

CCEA GCE Specification in Moving Image Arts

For first teaching from September 2008

For first award of AS Level in Summer 2009

For first award of A Level in Summer 2010

Subject Code: 5350

moving image arts

Foreword

This booklet contains CCEA's Advanced Subsidiary (AS) and Advanced GCE Moving Image Arts specification for first teaching from September 2008.

The AS is the first part of the full advanced GCE course and will be assessed at a standard appropriate for candidates who have completed the first half of the full Advanced GCE course.

The full Advanced GCE comprises the AS and the second half of the Advanced GCE course referred to as A2. However, the AS can be taken as a "stand-alone" qualification without progression to A2.

The A2 will be assessed at a standard appropriate for candidates who have completed a full advanced GCE course and will include synoptic assessment and an element of stretch and challenge.

The Advanced GCE award will be based on aggregation of the marks from the AS (50%) and the A2 (50%).

An A* will be awarded to the candidates who attain an overall grade A in the qualification and an aggregate of at least 90% of the uniform marks across the A2 units.

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1 Introduction

This specification sets out the content and assessment details for our Advanced Subsidiary (AS) and Advanced Level (A Level) courses in Moving Image Arts. This specification is for first teaching from September 2008. You can view and download the latest version of this specification from our website, www.ccea.org.uk.

Students can take the AS course as a final qualification or as the first half of the A Level qualification. Students who wish to obtain a full A Level qualification must also complete the second half of the course, referred to as A2. We will make the first AS awards for this specification in 2009 and will make the first A Level awards in 2010.

The specification builds on the broad objectives of the revised Northern Ireland Curriculum. It is also relevant to key curriculum concerns in England and Wales.

Whether accessed through cinema, television, DVD or the internet, moving images are a primary source of information and knowledge about the world. Moving image literacy is therefore critical to understanding and interpreting modern society.

The moving image is a key driver of the creative industries. The rapid growth of digital media technologies has made the creative industries increasingly accessible and attractive to young people. The impact is being felt within the classroom, where students are seeking opportunities to learn technical skills and express themselves creatively.

We have produced this specification with the aims of the Art and Design Subject Criteria in mind. It is designed to help students develop their creative and critical abilities, through hands-on learning in the craft of moving image arts. The subject is anchored in the students' creation of their own moving image art works. Exploring the rich and diverse heritage of the moving image and its relationship with other art forms and disciplines should inform and inspire the students' work. Courses based on this specification will stimulate and encourage creativity. Students will be introduced to a rich variety of moving image practices, processes, conventions, styles and techniques.

This specification offers a challenging and rewarding course of study for students who will:

- undertake further study in moving image arts and related subjects;
- study subjects or take up careers for which a moving image arts education is relevant;
- have an interest and aptitude in the subject, yet are not intending to study the subject further; and
- go directly into employment.

The A2 section of this Advanced GCE builds upon the foundations of knowledge, understanding and skills developed at AS Level. It provides the basis for further study of moving image arts and related subjects.

1.1 Aims

Courses based on this specification should encourage students to develop:

- intellectual, imaginative, creative and intuitive powers;
- investigative, analytical, experimental, practical, technical and expressive skills, aesthetic understanding and critical judgement;
- an understanding of the inter-relationships between the moving image and other art forms, disciplines and practices;
- knowledge and understanding of the place of the moving image in contemporary society; and
- an awareness of the context in which moving image production and reception takes place.

1.2 Key features

The specification's key features are listed below:

- It promotes the development of audio-visual literacy and creativity through hands-on learning in the craft of moving image arts.
- It encourages ownership, self-expression and independence in the exploration of thoughts, ideas and creative practices.
- It facilitates broad creative, technical and critical experiences of different moving image art forms and styles.
- It exploits new digital technologies and the creative learning possibilities they now offer, including online examination opportunities.
- It enables flexible, inter-disciplinary learning, encouraging synergies across multiple art forms and curricular areas.

1.3 Prior attainment

Students are not required to possess prior knowledge of or a certain level of attainment in the subject.

However, the online examinations for both the AS and A2 courses require students to demonstrate basic keyboarding and word processing skills.

1.4 Prohibited combinations

One or more elements of this specification's AS Unit 1 Production Coursework may potentially overlap with other GCE media qualifications (AQA, OCR, WJEC) and with GCE Film Studies (WJEC). This is possible if:

- WJEC GCE Media Studies students choose the option to submit **either**:
 - a set of pre-production materials for a complete narrative short film or animation; **or**
 - a complete narrative short film or animation production, plus evaluation as part of their AS Unit 3 Making Media Texts Portfolio;
- WJEC GCE Film Studies students choose the option to submit a complete narrative short fiction film for their A2 Unit FS4 Practical Application of Learning;
- OCR GCE Media Studies students choose the option to submit a complete narrative short fiction film or animation production for their A2 Unit 2733 Advanced Production. (These would, however, have to adhere to the OCR centre's set brief, as provided to students by their teacher.); or

- AQA GCE Media Studies students choose the option to submit a complete narrative short fiction film production for their AS Unit 3 Practical Production. (As time limits are not provided by AQA for this unit, the Moving Image Arts A2 Unit 1 production coursework could potentially overlap with this also.)

