Italian Neo-Realism (cont.)	Students should be able to:
	
	• discuss the following elements of Italian Neo-Realist Cinema and explain their purpose in key Neo-Realist works:
	  − film-making practices;
	  − narrative;
	  − style;
	  − characters; and
	  − themes;
	
	• explain the influence of Italian Neo-Realism on the work of contemporary film-makers;
	
	• analyse examples of Neo-Realist Cinema;
	
	• analyse the cinematic style of film-makers who have been influenced by Italian Neo-Realist Cinema;

The French New Wave and Cinéma Vérité	• demonstrate knowledge and understanding of the **French New Wave** as an alternative cinematic storytelling tradition to Hollywood;
	
	• identify the storytelling techniques and film-making practices of the French New Wave and explain how they depart from the Classical Hollywood Style and narrative;
	
	• discuss the following elements of the French New Wave and explain their purpose in key works:
	  − film-making practices;
	  − narrative;
	  − style;
	  − characters; and
	  − themes;
	
	• explain the influence of the French New Wave on the work of contemporary film-makers;
	
	• analyse the cinematic style of film-makers who have been influenced by the French New Wave;
	
	• demonstrate knowledge and understanding of **Cinéma Vérité** as a distinct style of documentary film-making; and
	
	• identify the technological advances that made this new style of documentary film-making possible.

Content	Learning Outcomes

The French New Wave and Cinéma Vérité (cont.)	Students should be able to:
	
	• discuss the following elements of Cinéma Vérité and explain their purpose:
	  – hand-held camera technique;
	  – location shooting;
	  – long takes; and
	  – the use of diegetic sound;
	
	• explain the influence of Cinéma Vérité on the directors of the French New Wave and their contemporaries;
	
	• demonstrate knowledge and understanding of the influence of Cinéma Vérité and documentary film-making techniques on Hollywood cinema;
	
	• analyse examples of French New Wave Cinema;
	
	• analyse the cinematic style of contemporary film-makers who have been influenced by Cinéma Vérité and documentary film-making techniques;

Poetic Realism	• demonstrate knowledge and understanding of the term **Poetic Realism** and be able to recognise a poetic realist aesthetic in the work of key practitioners;
	
	• identify the distinctive poetic realist visual style and storytelling techniques used to explore the commonplace details, activities and gestures of everyday life;
	
	• discuss the following elements of Poetic Realism and explain their purpose in key works by contemporary film-makers:
	  – thoughtfully composed motionless or near motionless images;
	  – slow, silent explorations of spaces;
	  – intense close-ups;
	  – visual rhymes;
	  – recurrent visual and auditory motifs; and
	  – a meditative tone or mood of poetic reverie or imagination; and
	
	• analyse and discuss the use of poetic realist conventions in previously unseen sequences.

Content	Learning Outcomes

Experimenting with narrative	Students should be able to:
	
	• demonstrate knowledge and understanding of non-linear models of narrative, plotting and storytelling;
	
	• identify and discuss the following narrative devices employed in non-linear storytelling;
	  – voice-overs;
	  – flashbacks;
	  – freeze frames;
	  – inter-titles; and
	  – unreliable narrators;
	
	• discuss the following methods of narrative experimentation in contemporary and post-classical cinema:
	  – episodic and fragmented structure;
	  – fractured narrative;
	  – spliced plot;
	  – multi-thread narrative;
	  – reverse-order plot; and
	  – alternative future narrative;
	
	• analyse the narrative and visual style of previously unseen sequences taken from contemporary and post-classical cinema;

Creative exercise	• draft director's notes in response to previously unseen script material; • identify which shot types might best serve the script, using accurate and appropriate terminology to explain how they would use these; • demonstrate knowledge of genre-specific and stylistically appropriate camera techniques; • consider audience response and the potential emotional impact of the shots suggested; and • demonstrate knowledge and understanding of other film language techniques and how they might use these to construct the scripted scene, possible approaches to specifying lighting style, mise-en-scène, sound and editing that might increase the scene's emotional impact.

