

Summer 2021



Summer 2021

Alternative Arrangements: GCSE

Moving Image Arts Subject Guidance



Version 2.0

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 GCSE 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 October 2020 by the Education Minister in respect of reducing the assessment burden in GCSE 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 Components 1 and 3, or for all three components.

Subject	Current Arrangements	Unit For Optional Omission	Specification Adaptations
GCSE Moving Image Arts	Component 1 external assessment (40%) Component 2 controlled assessment (20%) Component 3 controlled assessment (40%)	Component 2	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 in this document);
- the level of demand of the qualification assessments; and
- the weighting of each component/unit and the type of assessment.

For GCSE Moving Image Arts, information on these aspects can be found in the specification and further illustrated in the specimen assessment materials, past papers¹ and controlled assessment/coursework assessment tasks 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 2 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 GCSE Moving Image Arts you may choose to use are included in the following table:

Evidence
<p>CCEA assessment resources for Component 1 – 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 a class test assesses limited, 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 and/or participation in performances in subjects where this is assessed.</p>
<p>Performance in: Component 2 Acquisition of Skills in Moving Image Production; and Component 3 Planning and Making a Moving Image Product. This can be even if these have not been fully completed.</p>
<p>Performance in any class assessments taken throughout their study of the GCSE 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 GCSE Moving Image Arts are:

AO1	demonstrate knowledge and understanding of film language, genres, practices, techniques and contexts;
AO2a	apply creative and technical knowledge and skill in the preproduction, production and postproduction of moving image products;
AO2b	apply knowledge and skill in the planning, organisation and management of resources and processes when creating moving image products; and
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.

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.

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

Assessment Objective 1:

- Component 2 Portfolio tasks
 - Task 1: Storyboarding
 - Task 2: Camera & Editing
 - Task 3: Postproduction Sound
 - Task 4: Animation
- Component 3 Portfolio tasks
 - Full Portfolio
 - Director's Notebook
- GCSE Assessment Resource Component 1 /Past Paper Questions: Section A, B and C
- Questions in the style of GCSE SAMs Section A, B and C

Assessment Objective AO2a:

- Component 2 Portfolio Tasks:
 - Task 1: Storyboarding
 - Task 2: Camera & Editing
 - Task 3: Postproduction Sound
 - Task 4: Animation
- Component 3 Portfolio Tasks
 - Screenplay
 - Storyboard
 - Film
- GCSE Assessment Resource /Past Papers Questions
 - Section C: Creative Production, Management and Industry Contexts, specifically questions 12 and 14.
- Questions in the style of GCSE SAMs Section C

Assessment Objective AO2b:

- Component 3 Portfolio Tasks:
 - Shotlist/shooting schedule
 - Director's Notebook
- GCSE Assessment Resource /Past Papers Questions
 - Particularly Section C: Creative Production, Management and Industry Contexts, specifically Questions 9 – 12
- Questions in the style of GCSE SAMs Section C: Qs -9 – 12

Assessment Objective AO3:

- Component 3 Portfolio Tasks:
 - Research Analysis
 - Evaluation
- GCSE Component 1 Assessment Resource Component 1 /Past Papers Questions
 - Section B: Comparative Analysis,
 - Section A: Film Language, Genre and Representation
- Questions in the style of GCSE SAMs Section A and B

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.² 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.

We appreciate that decisions were taken in October 2020 in respect of unit omissions in GCSE 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 Component 2 in line with the Education Minister’s announcement in October 2020. Therefore, Centre Determined Grades may be based on evidence for Component 1 and 3 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 Component 1 and none of Component 3.*
- *Student A’s Centre Determined Grade should be based on assessment of only the content covered.*

Assessments adapted/Evidence gathered and reviewed based on GCSE Moving Image Arts Content	
All Students	Student A
<p>Component 1:</p> <ul style="list-style-type: none"> • Film Genre • Film Narrative • Film Representation • Film Language and Techniques • Camera • Editing • Lighting • Sound • Production Design/Mise-en-Scène • Animation • Storyboarding • Production Management • Industry Practices and Contexts <p>Component 3: Planning and Making a Moving Image Product</p>	<p>Component 1:</p> <ul style="list-style-type: none"> • Film Genre • Film Narrative • Film Representation • Film Language and Techniques • Lighting • Sound • Production Design/Mise-en-Scène • Storyboarding • Production Management

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 March 2021. Due to the size of the package and to avoid any technical problems, we encourage centres to download the material before the main release of the assessment materials, which is on 29 March 2021.

