

Summer 2021



Summer 2021

Alternative Arrangements: AS and A level

Moving Image Arts Subject Guidance



Introduction

On 6 January 2021, the Minister of Education, Peter Weir MLA, cancelled all CCEA GCSE, AS and A2 examinations scheduled for January, February, May and June 2021. Instead, the approach to awarding grades in Summer 2021 will be based on teacher professional judgements, with moderation. CCEA has published *GCSE, AS and A Level Awarding Summer 2021 Alternative Arrangements – Process for Heads of Centre* to support teachers and school leaders in determining the appropriate Centre Determined Grades for each student.

In 2021, centres are asked to use a range of evidence to arrive at a professional and academic judgement of the standard at which each student is performing in the context of the specification for which they are entered and from this provide a grade to CCEA. This is different from 2020, when centres were asked to supply a centre assessment grade based on their judgement of the grade a student would likely have achieved if they had been able to complete examinations. It will require centres and CCEA to develop and use different processes from those used last year.

This document follows on from CCEA's *GCSE, AS and A Level Awarding Summer 2021 Alternative Arrangements – Process for Heads of Centre* and aims to provide further guidance to support teachers and Heads of Department in determining the appropriate Centre Determined Grade for each student entered for GCE AS or A level Moving Image Arts.

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1. Overview

Each Centre Determined Grade is a judgement of the final grade for a qualification. It must be based on a holistic review of a student's performance as indicated by assessment evidence, gathered and retained at centre level. In the interests of fairness within and across centres, each Centre Determined Grade must be a realistic, evidence-based judgement of the standard at which a student is performing, i.e. their demonstrated knowledge, understanding and skills in the content of the specification they have covered.

This means students **do not** need to have completed a specified amount of content, or demonstrate skills, knowledge and understanding across every area of the specification, as they would normally. In this way, disruption to teaching and learning can be taken into account.

We must also acknowledge the decision taken in December 2020 by the Education Minister in respect of reducing the assessment burden in GCE AS and A level qualifications. The details in the table below will still be applicable in forming a Centre Determined Grade in Summer 2021. For example, teachers can consider evidence for either AS Unit 1, AS Unit 2 or both units.

Subject	Current Arrangements	Unit Omission	Specification Adaptations
AS Moving Image Arts	Unit 1 internal assessment (24%) Unit 2 external assessment (16%)	Students could choose to sit <ul style="list-style-type: none"> • Unit 1 (24%) or • Unit 2 (16%) 	N/A
A2 Moving Image Arts	Unit 1 internal assessment (36%) Unit 2 external assessment (24%)	Students could choose to sit <ul style="list-style-type: none"> • Unit 1 (36%) or • Unit 2 (24%) 	N/A

2. Preliminary Considerations

In arriving at a Centre Determined Grade for a student, it is not necessary to assess every aspect of the specification exhaustively. A selection of key tasks or assessments carried out under appropriate conditions and with a suitable level of demand, which allows you to authenticate the work as the student's own, will give a good indication of the standard at which the student is performing in the qualification.

To make accurate judgements, you must have a clear understanding of:

- the range of skills, knowledge and understanding covered by the specification;
- the assessment requirements and the structure of the specification;
- the grade descriptions at key grades (see Section 5 and Appendix 1 and 2 in this document);

- the level of demand of the qualification assessments; and
- the weighting of each component/unit and the type of assessment.

For GCE Moving Image Arts, information on these aspects can be found in the specification and further illustrated in the specimen assessment materials, past papers¹ and internal assessment which are available on the CCEA website at www.ccea.org.uk

A piece of evidence has high validity and reliability if a student who performs well in the task would reasonably be expected to perform equally well in the qualification as a whole. Some considerations that may impact on evidence are noted below.

- **Specification Coverage**

A piece of evidence that covers a greater breadth of the specification content, knowledge, understanding and skills from a unit (or units) with a higher weighting may give a better indication of a student's standard of performance than a piece with lesser breadth or with a lower weighting. Evidence does not need to cover the entire specification content.

- **Similarity to Actual Qualification Assessments**

Evidence that is similar to a CCEA assessment for the qualification will be more useful in determining a student's grade than evidence that is considerably different from the qualification assessment in terms of question structure, content and/or assessment arrangements.

- **Controls**

If evidence is generated under less controlled conditions than a qualification assessment, its value may be less than a piece generated under conditions that are similar. Centres should keep a record of the conditions under which an assessment was completed, i.e. high, medium or limited levels of control – see Appendix 3 for definitions.

However, CCEA understands the difficult public health context in which schools have been working since March 2020, which has included two extended periods of remote learning. Schools may, therefore, need to utilise evidence generated within more limited levels of control, where they can authenticate this as the student's own.

- **Level of Demand**

The evidence you gather must be set at an appropriate level of demand for it to be a good indicator of a student's standard of performance.

- **When Evidence Is Generated**

It should be borne in mind that a student's knowledge, understanding and skills may develop over the period of a course of study; you should consider when any piece of evidence was generated and ensure, if possible, that evidence generated recently is taken into account.

¹ Past papers and mark schemes will be available for all CCEA GCSE, AS and A level qualifications subject to copyright clearance.

3. Evidence to Inform Centre Determined Grades

This section provides guidance on the information that centres should use in confirming Centre Determined Grades.

You should consider all the key evidence you have for each student and reflect on how much it tells you about the student's standard of performance, as measured against the requirements of the relevant specification. For example, this could be, but is not limited to:

- the consistency of a student's practical or performance evidence;
- their depth or breadth of knowledge and understanding in relation to questions on key topics;
- their degree of analytical or evaluative skills demonstrated on key topics; and/or
- quality of student responses to discriminating questions or tasks.