The above-mentioned qualifications should not overlap with Moving Image Arts owing to at least one or more the following measures/factors:

- As an Art and Design subject, all Moving Image Arts coursework must be evidently self-directed and originated by students, not pre-set by centres.
- Students must have complete ownership of all creative and technical dimensions of their Moving Image Arts production work; any contributions by other members of their class must not exceed acceptable levels of assistance and must be evidently managed and directed by the student.
- Moving Image Arts AS production coursework must include more detailed pre-production notes than is requested by the above qualifications and must be supported by a related production exercise. An illustrated research essay and two production exercises must also support Moving Image Arts A2 production coursework.
- Teachers, as witnesses, must sign written authentication when submitting coursework for assessment. This states that the student has originated and produced all production portfolio submissions in tandem with their study and practice on the Moving Image Arts course.

Every specification is assigned a national classification code indicating the subject area to which it belongs. The classification code for this specification is 5350.

Be aware that students who enter for more than one GCE qualification with the same code will have only one grade (the highest) counted for the purpose of the school and college performance tables.

2 Specification at a Glance

The table below summarises the structures of the AS and A Level courses:

Unit	Assessment Format	Duration	Weightings		Availability
			AS	AL	
AS 1 Moving Image Arts Creative Production: Foundation Portfolio	Compulsory coursework: <ul style="list-style-type: none"> • Statement of Intentions • Pre-Production • Pre-Production Exercise • Final Product • Evaluation The coursework is internally marked and externally moderated.		70%	35%	Summer only
AS 2 Moving Image Arts Critical Response	A compulsory external online examination with previously unseen moving image clips. The examination is externally set and externally marked.	1 hour 30 minutes	30%	15%	Summer only
A2 1 Moving Image Arts Creative Production and Research: Advanced Portfolio	Compulsory coursework: <ul style="list-style-type: none"> • Illustrated Dissertation • Pre-Production Exercises • Pre-Production • Final Product • Product Evaluation The coursework is internally marked and externally moderated.			35%	Summer only

Unit	Assessment Format	Duration	Weightings		Availability
			AS	AL	
A2 2 Moving Image Arts Critical Response and Specialisation	<p>Students take a compulsory external online examination which includes previously unseen moving image clips and optional art form specialisation with pre-set moving image clips.</p> <p>The examination is externally set and externally marked.</p>	2 hours 15 minutes plus 15 minute break		15%	Summer only

3 Subject Content

The AS course is divided into two units: AS 1 and AS 2. Students following the A Level course must study two further units: A2 1 and A2 2. The content of each of these units is set out below.

There are two key moving image art forms which underpin this specification at both AS and A2:

Film, which refers to live action fictional narrative films, and
Animation, which refers to rostrum, stop motion and CGI animated narrative films.

3.1 Summary of the Key Areas of Study

- The study of film language provides the vocabulary, focus and enabling factors for personal development in terms of enquiry, expression, communication, awareness and perception of the moving image.
- Understanding of the craft of the moving image will be developed through a study of the different technical roles and work practices involved in moving image production (director, cinematographer, editor, art director, set designer, etc).
- Cinematic realism and formalism will be the key Areas of Study, drawing attention to important examples of personal expression in the history of cinema.
- The inter-relationship between the moving image and other art forms, disciplines and practices will be developed as a central theme, highlighting the interdisciplinary nature of moving image production.

Realism

The study of the moving image should be informed by an understanding of cinematic realism. The dominant mode of cinematic realism, the Classical Hollywood Style or continuity style, will be a critical area of study. Candidates should have the opportunity to become familiar with the work of directors such as Alfred Hitchcock and Orson Welles and their key artistic collaborators, the composer Bernard Herrmann, the cinematographer Greg Toland and the graphic designer, Saul Bass. Seminal films such as Hitchcock's *Rear Window* (1954) or *Vertigo* (1958) can be used to illustrate many aspects of the continuity style as well as to study the director's unique approach to visual storytelling, which he termed 'Pure Cinema'. The continuity style also shaped the animated feature film as can be illustrated by extracts from any of the Disney classics (*Snow White and the Seven Dwarves*, *Bambi* or *Pinocchio*).