Content	Learning Outcomes
Comparative analysis	Students should be able to: • comparatively analyse and critically evaluate two or more previously unseen film sequences; • explore the following considerations in their analysis: – the differing use of film language in each sequence; – the unique narrative technique and visual style employed by each director; – the contrasting intentions and creative purpose of each director; – the differing formal and stylistic conventions employed in each sequence; and – the contrasting mood, tone and emotional impact of each sequence; and • discuss the realist and formalist film language techniques each director employs.

4   Scheme of Assessment

4.1   Assessment opportunities

Each unit is available for assessment in summer each year. It is possible to resit individual AS and A2 assessment units once and count the better result for each unit towards an AS or A level qualification. Candidates' results for individual assessment units can count towards a qualification until we withdraw the specification.

4.2   Assessment objectives

There are four assessment objectives for this specification. Candidates must:

• demonstrate knowledge and understanding of film language, styles, practices, techniques, movements and contexts (AO1);
• apply creative and technical knowledge and skill in the pre-production, production and post-production of moving image products (AO2 a);
• apply knowledge and skill in planning, organising, designing and managing resources and processes when creating moving image products (AO2 b); and
• analyse and evaluate their own work and the work of others, demonstrating awareness of creative and technical purpose and audience response (AO3).

4.3   Assessment objective weightings

The table below sets out the assessment objective weightings for each assessment unit and the overall A level qualification:

Percentage Assessment Objective Weightings						
	AO1	AO2 a	AO2 b	AO3	AS	A level
AS 1	2	16	2	4	24	24
AS 2	8			8	16	16
A2 1	3	24	3	6		36
A2 2	9	3		12		24
Total	22	43	5	30	40	100

4.4   Quality of written communication

In AS and A level Moving Image Arts, candidates must demonstrate their quality of written communication. They need to:

• ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
• select and use a form and style of writing that suit their purpose and complex subject matter; and
• organise information clearly and coherently, using specialist vocabulary where appropriate.

Examiners and teachers assess the quality of candidates' written communication in their responses to examination questions and tasks requiring extended writing. They assess the quality of written communication in AO3 in:

- Unit AS 1 Statement of intention;
- Unit AS 2 Written online exam;
- Unit A2 1 Illustrated essay; and
- Unit A2 2 Written online exam.

4.5   Synoptic assessment at A2

The A2 assessment units include synoptic assessment, which encourages candidates to develop their understanding of the subject as a whole. In our GCE Moving Image Arts, synoptic assessment involves:

- building on material from the AS units;
- expanding on the areas of knowledge and skills learned on the course;
- extended development of particular themes, contexts, ideas or issues;
- making informed connections between areas of knowledge and skills that they have explored throughout the course;
- bringing together the range of critical skills they have developed in response to various prepared and unseen stimulus material;
- developing and sustaining independent lines of enquiry and research;
- responding to set themes and stimuli to produce original, finished moving image products;
- interdisciplinary or multidisciplinary work and the opportunity for comparative study and practice;
- compiling an illustrated essay that outlines the historical and contemporary film-making styles and techniques that have directly influenced their final moving image products; and
- selecting and presenting coursework that demonstrates their creative and critical strengths in each area.

4.6   Higher order thinking skills

The A2 assessment units provide opportunities to demonstrate higher order thinking skills by incorporating:

- the study and application of unconventional techniques and approaches to film;
- complex creative and technical processes, including directing performances, designing lighting schemes, writing original screenplays and editing multi-layered soundtracks;
- the study of crossing formal and stylistic boundaries between different moving image genres and forms, such as using documentary techniques in film and animation;
- a range of question types to address different skills, for example an online creative exercise based on an unseen script;
- evaluative tasks that require candidates to make connections between different sections of the specification, for example the comparative analysis of film and animation clips;

- an illustrated essay showing understanding of the influences, visual style and film-making techniques used by historical and contemporary film-makers; and
- a written evaluation of the final film or animation and the creative process, including a detailed and honest appraisal of the success of the finished film and the effectiveness of the candidate's own practice.

4.7   Reporting and grading

We report the results of individual assessment units on a uniform mark scale that reflects the assessment weighting of each unit.

We award AS qualifications on a five grade scale from A to E, with A being the highest. We award A level qualifications on a six grade scale from A* to E, with A* being the highest. To determine candidates' grades, we add the uniform marks obtained in individual assessment units.