Centres should be clear in their Centre Determined Grades policy what types of evidence will be used in determining the grade. Centres should also be clear with students the evidence that will be used to determine their grades. Where possible, centres should aim to use consistent sources of evidence for a qualification cohort. Some examples of evidence suitable for GCE AS and A level Moving Image Arts you may choose to use are included in the following table:

Evidence
<p>CCEA assessment resources for Unit 2 – When taken under high control conditions, where the public health situation allows, these assessments will be a good indicator of the standard of student performance as they are fully aligned to specification content and the level of demand of past papers. See Section 4 for more details.</p>
<p>Performance in any mock examinations taken – These are likely to be a good indicator of performance, particularly if they are taken under high control conditions and assess the skills, knowledge and understanding required by the CCEA specification or are similar to CCEA question papers.</p>
<p>Performance in CCEA past paper questions and mark schemes – These assessments are in the public domain and can be readily accessed by students. Therefore, in their entirety, they do not form strong evidence. However, elements of these can be incorporated into mock exams or class tests. You may wish to access grade boundaries and/or Chief Examiner’s reports which relate to these papers, available at www.ccea.org.uk. If the examinations in the qualifications you deliver are marked online, you can also avail of the data held in the CCEA Analytics application. Further information can be obtained by contacting CCEA at CCEA.Analytics@ccea.org.uk</p>
<p>Performance in class tests – If class tests only assess specific content, you should use a series of marked class tests. A series of such assessments, done under high control conditions and sampling the key aspects of the specification, should provide good evidence of student performance. Many class tests will be recorded as a mark or percentage, and centres should ensure there is a consistent approach in mapping these to a grade.</p>
<p>Records of each student’s performance throughout their study – This includes, for example, progress review/tracking data, classwork, bookwork.</p>
<p>Performance in internally assessed units – fully or partially completed: AS Unit 1 Realist and Formalist Techniques and the Classical Hollywood Style: Foundation Portfolio A2 Unit 1 Creative Production and Research: Advanced Portfolio</p>
<p>Performance in any class assessments taken throughout their study of the GCE Moving Image Arts specification – This may consist of a variety of evidence types, produced under different conditions. Evidence of this kind is unlikely to form a strong evidence base on its own, but it may supplement other evidence types.</p>
<p>For resitting students, prioritise evidence generated during the 2020/21 academic year.</p>

Assessment Objectives

Assessment objectives provide an indication of the skills and abilities that are normally assessed through the completion of examinations or internally assessed tasks, together with the knowledge and understanding specified in the subject content. They are the foundations on which a specification is developed, and a weighting is applied to each individual assessment objective to show the weighting of assessment associated with it. They may also prove to be a useful indicator of the level of demand of a task or assessment. As such, you should consider the assessment objectives that will be assessed when selecting evidence to form a holistic judgement of a student's performance. This information will be recorded in the Departmental Assessment Evidence Grid which is set out in Appendix 6 of CCEA's *GCSE, AS and A Level Awarding Summer 2021 Alternative Arrangements – Process for Heads of Centre*.

The assessment objectives for GCE Moving Image Arts are:

AO1	Demonstrate knowledge and understanding of film language, styles, practices, techniques, movements and contexts.
AO2a	Apply creative and technical knowledge and skill in the pre-production, production and postproduction of moving image products.
AO2b	Apply knowledge and skill in planning, organising, designing and managing resources and processes when creating moving image products.
AO3	Analyse and evaluate their own work and the work of others, demonstrating awareness of creative and technical purpose and audience response.

Further information on assessment objectives, including weightings associated with individual units, can be found in Section 4: Scheme of Assessment in the subject specification.

Due to the ongoing health restrictions, there is an understanding that filming will more than likely not have been possible, resulting in only partially completed portfolios.

When considered alongside the assessment objectives set out above, the following sources and/or types of evidence may be of greatest value in supporting a holistic review of a student's attainment.

Please note that where a unit omission has impacted on an assessment objective, it is *not necessary* to consider evidence for this objective; however, where reliable evidence exists, centres may still wish to consider it in forming a holistic judgement.

Assessment Objective 1

- AS and A2 Unit 1: The assessment of AO1 in Unit 1 can be evidenced through internal assessment if work has been produced for all the other AOs and for all elements required in the development of the portfolio of work. While there is no requirement that all AOs are evidenced there is an opportunity to consider evidence of AO1 through student responses to the questions in Unit 2

- AS Unit 2 Assessment Resource/ Past Paper Questions
 - Questions in the style of AS Specimen Assessment Materials Section A and B Question 1
- A2 Unit 2 Assessment Resource/ Past Paper Questions
 - All questions

Assessment Objective 2 (a)

- AS Unit 1
 - Pre-Production Materials (Script, Storyboard, Shotlist)
 - Final Film
- A2 Unit 1
 - Pre-production materials (Script, Shotlist, Storyboard)
 - One complete narrative film

Assessment Objective 2 (b)

- AS Unit 1
 - Director's Notebook
- A2 Unit 1
 - Directors Notebook

Assessment Objective 3

- AS Unit 1 Portfolio Tasks:
 - Statement of Intention
 - Evaluation
- AS Unit 2: Assessment Resource/ Past Paper Questions
 - Questions that involve analysis and evaluation e.g. AS 1 Specimen Assessment Materials- Sections A and B, Question 2
- A2 Unit 1 Portfolio Tasks:
 - Illustrated Essay
 - Evaluation
- A2 Unit 2: Assessment Resource/ Past Papers Questions
 - Questions that involve analysis and evaluation, e.g. A2 1 Specimen Assessment Materials- Sections A and C.

Using AS Evidence at A Level

For A level, AS evidence may be considered alongside A2 evidence; however, the differences between AS and A2 should be borne in mind. For example, the AS qualification is weighted at 40% of the overall A level and has different grade descriptions. There is also no A* grade at AS. If AS evidence is used, it must be assessed against the grade descriptions at A2 (see Appendix 2 for more details). If you do decide to use AS evidence to support judgements at A2, this should be reflected in the Centre Determined Grades policy for your centre and in the Candidate Assessment Record, and it should be included in evidence submitted to CCEA for sampling in the CCEA review stage.

4. Support

A range of subject-specific support is available on the CCEA website and can assist teachers in arriving at a fair and consistent judgement for students.

CCEA 2021 Assessment Resources

In 2020, many students seeking a GCSE or GCE qualification grade had been awarded notional unit grades or uniform mark scores in previous examination series, to use as evidence in determining centre assessment grades; however, this is not the case in 2021. In the absence of this information, CCEA will supply assessment resources to your centre. These will be quality assured question papers and mark schemes for **all** units that normally have examinations. They will contain new questions and tasks not previously released to centres and must therefore be stored securely. These materials are not to be seen as high stakes assessments but rather viewed as materials which could form part of the evidence used to inform Centre Determined Grades. We would encourage centres to use the assessment resources under high control conditions, where it is safe to do so, to ensure they have the greatest value.