At A2 the study of cinematic realism should extend to other art forms. The role that painting and photography have played in shaping the aesthetics of cinematic realism can be illustrated through the historical and contemporary influence of the artist Edward Hopper on composition, lighting and production design or the graphic inspiration that the war photography of Robert Capa has provided for the hyper-realist style of films such as *Saving Private Ryan*.

Formalism

An understanding of the expressive potential of the moving image should be developed through a study of the formalist tradition in cinema history. A focus upon Expressionism will promote understanding of the inter-relationship between the moving image and other art forms and artistic disciplines.

The German silent cinema of the 1920s provides a starting point for the study of the influence of painting, theatre and literature on the new medium of the moving image. This cinema is invariably associated with Expressionism – films such as *The Cabinet of Doctor Caligari*, *Nosferatu* and *Metropolis*. Expressionism was one of several artistic trends around the turn of the twentieth century - associated with modernism - that reacted against realism and turned toward extreme distortion to express an inner emotional reality.

German Expressionist cinema uses film language - mise-en-scène, editing and camerawork - in distinctive ways. *The Cabinet of Doctor Caligari* (1919) is the most famous German Expressionist classic and is considered to be cinema's first art film. This is the exemplar pre-set film for the A2 examination (A2 Unit 2).

The historical influence of German Expressionism can be illustrated by extracts from Hollywood genres such as the horror film and film noir or through studying the individual work of contemporary directors such as Tim Burton (*Edward Scissorhands*, *Batman Returns*) or Ridley Scott (*Bladerunner*). Animators have also employed expressionist techniques to powerful effect. Tim Burton's *The Nightmare Before Christmas* is a contemporary example of a stop-motion animated feature film strongly influenced by German Expressionism. *Midnight Dance* is an animated short film (directed by John McCloskey) that matches expressionist imagery to the haunting rhythms of the classical symphony, *Dance Macabre* by Sans Saen. An extract from *Midnight Dance* features on the A2 exemplar examination (A2 Unit 2).

At A2, the Illustrated Dissertation (see page 6) can provide the scope for independent research and in-depth study by students of the aesthetic influence of expressionism on key craft areas such as cinematography or production design or the personal style of German directors such as F. W. Murnau or Fritz Lang.

At A2, the study of formalism in the cinema should extend to other art forms. The significant role that painting, photography and music have played in inspiring artistic experimentation and personal expression in the moving image can be illustrated through:

- the influence of artists such as Rembrandt, Vermeer and Caravaggio on the lighting techniques, composition and camerawork of cinematographers such as Jack Cardiff or Gordon Willis and directors such as Michael Powell and Martin Scorsese;
- the impact of photo-montage techniques on the Russian pioneers of the radical editing style of Soviet Montage;

- the influence of European art and classical music on animated films such as *Fantasia* or *Midnight Dance*.

For more detailed information go to:

http://www.rewardinglearning.com/movingimagearts/gce/support/docs/film_theory_guidance.pdf

3.2 Unit AS 1: Moving Image Arts Creative Production - Foundation Portfolio

Using an initial idea or theme of their own choosing as a starting point, students will be expected to create a complete narrative moving image artwork of their own, working formally and stylistically within the parameters and conventions of a particular mainstream genre or category of moving image art. Students can choose to work in a genre or formal category from within one of the specification's two core moving image art forms: Film or Animation. Their finished film or animation should be supported by evidence of the creative processes and practices undertaken to realise it and by an evaluation of the formal and stylistic outcome. These written, illustrated and audio-visual materials will combine to form a Foundation Portfolio in Creative Production. Students' general study and practice in the mainstream genres and categories of the two core moving image art forms as part of their AS unit content should inform their creative work in this unit and should be relevantly acknowledged and evidenced in their preproduction materials, evaluation and finished artwork.

Content	Learning Outcomes
Film Language	Students should be able to: <ul style="list-style-type: none"> • demonstrate knowledge and understanding of film-making techniques as used by historical and contemporary film-makers; • make connections between their work and that of others;
Film Planning	<ul style="list-style-type: none"> • develop ideas through investigating and experimenting with film-making techniques and processes; • demonstrate organisation of ideas/processes; • manage resources and equipment in relation to film production;
Film Production	<ul style="list-style-type: none"> • show technical competence in the use of film-making techniques; • produce a finished moving image art work; • evaluate the effectiveness of their own practice; and • make reasoned judgments with regard to the creative direction of their work.

3.3 Unit AS 2: Moving Image Arts Critical Response

In an online examination context, students will be expected to respond critically to three questions relating to previously unseen moving image clips chosen from the specification's two compulsory moving image art forms: Film **and** Animation.