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 GCSE 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 2019 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 2018–2019 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**, **C** and **F** in the GCSE specification, to give a general indication of the standards of achievement likely to have been shown by students awarded these grades. 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 Appendix 1 for the Grade Descriptions at A, C and F for GCSE. 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 F, 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 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*	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	<i>See Grade A Description.</i>
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*	Candidates at grade C* clearly demonstrate all of the features associated with performance at grade 'C' but in many areas the evidence presented contains elements showing that the candidate is working at a grade beyond that which would reasonably be expected of a candidate working at grade 'C'.
C	<i>See Grade C Description.</i>
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	Candidates at grade 'E' clearly demonstrate all of the features associated with performance at 'F' but in many areas the evidence presented contains elements showing that the candidate is working at a grade beyond that which would reasonably be expected of a candidate working at grade 'F'.
F	<i>See Grade F Description.</i>
G	Candidates at grade 'G' may demonstrate some elements of grade 'F' 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 'F'.

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>All other queries should be directed to centresupport@ccea.org.uk</p>
CCEA Entries	<u>entriesandresults@ccea.org.uk</u>
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

GCSE Grade Descriptions and Key Features – Moving Image Arts

Assessment Objective	AO1 - demonstrate knowledge and understanding of film language, genres, practices, techniques and contexts		
Grade Descriptions	A	C	F
	<p>Candidates can recall and demonstrate a broad and accurate knowledge of film language, genres, techniques, practices and contexts.</p> <p>Use of film language terminology is sustained, effective and extensive in all written work and the level of written communication is highly competent with almost faultless accuracy.</p>	<p>Candidates can recall and demonstrate a competent knowledge of film language, genres, techniques, practices and contexts.</p> <p>Use of film language terminology is appropriate and mostly consistent and the level of written communication is competent and mainly accurate.</p>	<p>Candidates can recall and demonstrate a limited knowledge of film language, genres, techniques, practices and contexts.</p> <p>Use of film language terminology is basic and uneven and the level of written communication is limited with a high proportion of inaccuracies.</p>
AO1 Evidence	Grade A Key Features	Grade C Key Features	Grade F Key Features
<p>Component 2 Portfolio tasks</p> <ul style="list-style-type: none"> Comp 2 Task 1: Storyboarding Comp 2 Task 2: Camera & Editing Comp 2 Task 3: Postproduction Sound Comp 2 Task 4: Animation <p>Component 3 Portfolio</p> <ul style="list-style-type: none"> Full Portfolio Comp 3 Director's Notebook 	<p>Candidates' work mainly characterised by:</p> <p>Effective and creative consideration of genre elements</p> <p>Detailed knowledge and understanding of storyboarding conventions and format.</p> <p>Detailed knowledge and understanding of camera and editing techniques.</p> <p>Detailed knowledge and understanding of production and postproduction sound techniques.</p> <p>Sound log shows pupil created foley sound.</p> <p>Screenshot shows detailed multi layered sound.</p> <p>Detailed knowledge and understanding of animation techniques.</p>	<p>Candidates' work mainly characterised by:</p> <p>Appropriate consideration of genre elements.</p> <p>Competent knowledge and understanding of storyboarding conventions and format.</p> <p>Storyboard mostly correctly numbered and formatted, with some consideration of camera movement/framing.</p> <p>There may be some mistakes with shot sizes.</p> <p>Competent knowledge and understanding of camera and editing techniques.</p> <p>Camera and editing choices are planned and appropriate.</p>	<p>Candidates' work mainly characterised by:</p> <p>Limited consideration of genre elements.</p> <p>Limited knowledge and understanding of storyboarding conventions and format.</p> <p>Narrative conveyed at a basic level, with little or no consideration of camera and editing.</p> <p>A limited variety of shot sizes. Shot sizes often missing or incorrect.</p> <p>Limited knowledge and understanding of camera and editing techniques.</p>