CCEA will provide mark schemes to centres. To support a standardised approach in the use of the assessment resources, we will provide guidance to accompany the mark scheme.

The assessments, which are usually run as online examinations, will be provided for centres to administer if they choose to, similar to the backup approach in normal years. They will be provided via the CCEA secure portal and will be in the format of a Word document with hyperlinks to the film clips. Students will require access to computers to complete these.

Centres will be able to log onto the CCEA secure portal, type in the component code and the assessment resources will be made available by downloading the ZIP folder containing all standard or Irish Medium versions relevant to that component.

A separate technical guidance document will be provided to centres in due course.

In advance of the main release of assessment material, the online film clips and assessment will be released **from 07:30 on 26/03/21**. Due to the size of the package and to avoid any technical problems, we would encourage centres to download this material before the main release of the assessment materials for all subjects, which is on 29/03/21.

We appreciate that decisions were taken in December 2020 in respect of unit omissions in AS and A level qualifications. We also acknowledge disruption to teaching and learning may mean that even in the context of these omissions, certain content may not have been covered. In such cases, the assessment resources may be adapted accordingly. In this way, it can be taken into account that some students have suffered more disruption to their learning than others. For example:

A centre decided to omit Unit 2 in line with the Education Minister's announcement in December 2020. Therefore, Centre Determined Grades may be based on evidence for Unit 1 only.

- *Student A has missed a significant amount of learning due to COVID self-isolation and disruptions and has not covered all of the content for Unit 1.*
- *Student A's Centre Determined Grade should be based on assessment of only the content covered.*

Assessments adapted / Evidence gathered and reviewed based on A2 Unit 1	
All Students	Student A
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.	Stage 1: Illustrated Essay; Stage 2: Creative Pre-Production; Stage 3: Planning, Design and Organisation;

Summer 2021 Support Webinar

We will produce subject-specific support webinars for teachers to accompany this guidance document. These will include an overview of arriving at a Centre Determined Grade and additional guidance in using the CCEA assessment resources and existing support materials. Subject-specific webinars will be uploaded to the CCEA website from 26 March 2021.

Specimen Assessment Materials and Past Papers

Specimen assessment materials and past papers are available in the Support section of the qualification web page and are provided to give centres guidance on the structure and character of CCEA examination papers and assessments. Please note that if a past paper or mark scheme does not appear in this section, it is for copyright reasons.

You may also wish to create a question paper that is of a similar standard to a CCEA GCE question paper. In doing so, you should refer to the specimen question paper and mark schemes, and the past papers and mark schemes, available on the CCEA qualification web page. These illustrate the standard, structure and requirements of the question paper.

You can generate the most valid evidence by using assessments that replicate, as far as possible, the standard, duration, format and security of CCEA question papers.

Exemplification of Examination Performance (EEP)

EEP booklets are available in the Support section of the qualification web page and include exam questions from the Summer 2017 and 2018 papers, exemplar answers by students and a senior examiner commentary on the answers.

Agreement Trial Materials

The agreement trial for Summer 2021 is available at <https://training.ccea.org.uk/course/view.php?id=131>. Please note these agreement trials were produced before the cancellation of examinations for 2021. However, they will still be

useful in providing guidance on the requirements of internally assessed units and the CCEA standard to be applied in marking them.

Chief Examiner/Principal Moderator Reports

The reports for 2017–2019 Summer series are available in the Reports section of the qualification web page and outline the performance of students in all aspects of this qualification.

CCEA Grade Boundaries

Raw to uniform mark boundaries for past Summer series are available in the Support section of the qualification web page and may provide a reference point to support Centre Determined Grades.

CCEA Analytics

You can also avail of the data held in the CCEA Analytics application. Further information can be obtained by contacting CCEA at CCEA.Analytics@ccea.org.uk

5. Making Decisions about Centre Determined Grades

Before deciding Centre Determined Grades you should agree as a department the evidence you will review (see Section 3 for some examples). Once the decision has been made, this should be set out in your centre's Centre Determined Grades policy and be included in the Departmental Assessment Evidence Grid, referenced in Section 3, that will form part of the evidence base.

When making decisions, take into consideration the amount of specification coverage and if this applies to all students. Adapt as necessary for individual students the evidence you will review, to account for those students who may have encountered more significant disruption. Evidence does not have to be in the same format for every student, but teachers should be satisfied that the evidence is reliable to make an informed holistic judgement of that student's attainment.

Internal Standardisation

In subjects where there is more than one teacher and/or class in the department, it is a requirement to carry out internal standardisation. The purpose of internal standardisation is to provide teachers with confidence in the Centre Determined Grades they have assigned, to ensure fairness and objectivity of decisions, and to ensure consistency in the application of assessment criteria and standards.

Where more than one teacher is involved in marking the assessment, the application of the mark scheme must be agreed before marking begins.

When marking is complete, internal standardisation must be conducted to ensure all markers have applied the mark scheme consistently and accurately.

Internal standardisation should include cross-marking samples of work across the full range of attainment and include students' work from each class **to ensure a common standard within a department is applied.**

Grade Descriptions

Grade descriptions set out the characteristics of performance at key grades in the grade range for a qualification, in terms of both content covered and the skills developed (assessment objectives) over the course of study. These should be used to form the basis of your decisions on the Centre Determined Grades that will be awarded to your students in Summer 2021.

Grade descriptions are provided at Grades **A** and **E** in the GCE specification for both AS and A2 level, to give a general indication of the standards of achievement likely to have been shown by students awarded these grades. To support teachers in Summer 2021, we are providing an additional grade description at Grade C. Teachers should refer to these descriptions to support their judgements when arriving at their Centre Determined Grades for students.

Please note that shortcomings in some aspects of students' performance in assessments may be balanced by better performances in others.

Please see Appendices 1 and 2 for the Grade Descriptions at A, C and E for both AS and A level. These also include the type of assessment objective evidence you may wish to use and the key features associated with each grade.