To be awarded an A*, candidates need to achieve a grade A on their full A level qualification and at least 90 percent of the maximum uniform marks available for the A2 units. If candidates fail to attain a grade E, we report their results as unclassified (U).

The grades we award match the grade descriptions in Section 5 of this specification.

5   Grade Descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content in the specification; they are not designed to define that content. The grade awarded depends in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of candidates' performance in the assessment may be balanced by better performances in others.

The requirement for all AS and A level specifications to assess candidates' quality of written communication will be met through assessment objective AO3.

AS Grade Descriptions

Grade	Description
AS **Grade A**	For AO1, candidates characteristically: • clearly demonstrate competent knowledge and understanding of film movements, styles, conventions and techniques; and • demonstrate consistent use of film language, with accurate and substantial recall. For AO2 a, candidates characteristically: • demonstrate creativity when developing and presenting a narrative in their script; • demonstrate creativity when planning for camerawork and editing and applying classical Hollywood, realist and/or formalist techniques in their storyboard and/or in their unseen pre-production exam task; and • demonstrate, in the final film, consistent production values and competent technical skill; and achieve personal creative goals with flair and insight. For AO2 b, candidates characteristically: • demonstrate, in their creative pre-production and director's notebook, clear ideas that communicate their ability to negotiate and organise production processes and resources; and • consider and illustrate their design and visual planning well.

Grade	Description
	For AO3 candidates characteristically: • display ability to competently analyse and evaluate the work of others; • have coherent and consistent personal goals; • have a consistent ability to reflect on their own practice and audience response; and • produce written work that shows a competent use of appropriate forms and style of writing with mainly accurate presentation, spelling, punctuation and grammar.

Grade	Description
AS **Grade E**	For AO1, candidates characteristically: • demonstrate a limited knowledge and understanding of film movements, styles, conventions and techniques; • demonstrate a limited use of film language; and • demonstrate mainly inaccurate recall. For AO2 a, candidates characteristically: • demonstrate limited consideration when developing and presenting a narrative in their script; • show limited creativity in planning for camerawork and editing with minimal adherence to classical Hollywood, realist and/or formalist techniques in their storyboard and/or in their unseen pre-production exam task; • demonstrate, in the final film, limited production values and limited technical skill; and • achieve personal creative goals with limited success. For AO2 b, candidates characteristically: • demonstrate, in the creative pre-production and the director's notebook, a limited ability to manage and organise production processes and resources; and • demonstrate minimal design and visual planning considerations. For AO3, candidates characteristically: • demonstrate a limited ability to analyse and evaluate the work of others; • achieve personal goals inconsistently; • demonstrate a limited ability to reflect on their own practice and audience response; and • produce written work with limited use of appropriate forms and style of writing with mostly inaccurate presentation, spelling, punctuation and grammar.

A2 Grade Descriptions

Grade	Description
A2 **Grade A**	For AO1, candidates characteristically: • clearly demonstrate sustained and insightful knowledge and understanding of film movements, styles, conventions and techniques; • demonstrate a consistent and confident use of film language; and • demonstrate accurate, extensive and well-referenced recall. For AO2 a, candidates characteristically: • demonstrate creativity and originality when developing and presenting a complete narrative script; • demonstrate originality in creative planning for camerawork and editing and the exploration of a range of visual storytelling techniques and stylistic conventions in their storyboard and shot list; • demonstrate, in the final film, consistent production values and highly competent creative technical skill; and • achieve personal creative goals with flair and insight. For AO2 b, candidates characteristically: • demonstrate, in their creative pre-production and director's notebook, sustained and effective ideas that communicate their ability to manage and organise complex production processes and resources; and • produce well illustrated, purposeful and sustained design and visual planning ideas. For AO3 candidates characteristically: • demonstrate ability to insightfully analyse and evaluate the work of others including comparative analysis of unseen stimulus and detailed study of chosen practitioner or practitioners; • achieve carefully considered and original personal goals; • demonstrate a consistent, perceptive ability to reflect on their own practice and audience response; and • demonstrate a sustained use of appropriate forms and style of writing with accurate presentation, spelling, punctuation and grammar throughout.