Each question will feature one clip selected from either Film or Animation. Both forms will feature at least once in the overall exam.

Content	Learning Outcomes
Critical analysis of three unseen moving image clips chosen from the specification's two compulsory moving image art forms: Film <i>and</i> Animation.	Students should be able to: <ul style="list-style-type: none">• demonstrate knowledge and understanding of film language, forms, conventions, purposes and meanings;• analyse and critically evaluate moving image products and texts in an unseen context; and• draw upon the knowledge and understanding they have developed from their own study and practice.

3.4 Unit A2 1: Moving Image Arts Creative Production and Research - Advanced Portfolio

Study at Advanced GCE builds on the AS, allowing for greater depth. This is achieved through a structure, which provides opportunities for:

- greater specialisation in developing particular intellectual and practical skills;
- extended development of particular themes, contexts, ideas, issues;
- further theoretical research; and
- inter-disciplinary or multi-disciplinary work and the opportunity for comparative study and practice.

The core objective of this unit is to allow students to explore how different artistic disciplines and approaches have influenced the form and style of the moving image. This unit invites students to experiment with different interdisciplinary stylistic and formal combinations in their work and to appreciate the development of the visual language and techniques of the moving image within a wider context of art and creativity. Students will have the opportunity to move beyond the mainstream to explore:

- greater extremes of formal and stylistic technique (such as the use of non-linear narrative structure, expressionist design or lighting techniques); and
- the crossing of formal and stylistic boundaries between different genres and forms of the moving image (for example, the use of documentary techniques in film and animation, the new forms of hybrid genres in international cinema or how a background in animation has shaped the visual style and technique of film-makers such as Terry Gilliam or Tim Burton).

Content	Learning Outcomes
Film Language	Students should be able to: <ul style="list-style-type: none"> • demonstrate knowledge and understanding of film-making techniques as used by historical and contemporary film-makers; • show understanding of the working methods of historical and contemporary film-makers; • make connections between their work and that of others;
Film Planning	<ul style="list-style-type: none"> • develop ideas through investigating and experimenting with formal and stylistic film-making techniques and processes; • demonstrate organisation of ideas/processes; • manage resources and equipment in relation to film production;
Film Production	<ul style="list-style-type: none"> • show technical competence in the use of film-making techniques; • produce a finished moving image art work; • evaluate the effectiveness of their own practice; and • make reasoned judgments with regard to the creative direction of their work.

3.5 Unit A2 2: Moving Image Arts Critical Response and Specialisation

In an online examination context, students will be expected to respond critically to three questions relating to a range of moving image clips chosen from the specification's two compulsory moving image art forms: Film **and** Animation.

Questions 1 and 2 will each contain two previously unseen moving image clips. Clips from both Film **and** Animation will feature at least once in the overall selection.

In Question 3, students will be given the opportunity to specialise in one of the two compulsory moving image art forms; Film **or** Animation.

Content	Learning Outcomes
Critical analysis of a range of moving image clips chosen from the specification's two compulsory moving image art forms: Film <i>and</i> Animation.	Students should be able to: <ul style="list-style-type: none">• demonstrate knowledge and understanding of film language, forms, conventions, purposes and meanings;• comparatively analyse and evaluate forms, styles and practices;• compare and contrast interdisciplinary influences on form and style across the moving image art forms presented; and• demonstrate specialised knowledge and understanding of the personal style, techniques, themes, purposes, meanings and contexts of selected filmmakers and animators.

4 Scheme of Assessment

4.1 Assessment opportunities

Students can choose either to be assessed in stages during their AS and A Level courses or to leave all assessment to the end of these courses. Section 2 of the specification shows the availability of assessment units.

Students can choose to resit AS and A2 assessment units. We will count the best result for each assessment unit towards the AS and A Level qualifications.

Results for each assessment unit can continue to contribute to an AS or A Level qualification while the specification is offered.

4.2 Assessment objectives

The specification's assessment objectives are listed below. Students must:

- show understanding of the film-making techniques and working methods used by historical and contemporary film-makers/animators in relation to their own goals (AO1);
- develop ideas through investigation and experimentation with film-making techniques and processes, demonstrating the organisation of ideas/processes and management of resources (AO2);
- realise intentions and present work applying techniques, technical skills and knowledge with creative purpose (AO3);
- gather and record relevant information and evidence, make reasoned judgements and evaluate own practice (AO4); and
- analyse and evaluate critically moving image products and texts, demonstrating knowledge and understanding of film language, forms, conventions, purposes, meanings and contexts (AO5).