Practical Application of Grade Descriptions

To select the most appropriate grade for a student, teachers may use the following approach:

1. Familiarise yourself with the grade descriptions for the subject.
2. Consider support materials such as those set out in Section 4 of this document.
3. Before you arrive at a holistic grade for a student's performance, review the evidence available. At this stage you may wish to make notes to record the qualities that are being looked for.
4. Consider the positive features of the evidence, based on the key features described in the Appendix.
5. Using the descriptions for Grades A, C and E, based on the principle of 'best fit', select the grade you believe comes closest to encapsulating the overall achievement of the student as demonstrated by the evidence. Using this grade as a benchmark, work **either or up or down** using the table below to find the final grade.
 - a) *if you are of the view that the candidate's evidence meets the description for grade C, consider this first; if the supporting evidence is strong, you may then wish to go up to*

the grade above and decide if the evidence meets this, and so on, until you have a best fit between the grade description and the student's work; or

- b) if you are of the view that the candidate's evidence does not meet the description for grade C, then go down to the grade below and decide if it meets this, and so on, until you have a best fit between the grade description and the student's work.*

The table below summarises this approach:

Grade	Description/Advice
A* (A2 only)	Candidates at grade A* clearly demonstrate all of the features associated with performance at 'A' but in many areas elements of the evidence presented are exceptional, i.e. beyond that which would reasonably be expected of a candidate working at grade 'A'.
A	See Grade A Description.
B	Candidates at grade 'B' may demonstrate some elements of grade 'A' performance in the evidence presented but, because of limitations in other aspects of their work, not to the extent that an assessor could confidently award a grade 'A'.
C	See Grade C Description.
D	Candidates at grade 'D' may demonstrate some elements of grade 'C' performance in the evidence presented but, because of limitations in other aspects of their work, not to the extent that an assessor could confidently award a grade 'C'.
E	See Grade E Description.

6. Further Advice and Information

Summer 2021 presents us with significant challenges, particularly for teachers and students, and we hope the information set out in this document supports you through the process of awarding Centre Determined Grades this year. The information in this document will be supplemented with a webinar, which amongst other things will provide additional guidance on how to apply grade descriptions to the process of arriving at Centre Determined Grades for each of your students.

If in the interim you require further information, please contact:

CCEA Helpline	<p><u>Email: helpline@ccea.org.uk</u></p> <p>Telephone: 028 9026 1220.</p> <p>Helpline operates 9am-5pm, Monday to Friday for centres queries relating to Summer 2021</p> <p>For all other queries please contact centresupport@ccea.org.uk</p>
CCEA Entries	entriesandresults@ccea.org.uk
Subject Officer	<p>Ingrid Arthurs</p> <p>iarthurs@ccea.org.uk</p>
Specification Support Officer	<p>Nola Fitzsimons</p> <p>nfitzsimons@ccea.org.uk</p>

Appendix 1

AS Grade Descriptions and Key Features, with examples of evidence

Assessment Objective	AO1 Demonstrate knowledge and understanding of film language, styles, practices, techniques, movements and contexts.		
Grade Descriptions	A	C	E
	For AO1, candidates characteristically: <ul style="list-style-type: none"> 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 AO1, candidates characteristically: <ul style="list-style-type: none"> demonstrate some competent knowledge and understanding of film movements, styles, conventions and techniques; and demonstrate some consistent use of film language, with reasonably accurate recall. 	For AO1, candidates characteristically: <ul style="list-style-type: none"> 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.
AO1 Evidence	Grade A Key Features	Grade C Key Features	Grade E Key Features
<ul style="list-style-type: none"> AS Unit 1 Whole Portfolio AS Unit 2 Assessment Resource/ Past Papers Questions <ul style="list-style-type: none"> <i>Questions in the style of AS SAMs Section A and B, Q.1,</i> Homework/classwork related to these tasks 	Candidates demonstrate <ul style="list-style-type: none"> confident knowledge and understanding of film language terminology. confident knowledge and understanding of the film styles, forms, movements and conventions. 	Candidates demonstrate <ul style="list-style-type: none"> reasonably consistent knowledge and understanding of film language terminology. reasonably consistent knowledge and understanding of the film styles, forms, movements and conventions. 	Candidates demonstrate <ul style="list-style-type: none"> limited knowledge and understanding of film language terminology. limited knowledge of the film styles, forms, movements and conventions.

Assessment Objective	AO2a Apply creative and technical knowledge and skill in the pre-production, production and post-production of moving image products.		
Grade Descriptions	A	C	E
	For AO2 a, candidates characteristically: <ul style="list-style-type: none"> 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 a, candidates characteristically: <ul style="list-style-type: none"> demonstrate some competent ability to develop and present a narrative in their script; demonstrate some competent ability and 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, some consistent production values and some competent technical skill; and achieves personal creative goals with generally some success. 	For AO2 a, candidates characteristically: <ul style="list-style-type: none"> 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.
AO2a Evidence	Grade A Key Features	Grade C Key Features	Grade E Key Features
<ul style="list-style-type: none"> AS Unit 1 <ul style="list-style-type: none"> Pre-Production Materials Script Storyboard, 	AO2a – Pre-production Script <ul style="list-style-type: none"> The script will demonstrate a highly competent ability to present a visual narrative in the 	AO2a – Pre-production Script <ul style="list-style-type: none"> there are likely to be some formatting issues i.e. scene headings may be missing and there may be no transition cues. 	AO2a – Pre-production <ul style="list-style-type: none"> The element presented will likely show some evidence of limited ability in the planning of the narrative (script) or the visual