Grade	Description
A2 **Grade E**	For AO1, candidates characteristically: • demonstrate a limited knowledge and understanding of film movements, styles, conventions and techniques; • demonstrate a limited use of film language; and • demonstrate limited recall. For AO2 a, candidates characteristically: • demonstrate limited creativity and originality when developing and constructing their narrative script and limited creativity in the planning for camerawork and editing and in the application of appropriate visual storytelling and stylistic techniques in their storyboard and shot list; and • demonstrate, in the final film, limited production values with some technical skill and achieve personal creative goals with limited success. For AO2 b, candidates characteristically: • demonstrate, in the creative pre-production and director's notebook, a limited ability to manage and organise a variety of production processes and resources; and • make limited design and visual planning considerations. For AO3, candidates characteristically: • demonstrate a limited ability to analyse and evaluate the work of others; • achieve limited personal goals; • demonstrate some developing ability to reflect on their own practice and audience response; and • demonstrate a limited use of appropriate forms and style of writing in all areas of written work with some inaccurate presentation, spelling, punctuation and grammar.

6   Guidance on External Assessment

There are two external assessment units in this specification, one at AS level and one at A2:

- Unit AS 2 – Critical Response; and
- Unit A2 2 – Advanced Critical Response.

The external assessment focuses on candidates' knowledge, understanding and analysis of the content of each unit.

6.1   Unit AS 2: Critical Response

This unit is assessed in an online examination. The examination is **1 hour 30 minutes** long and divided into **two 45 minute sections**:

Section A: Alfred Hitchcock and the Classical Hollywood Style (45 minutes)
This section contains **two questions** that may use short film or audio clips or film screenshots as stimulus. One question requires a written analysis of a previously unseen film sequence.

Section B: Formalism: Early European Cinema and American Expressionism (45 minutes)
This section contains **two questions** that may use short film or audio clips or film screenshots as stimulus. One question requires a written analysis of a previously unseen film sequence.

The examination is paperless. Candidates complete the examination on a computer in a controlled online environment. They therefore need to have basic keyboard and navigation skills to answer questions during the examination.

We set and mark the examination.

6.2   Unit A2 2: Advanced Critical Response

This unit is assessed in an online examination. The examination is **2 hours and 15 minutes** long and is divided into **three sections**:

Section A: Realism – Narrative and Visual Style (60 minutes)
This section contains **two questions** that may use short film or audio clips or film screenshots as stimulus. Both questions require a written analysis of a previously unseen film sequence.

Section B: Creative Exercise (30 minutes)
In this section, candidates compile director's notes based on an original unseen script and explain why their directorial choices are appropriate to the given material.

Please note: Candidates will have a 15 minute break before starting Section C.

Section C: Comparative Analysis (45 minutes)
This section contains **one question** that requires an extended writing response. The question assesses candidates' ability to compare and contrast the narrative technique and visual style used in two unrelated and previously unseen film sequences.

The examination is paperless. Candidates complete the examination on a computer in a controlled online environment. They therefore need to have basic keyboard and navigation skills to answer questions during the examination.

We set and mark the examination.

7 Guidance on Internal Assessment

We set the tasks for internal assessment. We have designed them to support good teaching and learning and to be manageable for candidates and teachers.

There are **two** internal assessment units in this specification, one at AS level and one at A2:

- Unit AS 1: Realist and Formalist Techniques and the Classical Hollywood Style: Foundation Portfolio; and
- Unit A2 1: Creative Production and Research: Advanced Portfolio.

The internal assessment focuses on candidates' ability to apply their skills and knowledge of the subject in relation to a work context.

7.1 Skills assessed by internal assessment

Teachers must assess the skills below through internal assessment. Candidates must:

- demonstrate knowledge and understanding of film language, terminology, techniques, movements and industry contexts, with clear awareness of audience and purpose;
- research, analyse and evaluate a range of moving image genres and conventions, demonstrating the ability to respond critically to the work of other film-makers;
- develop and apply technical and creative skills in storyboarding, camera, editing, sound, lighting, mise-en-scène and animation;
- narratively develop, visualise and produce a complete moving image product;
- plan, organise and manage a range of resources and processes, including performers, equipment, locations, schedules and props;
- use a range of production and post-production technologies confidently and effectively to create and present their own work;
- work safely within the parameters of industry-standard health and safety guidelines; and
- evaluate methods used to solve practical problems, analysing the effectiveness of their own practice and the creative success of their final products.