<p>GCSE Assessment Resource Component 1 /Past Papers Questions</p> <ul style="list-style-type: none"> • Section A, B and C • Questions in the style of GCSE SAMs Section A, B and C <p>Homework/classwork related to these tasks</p>	<p>Sustained, effective and extensive use of film language terminology across portfolio.</p> <p>Knowledge, understanding and the accurate use of film language terminology is sustained, effective and extensive.</p> <p>The level of written communication is highly competent throughout.</p>	<p>Competent knowledge and understanding of production and postproduction sound techniques.</p> <p>Competent knowledge and understanding of animation techniques.</p> <p>Appropriate and mostly consistent use of film language terminology across portfolio.</p> <p>Knowledge, understanding and the use of film language terminology is appropriate and mostly consistent.</p> <p>The level of written communication is competent and mainly accurate.</p>	<p>Limited knowledge and understanding of production and postproduction sound techniques.</p> <p>Limited knowledge and understanding of animation techniques.</p> <p>Limited use of film language terminology across portfolio.</p> <p>Knowledge, understanding and the use of film language terminology is very basic and uneven.</p> <p>The level of written communication is limited with a high proportion of inaccuracies.</p>
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Assessment Objective	AO2a - apply creative and technical knowledge and skill in the preproduction, production and postproduction of moving image products		
Grade Descriptions	A	C	F
	<p>Candidates demonstrate a creative and confident use of film language when visualising and planning their own work.</p> <p>Their personal creative goals are inventive, carefully considered and well-presented, demonstrating informed connections with the work of others.</p> <p>Candidates' final films demonstrate a highly competent level of technical skill, with sustained application of creative film-making techniques.</p> <p>Creative purpose is achieved successfully with both effectiveness and creativity.</p>	<p>Candidates demonstrate a competent use of film language when visualising and planning their own work.</p> <p>Their personal creative goals are coherent and make some considered links with the work of others.</p> <p>Candidates' final films demonstrate a competent level of technical skill, with mainly consistent application of the appropriate film-making techniques.</p> <p>Creative purpose is achieved competently overall.</p>	<p>Candidates demonstrate an uneven use of film language when planning their own work.</p> <p>Their personal creative goals are underdeveloped and make limited or obvious connections with the work of others.</p> <p>Candidates' final films demonstrate a basic level of technical skill, with uneven application of film-making techniques.</p> <p>Creative purpose is achieved with some limited success.</p>
AO2a Evidence	Grade A Key Features	Grade C Key Features	Grade F Key Features
<p>Component 2 Portfolio Tasks:</p> <ul style="list-style-type: none"> • Comp 2 Task 1: Storyboarding • Comp 2 Task 2: Camera & Editing • Comp 2 Task 3: Postproduction Sound • Comp 2 Task 4: Animation • Comp 3 Screenplay 	<p>Candidates' work mainly characterised by:</p> <p>Highly competent, sustained ability to plan for camera and editing, including more advanced understanding of continuity techniques.</p> <p>Sustained ability to creatively apply an effective range of visual storytelling techniques in a storyboard, including more creative shot compositions and detailed sequences.</p> <p>Creative ability to develop and present an effective narrative in a screenplay.</p> <p>Script correctly formatted and of appropriate length showing highly</p>	<p>Candidates' work mainly characterised by:</p> <p>Competent ability to plan for camera and editing, including some understanding of continuity techniques.</p> <p>Competent ability to apply an appropriate range of visual storytelling techniques in a storyboard.</p> <p>Competent ability to develop and present a narrative in a screenplay. Script may not be of appropriate length or may be incomplete. Script will show competent ability to present a visual narrative.</p> <p>Competent production values</p> <p>Competent technical skill</p>	<p>Candidates' work mainly characterised by:</p> <p>Limited ability to plan for camera and editing and creatively apply an effective range of visual storytelling techniques in a storyboard.</p> <p>Limited ability to develop and present a narrative in a screenplay.</p> <p>Limited production values</p> <p>Limited, basic technical skill</p> <p>Limited application of creative film-making techniques. Demonstrated through, for example:</p> <ul style="list-style-type: none"> • Significant issues with camera control such as focus or unsteady footage.