<ul style="list-style-type: none"> - Shotlist • Final Film • Homework/ Classwork related to these tasks 	<p>correct format and intended length of the narrative sequence.</p> <p><u>Storyboard</u></p> <ul style="list-style-type: none"> • The storyboard will demonstrate mainly creative consideration of camera technique. <p><u>Shot List</u></p> <ul style="list-style-type: none"> • Both the storyboard and shot list will show effective visual planning and correspond to one another accurately through number referencing. • The candidate will demonstrate an overall sustained ability to plan for camera and editing in the storyboard and shot list. • The shot list will demonstrate thorough and sustainable ability to manage and organize the production process often through consideration of camera technique, props and actors required, sound to be included, locations and/or additional notes. 	<ul style="list-style-type: none"> • The script may be incomplete. <p><u>Storyboard</u></p> <ul style="list-style-type: none"> • The storyboard will demonstrate the candidate's ability to plan for camera and editing. However, there likely to be instances where the shot type drawn does not match the written description. <p><u>Shot List</u></p> <ul style="list-style-type: none"> • The storyboard is likely to not match the shot list consistently throughout. • The shot list may be missing a significant component such as camera movement/angles. • Some evidence of a developing ability to manage and organise shooting with the main headings such as the number of the shot, shot types and locations considered. 	<p>storytelling techniques to be used (storyboard or shot list).</p>
	<p>Final Film</p> <ul style="list-style-type: none"> • Candidates will demonstrate highly competent production values with creative technical skill demonstrated through for example the use of a variety of camera techniques and cinematography. • The narrative of the final film will be clear demonstrating that the 	<p>Final Film</p> <ul style="list-style-type: none"> • The narrative of the filmic sequence will be generally clear with evidence of mostly consistent application of Classical Hollywood Style (CHS) throughout. • There will be evidence of a competent range of camera shots that demonstrate competent 	<p>Final Film</p> <ul style="list-style-type: none"> • The narrative is likely to be unclear and/or under-developed with the creative purpose achieved being mostly limited. • Production values mainly throughout the film will be limited and technical control will be poor with a lack of variety in filmic

	<p>creative purpose is fully achieved. However, the technical skill shown may not demonstrate sustained evidence of flair and insight throughout.</p> <ul style="list-style-type: none"> • There will be sustained and considered use of CHS, Realist and/or Formalist techniques throughout. 	<p>production values, however these will not be sustained throughout.</p> <ul style="list-style-type: none"> • Technical skill through the use of all five film language areas will show elements of competency however, the pace of editing or use of sound may be under-developed. • On occasion, there will be evidence of competent technical control and a variety of considered compositions. 	<p>techniques and consideration of composition evident.</p>
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Assessment Objective	AO2b Apply knowledge and skill in planning, organising, designing and managing resources and processes when creating moving image products		
Grade Descriptions	For AO2 b, candidates characteristically: <ul style="list-style-type: none"> 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. 	For AO2 b, candidates characteristically: <ul style="list-style-type: none"> demonstrate, in their creative pre-production and director's notebook, some competent ability to plan, manage and organise production processes and resources; and demonstrate some clear consideration of illustration of design and visual planning. 	For AO2 b, candidates characteristically: <ul style="list-style-type: none"> 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.
AO2b Evidence	Grade A Key Features	Grade C Key Features	Grade E Key Features
AS Unit 1 Portfolio Tasks: <ul style="list-style-type: none"> Director's Notebook Homework/ Classwork related to this task 	<ul style="list-style-type: none"> The candidate will present a range of highly competent visual planning with evidence of creativity. This will include a variety of photography and/or experimental tasks demonstrating purposeful design development. Although the organisation and planning for certain elements will be highly competent, there may be room for improvement in evidencing resource management and reflecting on their own work as the idea progressed. 	<ul style="list-style-type: none"> Consideration of design will be mainly relevant but further primary investigation and application of technique will be required. Some contingency planning will be submitted. However, further, more considered evidence of contingency planning could be shown, along with more purposeful design consideration as visual experimentation may not be not specifically linked to the creative intentions explored in AO3. 	<ul style="list-style-type: none"> Limited ability to present basic evidence of visual planning with brief consideration of locations, lighting and a camera technique is likely to be evidenced. No explanation regarding the effect to be achieved or amendments that might be made in the production of final film will be demonstrated Overall, superficial consideration of design development will be evidenced.

	<ul style="list-style-type: none">• All five film language areas will have been considered in a purposeful manner that relates directly to the candidate's creative intentions outlined in AO3.		
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Assessment Objective	AO3 Analyse and evaluate their own work and the work of others, demonstrating awareness of creative and technical purpose and audience response.		
Grade Descriptions	A	C	E
	For AO3 candidates characteristically: <ul style="list-style-type: none"> 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 	For AO3 candidates characteristically: <ul style="list-style-type: none"> demonstrate some competent ability to analyse and evaluate the work of others; achieve some coherent and considered personal goals; demonstrate some competent ability to reflect on their own practice and audience response; and produce written work that shows some competent use of appropriate forms and style of writing with some accurate presentation, spelling, punctuation and grammar 	For AO3 candidates characteristically: <ul style="list-style-type: none"> 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
AO3 Evidence	Grade A Key Features	Grade C Key Features	Grade E Key Features
<ul style="list-style-type: none"> AS Unit 1 Portfolio Tasks: <ul style="list-style-type: none"> Statement of Intention Evaluation AS Unt 2: Assessment Resource/ Past Papers Questions 	Candidate demonstrates: <ul style="list-style-type: none"> Insightful and confident understanding of the director’s creative purpose. A thorough evaluation of the different techniques used and of how well they work together to create the intended effect. Ability to achieve a balanced response in the analysis of the three elements of film language. 	Candidate demonstrates: <ul style="list-style-type: none"> A reasonably consistent knowledge and understanding of the director’s creative purpose but lacks balance in the analysis of the three elements of film language. Sustained, but uneven evaluation of the filmic techniques used and of how they work together to create the intended effect. Some analysis of mood and emotional impact which may be 	Candidate demonstrates: <ul style="list-style-type: none"> Limited ability to understand the director’s creative purpose, or to evaluate the different techniques used, with little/no consideration of how well they work together for effect. Limited ability to analyse the three elements of film language in any depth. Limited ability to evaluate mood or emotional impact.