There may also be external assessment of elements of all these skills.

7.2 Setting the tasks

We will provide centres with details of the internal assessment tasks and guidance on how to complete and submit them.

The tasks for each unit are presented in task booklets that we will review every three years. These booklets provide themes, scenarios, stimuli and suggested sources as a starting point for centres and candidates to contextualise and interpret tasks according to their specific circumstances. This includes the availability of and access to resources. The booklets are available from the MIA microsite at www.ccea.org.uk

Teachers may choose alternative or additional sources but must ensure that any new sources they have chosen meet the demands of the task, and enable candidates to access the full range of assessment.

7.3 Taking the tasks

Internal assessment is likely to involve both work in the classroom and independent study. It is essential to manage the assessment conditions in a way that ensures the assessment remains reliable and fair.

Teacher Supervision

The teacher's role in completing and submitting AS and A2 coursework assignments is very much that of a facilitator, or in moving image terms, a 'producer'.

Area	Assessment Conditions
Supervision	Teachers should supervise candidates' work to: • monitor their progress; • advise on the feasibility of proposed production work; • prevent plagiarism and check that the work which candidates submit is their own; • comply with health and safety requirements; • ensure that the candidates have adhered to guidelines on word and film duration limits; • provide advice and guidance if there are any problems; and • ensure that work aligns with the specification requirements and can be marked using the criteria set out for each unit. Candidates complete all elements of the portfolio under informal supervision. Candidates may therefore undertake some work outside of school. It is important, however, that the teacher makes regular checks on the development of candidates' work to be confident of authentication.
Authenticity	Teachers must be aware of any third party copyright or intellectual property issues in candidates' work. They must sign a declaration to certify that, to the best of their knowledge, all the work that candidates submit for assessment is their own.

Requirements for Practical Tasks

Area	Assessment Conditions
Authenticity	Candidates complete all practical elements of the portfolio under informal supervision. Candidates may therefore undertake some of these aspects of work outside of school. However, it is important that the teacher makes regular checks on the development of pupils' work in order to be confident of authentication. We encourage candidates to carry out filming outside of the classroom to make best use of the available resources. However, teachers must see the original footage and regularly make checks throughout the editing process to confirm originality and authorship. CGI animation products must have evidence of authenticity when submitted for moderation. We will post details of the evidence we require on the MIA microsite.
Time limit/ Word limit	For Unit AS 1, the final moving image product must be between 3 and 4 minutes long (1½–2 minutes, if animated) not including credits. For Unit A2 1, the final moving image product must be between 4 and 7 minutes long (2–3½ minutes, if animated) not including credits.
Collaboration	The coursework submitted must be the work of the individual candidate. If fellow candidates have contributed at various stages to filming or performing, this must have taken place under the direction of the candidate. Please note that the candidate must conduct all camerawork.
Resources	Centres must provide technical resources appropriate to the task, which are fit for purpose and will enable candidates to access the full range of marks.

All final films must be compressed before submission. These must be **Quicktime (.MOV)** files, compressed with the **H.264 codec**. Instructions on how to do this are available on the MIA microsite. Animated tutorials on exporting and compressing film files are also available on the microsite.

Requirements for Critical Appreciation, Analysis, Planning and Evaluation Tasks

Area	Assessment Conditions
Authenticity	Candidates complete the critical appreciation, analysis, planning and evaluation tasks under the teacher's informal supervision. Candidates may therefore undertake some of these aspects of work outside of school. However, this process should be supported by ongoing discussions between the teacher and each candidate, and a sufficient quantity of the work must take place in the classroom. This enables the teacher to make a confident judgement in relation to the authenticity of the candidate's work.
Time limit/ Word limit	For Unit AS 1, candidates must produce: • a statement of intention of **1800–2600 words** (including a synopsis and evaluation); and • a director's notebook of **10–20 A4 pages.** For Unit A2 1, candidates must produce: • an illustrated essay of **2000–2700 words** (including a synopsis and evaluation); and • a director's notebook of **20–30 A4 pages.**
Collaboration	Candidates must work independently when completing their portfolios.
Resources	Candidates must appropriately reference all the materials they use in their work, including any online resources.