4.3 Assessment objective weightings

The assessment objective weightings for each assessment unit and the overall AS and A Level qualifications are set out in the table below:

Assessment Objective	Assessment Units Overall				Overall Weightings	
	AS 1	AS 2	A2 1	A2 2	AS	A Level
AO1	10%	-	10%	-	10%	10%
AO2	10%	-	10%	-	10%	10%
AO3	40%	-	40%	-	40%	40%
AO4	10%	-	10%	-	10%	10%
AO5	-	30%	-	30%	30%	30%

4.4 Quality of written communication

Assessment in AS and A Level qualifications in Moving Image Arts requires students to demonstrate their quality of written communication. Students must:

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

Examiners assess the quality of students' written communication in their responses to questions or tasks that require extended writing. In Moving Image Arts this is carried out in the following assessment units and objectives:

- AO1-4 in AS 1 and A2 1; and
- AO5 in AS 2 and A2 2.

4.5 Synoptic assessment

The A2 assessment units include an element of synoptic assessment. This allows students to demonstrate expertise in the essential knowledge, understanding and skills of Moving Image Arts.

Students must show that they can develop, create and present work for examination which demonstrates their:

- strengths across the areas of knowledge and skills learned on the course; and
- ability to sustain and develop their own lines of independent enquiry and research (internally assessed).

Students must also bring together the range of critical skills they have developed in response to a diversity of prepared and unseen stimulus material. They should demonstrate an ability to make informed connections across the areas of knowledge and practice they have explored throughout the course (externally examined).

4.6 Stretch and challenge

The A2 assessment units will include opportunities for stretch and challenge. This is achieved by:

- The study of non-Hollywood cinema (such as Cinéma Vérité, Soviet Montage, French New Wave and Italian Neo-Realism);
- A study of the crossing of formal and stylistic boundaries between different genres and forms of the moving image (for example, the use of documentary techniques in film and animation);
- a variety of question types in the online examination;
- an extended response in Question 3 of the online examination on the set film/animation;
- an illustrated dissertation showing understanding of the influences, visual style and film making techniques used by historical and contemporary film makers.

4.7 Reporting and grading

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

AS qualifications are awarded on a five grade scale from A to E with A being the highest. A Level qualifications are awarded on a six grade scale from A* to E with A* being the highest. We determine the AS and A Level grades awarded by aggregating the uniform marks obtained on individual assessment units. To be awarded an A*, candidates will need to achieve a grade A on their full A level qualification and an A* on the aggregate of their A2 units. For students who fail to attain a grade E, we report their results as unclassified (U).

The grades we award match the performance descriptions published by the regulatory authorities.

4.8 Items to be submitted for assessment

Students must submit the following for assessment at AS Level:

- a written statement of intentions;
- written and illustrated pre-production materials such as production notes, screenplay, storyboard and shot lists;
- a production exercise;
- a finished film; and
- a written evaluation.

Students must submit the following for assessment at A2 Level:

- an illustrated dissertation;
- written and illustrated pre-production materials such as production notes, screenplay, storyboard and shot lists;
- two production exercises;
- a finished film; and
- a written evaluation.

5 Guidance on Internal Assessment

5.1 Setting of tasks

Moving Image Arts is interdisciplinary in nature. Given this, we encourage you to draw on your own areas of expertise when setting tasks based on this specification. You may discuss the choice of task with your students, paying attention to individual preferences and aptitudes.

In addition to Art and Design, English, Music, Drama and History, Moving Image Arts can benefit from a wide range of other teaching backgrounds. When supporting students in their exploration of moving image art forms, you can be confident about working with other departments.

Your role in completing and submitting AS and A2 coursework assignments is very much that of a facilitator, or in moving image terms, a 'producer'. It is your responsibility to:

- ensure that tasks undertaken by students for their coursework assignments are appropriate and accord with the specification's assessment objectives and requirements;
- ensure that students are aware that the aims and assessment objectives of this specification call for both critical and creative responses to moving image products; and
- advise on the feasibility of proposed production work.

5.2 Supervision of students

Students should work independently when completing their coursework. However, you should provide advice and guidance on any problems they encounter. You should also undertake continuing supervision of the work to monitor progress.

You are required to:

- clarify current legislation in relation to audio-visual release and location permission and enforce students' adherence to these legal requirements in their production work;
- advise on access and feasibility of secondary resource material for research and presentation purposes;
- give clear guidance on issues of intellectual property, copyright and the implications of plagiarism;
- thoroughly clarify referencing requirements, highlighting the importance of students' acknowledgement, where appropriate, of the ideas, observations and work of others; and
- sign a declaration to certify that, to the best of their knowledge, all the work submitted for assessment is the student's own work, produced in tandem with their study and practice on the Moving Image Arts course. Students will also be required to sign a statement authenticating the work as their own.