<ul style="list-style-type: none"> Homework/ Classwork related to this task 	<ul style="list-style-type: none"> A sustained and convincing analysis of mood and emotional impact. A confident ability to accurately analyse camera technique. A confident ability to discuss and distinguish between diegetic and non-diegetic sound and critically analyse the emotional quality of the musical soundtrack. Some evidence of independent thinking. 	<p>underdeveloped and lacking in depth.</p>	<ul style="list-style-type: none"> A mainly descriptive, rather than analytical approach.
	<p><u>Statement of Intention</u></p> <ul style="list-style-type: none"> All five film language areas will be addressed with well-illustrated, clear and appropriate links to the work of others Analysis of the work of others will be mainly perceptive and well-illustrated Personal creative goals will be carefully considered and applied within the context of the candidate's own filmic intentions 	<p><u>Statement of Intention</u></p> <ul style="list-style-type: none"> The candidate will outline mainly coherent personal creative goals with an attempt to consider links to the work of others. Links to the work of others may not be consistently considered and analysis is at times more so developing than competent. 	<p><u>Statement of Intention</u></p> <ul style="list-style-type: none"> Personal and creative goals will be evident but limited in terms of what exactly the candidate wants to achieve. Analysis will be limited to a few brief comments about film language with lack of development and clear understanding shown.
	<p><u>Evaluation</u></p> <ul style="list-style-type: none"> This will successfully reflect on the problems encountered and areas of success in relation to stated intentions along with how issues were resolved 	<p><u>Evaluation</u></p> <ul style="list-style-type: none"> Will likely show a lack of reflection on original intentions and the work of others. This is probably followed through from the Statement of Intention. 	<p><u>Evaluation</u></p> <ul style="list-style-type: none"> The evaluation may be honest in terms of the outcome of AO2a (Final Film), however it will be basic in terms of the understanding shown.

	<ul style="list-style-type: none"> • It will be mainly perceptive and insightful with clear reflection back on the candidate’s creative intentions. 	<ul style="list-style-type: none"> • It will also reflect more on the problems experienced rather than the success of the filmic techniques used and audience response. 	
	<p><u>QWC</u></p> <ul style="list-style-type: none"> • Candidates will demonstrate a mainly fluent style of writing to be able to coherently convey ideas with accurate and consistent presentation, spelling, punctuation and grammar. 	<p><u>QWC</u></p> <ul style="list-style-type: none"> • Candidates will demonstrate some competency in the style of writing with uneven accuracy in terms of presentation, spelling, punctuation and grammar. 	<p><u>QWC</u></p> <ul style="list-style-type: none"> • Demonstrate a limited style of writing, with mainly inaccurate presentation, spelling, punctuation and grammar.

Appendix 2

A2 Grade Descriptions and Key Features

Assessment Objective	AO1 Demonstrate knowledge and understanding of film language, styles, practices, techniques, movements and contexts.		
Grade Descriptions	A	C	E
	For AO1, candidates characteristically: <ul style="list-style-type: none"> 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 AO1, candidates characteristically: <ul style="list-style-type: none"> demonstrate some competent knowledge and understanding of film movements, styles, conventions and techniques; demonstrate some appropriate and some consistent use of film language; and demonstrate reasonably accurate recall. 	For AO1, candidates characteristically: <ul style="list-style-type: none"> demonstrate a limited knowledge and understanding of film movements, styles, conventions and techniques; demonstrate a limited use of film language; and demonstrate limited recall.
AO1 Evidence	Grade A Key Features	Grade C Key Features	Grade E Key Features
<ul style="list-style-type: none"> A2 Unit 1 Whole Portfolio A2 Unit 2 Assessment Resource/ Past Papers Homework/ Classwork related to these tasks 	Candidates demonstrate <ul style="list-style-type: none"> confident knowledge and understanding of film language terminology. confident knowledge and understanding of the film styles, movements, contexts and genre. 	Candidates demonstrate <ul style="list-style-type: none"> reasonably consistent knowledge and understanding of film language terminology. reasonably consistent knowledge and understanding of the film styles, movements, contexts and genre. 	Candidates demonstrate <ul style="list-style-type: none"> limited knowledge and understanding of film language terminology. limited knowledge of the film styles, movements, contexts and genre.

Assessment Objective	AO2a Apply creative and technical knowledge and skill in the pre-production, production and post-production of moving image products.		
Grade Descriptions	A	C	E
	For AO2a, candidates characteristically: <ul style="list-style-type: none"> 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 shotlist; demonstrate, in the final film, consistent production values and highly competent creative technical skill; and achieve personal creative goals with flair and insight. 	For AO2a, candidates characteristically: <ul style="list-style-type: none"> demonstrate some creativity and originality when developing and presenting a complete narrative script; demonstrate some originality in creative planning for camerawork and editing, and in the application of visual storytelling techniques and stylistic conventions in their storyboard and shotlist; demonstrate, in the final film, some consistent production values and some competent creative technical skill; and achieve personal creative goals with some general success. 	For AO2a, candidates characteristically: <ul style="list-style-type: none"> 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 shotlist; and demonstrate, in the final film, limited production values with some technical skill and achieve personal creative goals with limited success.
AO2a Evidence	Grade A Key Features	Grade C Key Features	Grade E Key Features
A2 Unit 1 <ul style="list-style-type: none"> Pre-production materials: <ul style="list-style-type: none"> Script, Shotlist Storyboard 	Candidates' responses demonstrate: <ul style="list-style-type: none"> Confident ability to apply the knowledge, skills and experience they have gained from their study and creative practice Persuasive reasoning behind the techniques used to visualise the 	Candidates' responses demonstrate: <ul style="list-style-type: none"> Reasonably consistent ability to apply the knowledge, skills and experience they have gained from their study and creative practice. Some consistent reasoning behind the techniques used to visualise the 	Candidates' responses demonstrate: <ul style="list-style-type: none"> Limited ability to apply the knowledge, skills and experience they have gained from their study and creative practice. Limited reasoning of the techniques they used to visualise the script.