7.4   Marking the tasks

Teachers should use their professional judgement to apply the criteria in the mark bands appropriately and fairly to candidates' work. They should take a 'best fit' approach to award the appropriate mark within a range, balancing strengths and weaknesses in each response.

Teachers should mark all tasks using the marking grids that we provide. We provide guidance to help teachers in marking the controlled assessment and use external moderation to validate teachers' marks.

Marking grids for Unit AS 1 and Unit A2 1 are included in the Specimen Assessment Materials, available on the MIA microsite.

Teachers should mark tasks according to levels of response. We provide level descriptors for each element in the marking grid. In deciding which level of response to award, teachers should look for the 'best fit', bearing in mind that a candidate's

strength in one area may compensate for weakness in another. In deciding which mark within a particular level to award a task or task element, teachers should use their professional judgement.

The following guidance assists in level marking:

- Threshold Performance is a performance that just merits inclusion in the level and should receive a mark at or near the bottom of the range.
- Intermediate Performance is a performance that clearly merits inclusion in the level and should receive a mark at or near the middle of the range.
- High Performance is a performance that fully satisfies the level description and should receive a mark at or near the top of the range.

Please note that candidates' Quality of Written Communication is marked as an integral part of:

- the statement of intention in Unit AS 1; and
- the illustrated essay in Unit A2 1.

We will provide access to an eCandidate Record Sheet (eCRS) for submitting marks. Teachers must record their marks and annotation using this interface. Teachers may wish to keep additional detailed records for their own reference.

Teachers must ensure that the work they mark is the candidate's own. For up-to-date advice on plagiarism or any other incident in which candidate malpractice is suspected, please refer to the Joint Council for Qualifications' *Suspected Malpractice in Examinations and Assessments: Policies and Procedures* on the JCQ website: www.jcq.org.uk

7.5   Internal standardisation

Centres with more than one teaching group must carry out internal standardisation of their internal assessment tasks before submitting their marks to us. This is to ensure, as far as possible, that each teacher has applied the assessment criteria consistently. It may be necessary to adjust an individual teacher's marking:

- to bring it into line with that of other teachers in the centre; and
- to match the standards established at the agreement trial.

As a result of internal standardisation, it may be necessary for the centre to adjust the marking of an individual teacher. This is to bring assessments into line with other teachers in the centre and to match the standards put forward at the agreement trial.

If marks do change, centres must amend the total or final marks on their eCRS.

7.6   Moderation

Centres must submit their marks and samples to us by the specified date in May in any year. We may adjust centres' marking to bring the assessment of the candidates' work into line with our agreed standards.

We issue full instructions each year on:

• our moderation procedures;
• which samples we require; and
• the deadlines for submitting marks and samples to us.

Information on moderation and assessment is detailed in the Instructions to Teachers booklet, available on the subject microsite.

Teachers and centre staff may contact us at any stage for advice or support relating to internal assessment.

7.7   Internal assessment review

We will review our AS stimulus booklet every three years to ensure that they continue to set an appropriate challenge and remain valid, reliable and stimulating.

8   Links and Support

8.1   Support

We provide the following resources to support this specification:

- our Moving Image Arts microsite at www.ccea.org.uk
- specimen assessment materials; and
- guidance notes for teachers.

We also intend to provide:

- past papers and mark schemes;
- Chief Examiner's reports;
- Principal Moderator's reports;
- online examination exemplar;
- guidance on the subject content and study areas;
- schemes of work;
- centre support visits;
- support days for teachers;
- training days;
- agreement trials;
- student guides;
- assessment guidance for teachers;
- assessment guidance for students;
- a resource list;
- exemplification of standards; and
- guidance on equipment requirements and setting up your department.

8.2   Curriculum objectives

This specification supports centres to build on the broader Northern Ireland Curriculum objectives to develop the young person:

- as an individual;
- as a contributor to society; and
- as a contributor to the economy and environment.