<ul style="list-style-type: none"> • Comp 3 Storyboard • Comp 3 Film <p>GCSE Assessment Resource /Past Papers Questions</p> <ul style="list-style-type: none"> • Section C: Creative Production, Management and Industry Contexts • Specifically Questions 12 and 14. • Questions in the style of GCSE SAMs Section <p>Homework/classwork related to these tasks</p>	<p>competent ability to present a visual narrative.</p> <p>Highly competent production values.</p> <p>Effective and creative technical skill.</p> <p>Sustained application of appropriate film-making techniques. Demonstrated through, for example:</p> <ul style="list-style-type: none"> • Controlled and purposeful use of camera techniques... • Continuity editing is sustained, purposeful and effective. The work shows creativity through choice of editing and camera movement/framing. • Consideration of lighting is evident. • Sounds matched to most movements and synced, audio track well blended and at appropriate volume levels, creates convincing atmosphere. • Fluid animated, movements; appropriate pacing and expressive character responses. <p>Creative purpose achieved successfully with effectiveness and creativity.</p> <p>Application of camera techniques and genre elements is creative, effective and well-articulated.</p> <p>There is frequent and detailed use of appropriate terminology</p>	<p>Mainly consistent application of appropriate film-making techniques. Demonstrated through, for example:</p> <p>Camerawork mainly steady throughout.</p> <ul style="list-style-type: none"> • Some use of continuity editing and consideration of pace. Some continuity errors may be present. • Work may be uneven at times. • Most movements matched with sound; some may be uneven in volume or slightly out of sync. Appropriate atmosphere is created. • Animation shows fluidity of movement at times. Pace is mostly appropriate; some expressive character response. • Animation may be unsteady, showing fluidity of movement at times. Pace is mostly appropriate and some expressive character response. <p>Creative purpose achieved competently overall.</p> <p>Application of camera techniques and genre elements is generally appropriate and accurately articulated.</p> <p>Use of appropriate terminology is evident.</p>	<ul style="list-style-type: none"> • Use of continuity editing is limited. • Significant sound missing, out of sync, uneven in volume. Music inappropriate in terms of atmosphere. • Animated movement is limited; jerky rather than fluid. <p>Creative purpose is achieved with some limited success.</p> <p>Narrative is not fully realised or parts may be missing.</p> <p>Application of camera techniques and genre elements is inaccurate or haphazard.</p> <p>There is little use of appropriate terminology.</p>
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Assessment Objective	AO2b - apply knowledge and skill in the planning, organisation and management of resources and processes when creating moving image products		
Grade Descriptions	A	C	F
	Preproduction is purposeful, detailed and sustained, demonstrating a highly developed ability to negotiate and organise different production processes, scenarios and resources.	Preproduction is organised and well-considered, demonstrating a competent ability to manage the required processes, scenarios and resources.	Preproduction is mainly uneven or incomplete, demonstrating a limited ability to manage the necessary processes, scenarios and resources.
AO2b Evidence	Grade A Key Features	Grade C Key Features	Grade F Key Features
<p>Component 3 Portfolio tasks:</p> <ul style="list-style-type: none"> – Comp 3 Shotlist/shooting schedule – Comp 3 Director's Notebook <p>GCSE Assessment Resource /Past Papers Questions</p> <p>Component 1: Particularly Section C: Creative Production, Management and Industry Contexts</p> <p>Specifically Questions 9 – 12 Questions in the style of GCSE SAMs Section C, Questions 9 – 12</p>	<p>Candidates' work mainly characterised by:</p> <p>Highly competent ability to organise and present detailed evidence of purposeful and sustained preproduction and contingency planning, with detailed and well-considered design development.</p> <p>Shot list will show effective visual planning and organisation.</p> <p>Highly competent and confident ability to manage a wide range of diverse and complex production processes and resources.</p> <p>Evidence of highly competent and creative visual planning, including first-hand visual research/experimentation. Contingency planning is addressed with risk assessment/shooting schedule.</p> <p>Knowledge of camera techniques and genre elements is creative, effective and well-articulated.</p> <p>There is frequent and detailed use of appropriate terminology.</p>	<p>Candidates' work mainly characterised by:</p> <p>Competent ability to present clear evidence of preproduction processes and contingency planning, with some illustrated design development.</p> <p>Some competent ability to manage a range of production processes and resources.</p> <p>Shot list will show planning and organisations but may have missing components or inaccuracies.</p> <p>Evidence of competent visual planning and consideration of genre; some first-hand visual research or experimentation.</p> <p>Knowledge of camera techniques and genre elements is generally appropriate and accurately articulated.</p> <p>Use of appropriate terminology is evident.</p>	<p>Candidates' work mainly characterised by:</p> <p>Limited ability to present basic evidence of preproduction processes and contingency planning, with little or no design development.</p> <p>Limited ability to manage and organise basic production processes.</p> <p>Visual planning will be mostly secondary and lacking in purpose. Genre may be considered superficially.</p> <p>Knowledge of camera techniques and genre elements is inaccurate or haphazard.</p> <p>There is little use of appropriate terminology.</p>