<ul style="list-style-type: none"> • One complete narrative film • Homework/ Classwork related to these tasks 	<p>script and clarity about their creative purpose.</p> <ul style="list-style-type: none"> • Ability to achieve a balanced response in the presentation and discussion of the five elements of film language. • Evidence of innovative and creative thinking in the application of filmic techniques. 	<p>script and understanding of their creative purpose.</p> <ul style="list-style-type: none"> • One or more areas of film language may be underdeveloped. • Filmic techniques are described with uneven reference to creative purpose. 	<ul style="list-style-type: none"> • One or more areas of film language may be missing. • Limited understanding of creative purpose.
	<p>AO2a Film will demonstrate highly competent production values across all film language areas and creative purpose will be achieved with flair and insight; none or very little mistakes will have been made;</p> <ul style="list-style-type: none"> • it will have a well developed and interesting narrative; • cinematography and mise-en-scène will be very well considered and implemented; • camera framing and movement will be creative and cinematic; • the final edit will be tight and understandable; • it will have a creative multi-layered soundtrack that will add to the mood / atmosphere / tone of film. 	<p>AO2a Film will demonstrate competent production values across some film language areas and the creative purpose achieved will be generally successful.</p> <ul style="list-style-type: none"> • The narrative may be under-developed, and some mistakes may have been made with lighting; there will be a lack of a multi-layered sound track; • camera & editing techniques will be basic enough, with minimal camera movement, though they will be sufficient to tell the story; • mise-en-scène will not be very well considered. 	<p>AO2a Film will demonstrate limited understanding across all film language areas and the creative purpose will not be achieved;</p> <ul style="list-style-type: none"> • The narrative will be very under-developed and simple mistakes will have been made in all areas; for example - it will be badly lit and grainy in places; sound will be over reliant on one musical soundtrack and diegetic sound will be missing; camera & editing techniques will be very basic with no camera movement; shots will be badly framed with unnecessary camera shake in places; the final edit will not demonstrate an understanding of the continuity edit showing inconsistencies in the story; there will be a lack of effort with mise-en-scène with possibly non age appropriate actors and unsuitable locations.

	<ul style="list-style-type: none"> • Highly creative preproduction materials, demonstrating highly competent ability to plan for a highly visual product showing flair and imagination, showing technical and creative knowledge and skill. • Preproduction will demonstrate a highly developed ability to present a narrative in a script as well as a sustained visual plan for camera & editing and range of visual storytelling techniques in a storyboard; shotlist will include consideration for camera movement, sound and lighting; 	<ul style="list-style-type: none"> • Preproduction materials are mainly complete and show some competent overall ability to display creative and technical knowledge and skill. • Preproduction will demonstrate a competent ability to present a narrative in a script as well as a visual plan for camera & editing in a storyboard; the storyboard will be basic with some frames inaccurately labelled; shotlist will be basic with little consideration for camera movement, sound and lighting; 	<ul style="list-style-type: none"> • Mainly limited ability to apply creative and technical knowledge and skill are demonstrated throughout preproduction planning. Some aspects of preproduction materials are absent or incomplete. • Preproduction will demonstrate very limited ability to produce a narrative in a script or visually through a storyboard; shotlist will be very basic or missing;
	<p>Script</p> <ul style="list-style-type: none"> • Creative and highly competent ability to develop and present a narrative in a script. Descriptive words used to define emotion. Purposeful script-writing, with a fluency of language and excellent grammar. 	<p>Script</p> <ul style="list-style-type: none"> • Developing to competent ability to develop and present a narrative in a script. Script is mainly formatted correctly. However, this is lacking in emotive language, or contains inaccuracies in grammar or spelling. 	<p>Script</p> <ul style="list-style-type: none"> • Limited ability to develop and present a narrative in a script. Script is not formatted correctly, contains grammatical errors or errors in spelling and lacking in descriptive imagery.
	<p>Storyboard</p> <ul style="list-style-type: none"> • Sustained ability to plan for camera and editing and creatively apply an effective range of visual storytelling techniques in a storyboard. Detailed drawings may be labelled with direction (shown as arrows) for action and camera framing and movement, showing creativity in storytelling. All areas of film 	<p>Storyboard</p> <ul style="list-style-type: none"> • Competent ability to plan for camera and editing and application of appropriate visual storytelling techniques in a storyboard. Some areas may show an uneven or developing ability. Labelling of both action and camera technique is present but more prevalent in one area over the other. 	<p>Storyboard</p> <ul style="list-style-type: none"> • Limited ability to plan for camera and editing with limited use of visual storytelling techniques in a storyboard. Some areas are labelled incorrectly or are left blank. Often descriptions do not match the image drawn.

	language may be illustrated or planned for		
	<p>Shot List Sustained and highly competent ability to manage and organise production processes. The shotlist details all areas of film language in a creative, visual manner. Each shot is accounted for, and connects to other areas of preproduction planning.</p>	<p>Shot List Competent ability to manage and organise basic production processes in a shotlist. The shotlist details areas of film language in a competent manner, but perhaps unbalanced towards one area more than others, demonstrating developing ability.</p>	<p>Shot List</p> <ul style="list-style-type: none"> Limited ability to manage and organise basic production. The shotlist is lacking in detail for some areas of film language or containing inaccuracies.
	<p>One Complete Narrative Film</p> <ul style="list-style-type: none"> demonstrate, in the final film, consistent production values and highly competent creative technical skill; sustained application of creative, visual storytelling techniques; and achieve personal creative goals with flair and insight. clear sense of purpose 	<p>One Complete Narrative Film</p> <ul style="list-style-type: none"> demonstrate in the final film, competent production values with competent technical skill; some consistent application of creative, visual storytelling techniques; and creative purpose generally successful technical skill through the use of all five film language areas will show elements of competency however, the pace of editing or use of sound may be under-developed. 	<p>One Complete Narrative Film</p> <ul style="list-style-type: none"> demonstrate in the final film, limited production values with some technical skill and achieve personal creative goals with limited success. limited application of creative, visual storytelling techniques; and Creative purpose achieved with limited success. sound issues and limited consideration of mise-en-scène and lighting.