It can contribute to meeting the requirements of the Northern Ireland Entitlement Framework at post-16 and the provision of a broad and balanced curriculum.

Curriculum Progression from Key Stage 4

This specification builds on learning from Key Stage 4 and gives students opportunities to develop their subject knowledge and understanding further.

Students will also have opportunities to continue to develop the **Cross-Curricular Skills** and the **Thinking Skills and Personal Capabilities** shown below. The extent of this development depends on the teaching and learning methodology the teacher uses.

Cross-Curricular Skills

- Communication:
  – Talking and Listening
  – Reading
  – Writing
- Using Mathematics
- Using ICT

Thinking Skills and Personal Capabilities

- Problem Solving
- Working with Others
- Self-Management

For further guidance on the skills and capabilities in this subject, please refer to the support materials on the subject microsite.

8.3 Examination entries

Entry codes for this subject and details on how to make entries are available on our Qualifications Administration Handbook microsite, which you can access at www.ccea.org.uk

Alternatively, you can telephone our Examination Entries, Results and Certification team using the contact details provided.

8.4 Equality and inclusion

We have considered the requirements of equality legislation in developing this specification and designed it to be as free as possible from ethnic, gender, religious, political and other forms of bias.

GCE qualifications often require the assessment of a broad range of competences. This is because they are general qualifications that prepare students for a wide range of occupations and higher level courses.

During the development process, an external equality panel reviewed the specification to identify any potential barriers to equality and inclusion. Where appropriate, we have considered measures to support access and mitigate barriers.

We can make reasonable adjustments for students with disabilities. For this reason, very few students, if any, should have difficulty accessing the assessment. However, students with visual impairment may have difficulty producing, recording and responding to visual material during assessments. Students with hearing impairments may also have difficulty producing, recording and responding to audio material during assessments.

It is important to note that where access arrangements are permitted, they must not be used in any way that undermines the integrity of the assessment. You can find information on reasonable adjustments in the Joint Council for Qualifications document *Access Arrangements and Reasonable Adjustments: General and Vocational Qualifications*, available at www.jcq.org.uk

8.5   Health and safety

The practical nature of Units AS 1 and A2 1 may require students to use locations and equipment outside the school grounds. All students should carefully consider the location and equipment that they use and identify any risks that may be involved.

Students should take due care with all electrical equipment. They should be aware, particularly in outdoor conditions, of the safe use of extension leads and adaptors, and the safe positioning of power cables. Where possible, students should use battery-powered equipment, including cameras, lights (rechargeable torches work well) and audio recording equipment.

Students should also wear appropriate safety equipment when required (for example, students should wear safety gloves if they are working with hot studio lights, high visibility vests if they are working outside or in low light conditions, safety glasses, and gloves when making props or constructing sets).

Locations for films should be chosen with safety in mind. Actors and crew should be in a safe environment away from any risk from falling objects, traffic, dust, fire or smoke, and combustible products.

Students should not use computer screens for prolonged periods without a break and the volume of speakers and headphones should be set at safe levels.

8.6   Contact details

If you have any queries about this specification, please contact the relevant CCEA staff member or department:

- Specification Support Officer: Nola Fitzsimons
  (telephone: (028) 9026 1200, extension 2235, email: nfitzsimons@ccea.org.uk)

- Subject Officer: Ingrid Arthurs
  (telephone: (028) 9026 1200, extension 2398, email: iarthurs@ccea.org.uk)

- Examination Entries, Results and Certification
  (telephone: (028) 9026 1262, email: entriesandresults@ccea.org.uk)

- Examiner Recruitment
  (telephone: (028) 9026 1243, email: appointments@ccea.org.uk)

- Distribution
  (telephone: (028) 9026 1242, email: cceadistribution@ccea.org.uk)

- Support Events Administration
  (telephone: (028) 9026 1401, email: events@ccea.org.uk)

- Information Section (including Freedom of Information requests)
  (telephone: (028) 9026 1200, email: info@ccea.org.uk)

- Moderation
  (telephone: 9026 1200, extension 2236, email: moderationteam@ccea.org.uk)

- Business Assurance (Complaints and Appeals Manager: Heather Clarke)
  (telephone: (028) 9026 1244, email: hclarke@ccea.org.uk)