5.3 Assessment conditions

We expect Moving Image Arts students to complete their production work in conditions that combine classroom and independent study activities. The conditions under which they take internal assessment must ensure reliability and fairness.

5.4 Marking and internal standardisation

You can contact us for advice, assistance or support on any aspect of internal assessment. We provide moderators to support groups of centres or to contact individual centres to discuss issues arising from the internally assessed component of Moving Image Arts. In addition, a Portfolio Clinic will be conducted annually at the beginning of the winter term. You will be able to submit student coursework and have questions or concerns about its level and suitability addressed by a senior member of the moderation team.

Your centre should provide adequate time for you to undertake assessment of the AS 1 and A2 1 Assessment Units.

Sometimes there is more than one teaching group in the subject. In this case your centre must carry out internal standardisation of assessments before submitting them to CCEA. This is to ensure, as far as possible, that each teacher has applied the assessment criteria consistently when making assessments. As a result of internal standardisation, it may be necessary to adjust individual teachers' marking. This is to bring assessments into line with other teachers in your centre and to match the standards established at the agreement trial. Where adjustment is necessary, amend the total/final mark recorded on the Candidate Record Sheet.

We will supply a Candidate Record Sheet. You should record formal assessment in the appropriate places on the sheet. We also suggest that you keep more detailed records than the record to be completed for us.

5.5 Moderation

Our team of external moderators will carry out moderation at CCEA in May or early June. We will advise centres about the procedures required for external moderation prior to the submission of students' coursework.

AS UNIT 1 COURSEWORK MARKING GRID UNIT TOTAL: 210 MARKS

Assessment Criteria	Total Mark	Level 1	Level 2	Level 3	Level 4	Level 5
AO1a Show understanding of film-making techniques in relation to personal goals; makes connections with the work of others. (Statement of Intentions)	30	Shows minimal understanding of techniques with superficial attempts to articulate personal objectives and make connections with the work of others.	Shows limited understanding of techniques. Stated goals are mostly coherent but often have tenuous links to the work of others.	Shows developing understanding. Stated goals are coherent and informed by clear links with the work of others.	Shows consistent understanding with confident and well-informed personal goals. Connections with the work of others show a degree of insight.	Understanding is sustained and assured. Personal goals are highly developed and on occasions, genuinely innovative. Connections with the work of others are perceptive and insightful.
AO2a Develop ideas through the investigation and experimentation with film-making techniques and processes. (Pre-Production Exercises)	15	Minimal ability to develop ideas, showing superficial investigation and minimal experimentation with techniques and processes.	Some ability to develop ideas with limited and obvious investigation and experimentation.	Reasonably consistent ability to develop ideas, showing increasing confidence in investigating and experimenting with techniques and processes.	A confident, consistent approach when developing ideas with a high degree of investigation and experimentation.	An outstanding ability to develop ideas which on occasion shows genuine originality and creativity when investigating and experimenting.
AO2b Demonstrate organisation of ideas/processes and management of resources. (Pre-Production)	15	Minimal organisation and management, Pre-Production is often incomplete or haphazard.	Limited organisation of ideas. Pre-Production is mainly complete. Limited use has been made of available resources, with some attempt to overcome any challenges or obstacles.	Uneven but sustained organisation with complete Pre-Production. Use of available resources and solutions to any challenges or obstacles are mostly obvious.	Sound organisation showing well documented Pre-Production ideas/processes. Effective use of available resources any challenges and obstacles encountered in the process are efficiently overcome.	Highly developed organisation of Pre-Production process. Creative and sometimes inventive use has been made of available resources any challenges or obstacles are thoughtfully and creatively overcome.
AO3 Realise intentions and present work applying techniques, technical skills and knowledge with creative purpose. (Final Product)	120	Very limited ability to realise intentions. Production values and understanding of techniques are minimal, with unclear creative purpose.	Some evidence of creative purpose and realising intentions. Production values and understanding of techniques are limited.	Intentions are realised with developing understanding of technique. Production values are uneven showing adequate technical control. There is a sense of creative purpose.	Intentions are fully realised with confident and competent technical control, there is clear evidence of high production values and creative purpose.	A highly developed response in which their intentions are realised with consistency high production values and understanding of techniques. The creative purpose is clear throughout.
AO4 Gather and record relevant information and evidence, make reasoned judgements and evaluate own practice. (Evaluation)	30	Minimum ability to gather and record information with superficial attempts to make judgements and evaluate own practice.	Some ability to gather and record relevant information and evidence. Limited attempts to make reasoned judgements and to evaluate own practice in relation to stated objectives.	Reasonably consistent ability to gather and record relevant information and evidence, with a developing ability to evaluate own practice and make reasoned judgements on the success of their product in relation to stated intentions.	Judgements and evaluation are confident and well-informed reflecting on degrees of success in relation to influences and/or conventions explored and stated intentions.	Perceptive analysis of information and evidence is used to evaluate own practice in relation to conventions explored and stated intentions with insightful comments on creative decision-making.
		0-6	7-12	13-18	19-24	25-30
		0-3	4-6	7-9	10-12	13-15
		0-24 (0-8)	25-48 (9-16)	49-72 (17-24)	73-96 (25-32)	97-120 (33-40)
		0-6	7-12	13-18	19-24	25-30