Assessment Objective	AO2b Apply knowledge and skill in planning, organising, designing and managing resources and processes when creating moving image products		
Grade Descriptions	A	C	E
	For AO2b, candidates characteristically: <ul style="list-style-type: none"> 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. 	For AO2b, candidates characteristically: <ul style="list-style-type: none"> demonstrate, in their creative pre-production and director’s notebook, some competent ability to plan, manage and organise production processes and resources; and demonstrate some clear consideration of illustration of design and visual planning. 	For AO2b, candidates characteristically: <ul style="list-style-type: none"> 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.
A2 Unit 1 Portfolio Tasks: <ul style="list-style-type: none"> Director’s Notebook Homework/Classwork related to this task 	<p>Director’s Notebook</p> <p>Highly competent ability to demonstrate planning and designing of their own film across all film language areas</p> <p>Purposeful first hand evidence of candidates attempts to experiment with film techniques. All five areas of film language explored.</p> <p>Directors Notebook will show the design process from beginning to end and will demonstrate a highly competent ability to present in depth evidence of purposeful and sustained visual contingency planning; there will be a range of first-hand experiments with photography and film work that cover all areas of film language, with detailed analysis on how these experiments will influence their final</p>	<p>Director’s Notebook</p> <p>Developing competence in demonstrating planning and designing of their own film across all film language areas</p> <p>Developing competence in first hand evidence of candidates attempts to experiment with film techniques.</p> <p>Directors Notebook will demonstrate some evidence of contingency planning; there will be mainly second-hand research and experimentation with some first-hand experiments with photography and film work that cover some areas of film language; these however, will not always demonstrate how they will influence their final product; it will probably not include a</p>	<p>Director’s Notebook</p> <p>Limited ability to demonstrate planning and designing of their own film across all film language area</p> <p>Limited evidence of candidates attempts to experiment with film techniques.</p> <p>Excessive research on film director is evident throughout.</p> <p>Directors Notebook will demonstrate limited evidence of contingency planning; it will mainly be second-hand research and no evidence of first-hand experiments with photography or film work; it will not include a shooting schedule and evidence of call sheets and risk assessment.</p>

	product; it will include a shooting schedule and evidence of call sheets and risk assessment.	shooting schedule and evidence of call sheets and risk assessment.	
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Assessment Objective	AO3 Analyse and evaluate their own work and the work of others, demonstrating awareness of creative and technical purpose and audience response.		
Grade Descriptions	A	C	E
	For AO3 candidates characteristically: <ul style="list-style-type: none"> • 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. 	For AO3 candidates characteristically: <ul style="list-style-type: none"> • demonstrate some competent ability to analyse and evaluate the work of others including comparative analysis of unseen stimulus and study of chosen practitioner or practitioners; • achieve some coherent and considered personal goals; • demonstrate some competent ability to reflect on their own practice and audience response; and • demonstrate some competent use of appropriate forms and style of writing with some accurate presentation, spelling, punctuation and grammar throughout. 	For AO3 candidates characteristically: <ul style="list-style-type: none"> • 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.
AO3 Evidence	Grade A Key Features	Grade C Key Features	Grade E Key Features
<ul style="list-style-type: none"> • A2 Unit 1 Portfolio Tasks: <ul style="list-style-type: none"> - Illustrated Essay - Evaluation • A2 Unt 2: Assessment Resource/ 	Candidate demonstrates: <ul style="list-style-type: none"> • Insightful and confident understanding of the director’s creative purpose. • A thorough evaluation of the different storytelling techniques used and of how well they work together to create the intended effect. 	Candidate demonstrates: <ul style="list-style-type: none"> • A reasonably consistent knowledge and understanding of the director’s creative purpose but lacks balance in the analysis of storytelling techniques. • Sustained, but uneven evaluation of the filmic techniques used and of 	Candidate demonstrates: <ul style="list-style-type: none"> • Limited ability to understand the director’s creative purpose, or to evaluate the different storytelling techniques used, with little/no consideration of how well they work together for effect. • Limited ability to analyse the five elements of film language in any depth.

<p>Past Papers Questions - Questions that involve analysis and evaluation</p> <ul style="list-style-type: none"> • Homework/ Classwork related to this task 	<ul style="list-style-type: none"> • Ability to achieve a balanced response in the analysis of the five different elements of film language. • A balanced analysis of the two sequences being compared and contrasted. • A sustained and convincing analysis of mood and emotional impact. • A confident ability to accurately analyse camera technique, encompassing camera shot size and framing (long shot, close-up, etc), camera positioning and angle (such as high or low angles), and camera movement (employing technical terms such as panning, tracking, zooming or the use of a mobile, hand-held camera). • A confident ability to discuss and distinguish between diegetic and non-diegetic sound and critically analyse the emotional quality of the musical soundtrack. • Some evidence of independent thinking. 	<p>how they work together to create the intended effect.</p> <ul style="list-style-type: none"> • Some analysis of mood and emotional impact which may be underdeveloped and lacking in depth. • Sustained, but unbalanced analysis of the two sequences being compared and contrasted. 	<ul style="list-style-type: none"> • Limited ability to achieve balance in the analysis of the two sequences being compared and contrasted. • Limited ability to evaluate mood or emotional impact. • A mainly descriptive, rather than analytical approach.
	<p>Illustrated Essay, will provide well-illustrated analysis which in turn is effectively used to inform their own creative goals; film language will be sustained and consistent and the candidate will confidently display independent thought; the essay will be</p>	<p>Illustrated Essay, will provide some analysis though it will not always be in-depth; the analysis will not always be used to inform their own creative goals; use of film language will not be consistent; the illustrations will not always be relevant or referenced;</p>	<p>Illustrated Essay, will be very limited providing little in-depth analysis; use film language will be minimal; own personal goals will be very basic and tenuous; multiple grammatical mistakes will be evident throughout.</p>

	very well illustrated with referenced / relevant screenshots and/or film clips.	some grammatical mistakes will be evident throughout.	
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Appendix 3

Definitions of Levels of Control

Levels of control for the conditions under which students have completed assessments that are internally marked in school are defined as High, Medium and Limited at GCSE. These definitions also align with the conditions of control for GCE and other CCEA qualifications. In recording the levels of control for evidence to be used in Centre Determined Grades for Summer 2021, the following should be used.

High	<p>The use of resources is tightly prescribed. The centre must ensure that:</p> <ul style="list-style-type: none"> • all students are within direct sight of the teacher/supervisor throughout the session(s); • display materials which might provide assistance are removed or covered; • there is no access to email, the internet or mobile phones; • students complete their work independently; • interaction with other students does not occur; and • no assistance of any description is provided.
Medium	<p>Students do not need to be directly supervised at all times. The use of resources, including the internet, is not tightly prescribed. Centres should ensure that:</p> <ul style="list-style-type: none"> • there is sufficient evidence to ensure that the individual work can be authenticated; and • the work an individual student submits for assessment is their own. <p>If work has been completed in groups, teachers must ensure that they can determine and assess the individual student's contribution to the work.</p> <p>If work has been completed remotely, it may be useful to ask questions about what they did and how/why they did it, to help authenticate the work.</p>
Limited	<p>Work is completed without any direct supervision and would not normally contribute to assessable outcomes.</p>



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