Homework/classwork related to these tasks.			
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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	F
	<p>Analysis and evaluation of their own work and the work of others demonstrates insight and a clear and considered understanding of both audience and purpose.</p> <p>Use of film language terminology is sustained, effective and extensive in all written work and the level of written communication is highly competent with almost faultless accuracy.</p> <p>Their personal creative goals are inventive, carefully considered and well-presented, demonstrating informed connections with the work of others.</p>	<p>Analysis and evaluation of both their own work and the work of others is coherent and refers to audience and purpose.</p> <p>Use of film language terminology is appropriate and mostly consistent and the level of written communication is competent and mainly accurate.</p> <p>Their personal creative goals are coherent and make some considered links with the work of others.</p>	<p>Analysis and evaluation of their own work and the work of others is basic, showing limited awareness of audience or purpose.</p> <p>Use of film language terminology is basic and uneven and the level of written communication is limited with a high proportion of inaccuracies.</p> <p>Their personal creative goals are underdeveloped and make limited or obvious connections with the work of others.</p>
AO3 Evidence	Grade A Key Features	Grade C Key Features	Grade F Key Features
<p>Component 3 Portfolio Tasks:</p> <ul style="list-style-type: none"> – Comp 3 Research Analysis – Comp 3 Evaluation <p>GCSE Component 1 Assessment Resource</p> <p>Component 1 /Past Papers Questions</p> <ul style="list-style-type: none"> • Component 1: Particularly 	<p>Candidates' work mainly characterised by:</p> <p>Analysis and evaluation of their own work and the work of others demonstrates insight and a clear and considered understanding of both audience and purpose.</p> <p>Relevant sequences have been selected and analysed in some detail. Many aspects of film language discussed/evaluated perceptively.</p> <p>Personal creative goals are inventive, carefully considered and well-presented, demonstrating informed connections with the work of others.</p>	<p>Candidates' work mainly characterised by:</p> <p>Analysis and evaluation of both their own work and the work of others is coherent and refers to audience and purpose.</p> <p>Appropriate filmic references have been selected and discussed with appropriate understanding, but without significant depth/detail.</p> <p>Personal creative goals are coherent and make some considered links with the work of others.</p> <p>Use of film language terminology is appropriate and mostly consistent and the</p>	<p>Candidates' work mainly characterised by:</p> <p>Analysis and evaluation of their own work and the work of others is basic, showing limited awareness of audience or purpose.</p> <p>Discussion of mise-en-scène, action may dominate with less understanding of more complex aspects of film language shown. Evaluation tends to be descriptive rather than critical.</p> <p>Personal creative goals are underdeveloped and make limited or obvious connections with the work of others.</p>

<p>Section B: Comparative Analysis, but also Section A: Film Language, Genre and Representation</p> <ul style="list-style-type: none"> • Questions in the style of GCSE SAMs Section A and B <p>Homework/classwork related to these tasks.</p>	<p>Goals may be more detailed, discussing specific planned shots/sequences.</p> <p>Use of film language terminology is sustained, effective and extensive in all written work and the level of written communication is highly competent.</p>	<p>level of written communication is competent and mainly accurate.</p>	<p>Use of film language terminology is basic and uneven and the level of written communication is limited with a high proportion of inaccuracies.</p>
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Appendix 2

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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