A2 UNIT 1 COURSEWORK MARKING GRID UNIT TOTAL: 210 MARKS

Assessment Criteria	Total Mark	Level 1	Level 2	Level 3	Level 4	Level 5
AO1b Show understanding of the working methods used by historical and contemporary film-makers/animators in relation to own goals. (Illustrated Essay)	30	Shows minimal understanding of working methods of others with superficial attempts to articulate personal objectives.	Shows limited understanding of working methods of others. Stated goals are mostly coherent but often have tenuous links to the area of study.	Shows developing understanding. Stated goals are coherent and informed by clear links to the chosen subject area or person. Interdisciplinary links with the work of others are evident.	Shows consistent understanding and knowledge of the chosen area of study with confident and well-informed personal goals. Interdisciplinary links with the work of others show a degree of insight.	Understanding and knowledge of the chosen subject area is sustained and assured. Personal goals are highly developed and on occasions, genuinely innovative. Interdisciplinary connections are perceptive and insightful.
AO2a Develop ideas through the investigation and experimentation with film-making techniques and processes (Pre-Production Exercises)	15	Minimal ability to develop ideas, showing superficial investigation and minimal experimentation with techniques and processes.	Some ability to develop ideas with limited and obvious investigation and experimentation.	Reasonably consistent ability to develop ideas, showing increasing confidence in investigating and experimenting with techniques and processes.	A confident, consistent approach when developing ideas with a high degree of investigation and experimentation.	An outstanding ability to develop ideas which on occasion shows genuine originality and creativity when investigating and experimenting.
AO2b Demonstrate organisation of ideas/processes and management of resources. (Pre-Production)	15	Minimal organisation and management, Pre-Production is often incomplete or haphazard.	Limited organisation of ideas. Pre-Production is mainly complete. Limited use has been made of available resources, with some attempt to overcome any challenges or obstacles.	Uneven but sustained organisation with complete Pre-Production. Use of available resources and solutions to any challenges or obstacles are mostly obvious.	Sound organisation showing well documented Pre-Production ideas/processes. Effective use of available resources any challenges and obstacles encountered in the process are efficiently overcome.	Highly developed organisation of the Pre-Production process. Creative and sometimes inventive use has been made of available resources any challenges or obstacles are thoughtfully and creatively overcome.
AO3 Realise intentions and present work applying techniques, technical skills and knowledge with creative purpose. (Final Product)	120	Very limited ability to realise intentions. Production values and understanding of techniques are minimal, with unclear creative purpose.	Some evidence of creative purpose and realising intentions. Production values and understanding of techniques are limited.	Intentions are realised with developing understanding of technique. Production values are uneven showing adequate technical control. There is a sense of creative purpose.	Intentions are fully realised with confident and competent technical control, there is a clear evidence of high production values and creative purpose.	A highly developed response in which their intentions are realised with consistently high production values and understanding of techniques. The creative purpose is clear throughout.
AO4 Gather and record relevant information and evidence, make reasoned judgements and evaluate own practice. (Evaluation)	30	Minimum ability to gather and record information with superficial attempts to make judgements and evaluate own practice.	Some ability to gather and record relevant information and evidence. Limited attempts to make reasoned judgements and to evaluate own practice in relation to stated objectives.	Reasonably consistent ability to gather and record relevant information and evidence, with a developing ability to evaluate own practice and make reasoned judgements on the success of their product in relation to stated intentions.	Judgements and evaluations are confident and well-informed reflecting on degrees of success in relation to influences and/or conventions explored and stated intentions.	Perceptive analysis of information and evidence is used to evaluate own practice in relation to conventions explored and stated intentions with insightful comments on creative decision-making.
		0-6	7-12	13-18	19-24	25-30
		0-3	4-6	7-9	10-12	13-15
		0-3	4-6	7-9	10-12	13-15
		0-24 (0-8)	25-48 (9-16)	49-72 (17-24)	73-96 (25-32)	97-120 (33-40)
		0-6	7-12	13-18	19-24	25-30

6 Links

6.1 Support materials

The following support materials are available on our Moving Image Arts microsite www.ccea.org.uk/movingimagearts.

- Exemplar Exams for AS and A2 with Mark Schemes
- Students Guides to AS and A2
- Teachers Guides to AS and A2
- Chief Examiners and Principal Moderators Reports
- Guidance on:
 - Setting up a department;
 - Equipment requirements;
 - Submission of work;
 - The study of film language and theory;
 - The online exam at AS and A2: Tips for Candidates, Examination Techniques;
 - General Teaching Guidance;
 - Suggested Workflows for AS and A2 coursework.

We also offer:

- Agreement Trials;
- Portfolio Clinics;
- Centres will be informed when these are taking place.

Other Support including Lesson Plans and Suggested Teaching Activities are available at: www.digitalfilmarchive.net/clda.

We will expand our range of support materials to include:

- Exemplar Coursework (Portfolios, Exercises and Films) at each of the 5 levels.

6.2 Curriculum objectives

This specification addresses and builds upon the broad curriculum objectives for Northern Ireland, England and Wales. In particular, it allows students to:

- improve their knowledge and understanding of spiritual, moral, ethical, social, legislative, economic and cultural issues through studying film directors and their works and film genres and the circumstances and social contexts in which they lived and developed; and
- acquire and develop observational, analytical, critical and other skills appropriate to the needs of employment and higher education.

6.3 Key skills

All units of this specification provide opportunities for the development of the following nationally recognised Key Skills at Level 3:

- Application of Number;
- Communication;
- Improving Own Learning and Performance;
- Information and Communication Technology;
- Problem Solving;
- Working with Others.

Details of current standards and guidance for each of these skills can be found on the QCA website, www.qca.org.uk.

6.4 Performance descriptions

You can obtain performance descriptions for the AS and A2 judgemental A/B and E/U boundaries from the QCA website: www.qca.org.uk.

6.5 Examination entries

The following entry codes apply to individual assessment units and the overall AS and A Level cash-ins in Moving Image Arts:

AS 1:	AAX11
AS 2:	AAX12
AS cash-in:	S5353
A2 1:	AAX21
A2 2:	AAX22
A Level cash-in:	A5353

You can view details of how to make entries on our website.. Alternatively, you can contact our Entries Team using the details provided in Section 6.8.

6.6 Students with particular requirements

We have designed this specification to minimise the need to adjust the assessment of students who have particular requirements. Details of the arrangements you can make for such students are available in the Joint Council for Qualifications document *Access Arrangements and Special Consideration: Regulations and Guidance Relating to Candidates Who Are Eligible for Adjustments in Examinations*.

6.7 Disability Discrimination Act (DDA)

AS/A Levels often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised AS/A Level qualification and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled students. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Reasonable adjustments are made for disabled students in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Information on reasonable adjustments is found in the Joint Council for Qualifications document *Access Arrangements and Special Consideration: Regulations and Guidance Relating to Candidates Who are Eligible for Adjustments in Examinations*.

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all of the competences have been addressed. *This will be kept under review and may be amended in the future.*

In A Level Moving Image Arts candidates with visual and/or hearing impairments may be restricted when required to demonstrate knowledge and understanding and to analyse primary sources of information, such as video media.

Candidates with a disability may have difficulty accessing all available roles within a production developed for the coursework component.

Practical assistants may be used to hold, carry or manipulate the equipment, if and when necessary, in the coursework unit.

6.8 Contact details

The following list provides contact details for relevant members of CCEA staff:

- Specification Support Officer: Nola McLarnon
(telephone: (028) 9026 1200 extension 2235, email: nmclarnon@ccea.org.uk)
- Officer with Subject Responsibility: Ingrid Arthurs
(telephone: (028) 9026 1200 extension 2398, email: iarthurs@ccea.org.uk)
- Examination Entries, Results and Certification
(telephone: (028) 9026 1262, email: entriesandresults@ccea.org.uk)
- Examiner Recruitment
(telephone: (028) 9026 1243, email: appointments@ccea.org.uk)
- Distribution (past papers and support materials)
(telephone: (028) 9026 1228, email: cceadistribution@ccea.org.uk)
- Support Events Administration
(telephone: (028) 9026 1401, email: events@ccea.org.uk)
- Information Section (including Freedom of Information requests)
(telephone: (028) 9026 1200, email: info@ccea.org.uk)

Business Assurance (appeals)

(telephone: (028) 9026 1244, email: appealsmanager@ccea.org.uk).

Summary of Changes since First Issue

(all document changes are marked in red)

Revision History Number	Date of Change	Page Number	Change Made
Version 1	N/A	N/A	First issue
Version 2	20 May 2009	25	Change of contact details
Version 3	25 November 2010	22–23	Amendments and additions to AS Unit 1 Coursework Marking Grids

