



*Rewarding Learning*

**General Certificate of Secondary Education  
2021**

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**Moving Image Arts**

Controlled Assessment Tasks

Component 2: Acquisition of Skills in  
Moving Image Production

**[G9532]**

**AVAILABLE FROM JUNE 2019  
FOR SUBMISSION MAY 2021**

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**CONTROLLED  
ASSESSMENT  
TASKS**

## GCSE Moving Image Arts Component 2: Controlled Assessment Tasks

Candidates must complete **four** tasks for this component.

Candidates should attempt the four tasks for this component during the first year of the course. Skills developed in this component will prepare candidates for Component 3.

The four tasks are listed below. They cover the **five core skills** of film production.

- Task 1: Storyboarding
- Task 2: Camera and Editing (combined skills areas)
- Task 3: Post-production Sound
- Task 4: Animation

Stimulus material for each task is detailed overleaf.

Each of the tasks has been crafted to provide a learning experience which gives the student the opportunity to:

- develop knowledge and understanding of the creative and technical processes involved in the production of moving image products; and
- develop and apply the five core skills creatively in response to stimulus material provided by CCEA.

Component 2 is allocated **20%** of the total marks for the GCSE award.

The maximum number of marks for this component is **60**.

This is a compulsory controlled assessment component.

The marks are distributed and weighted across the assessment objectives as follows:

Assessment Objectives		Marks/%
<b>AO1</b>	Demonstrate knowledge and understanding of film language, genres, practices, techniques and contexts;	<b>15 marks 5%</b>
<b>AO2(a)</b>	Apply creative and technical knowledge and skill in the pre-production, production and post-production of moving image products;	<b>45 marks 15%</b>

The breakdown of marks, time allocation for each task and the overall percentage weighting is outlined in the table below:

<b>Portfolio Elements</b>	<b>Time Allocation</b>	<b>Total Marks Available</b>	<b>Assessment Objective</b>	<b>% Weighting</b>
Task 1 Storyboarding	2½ hrs	10	AO1 & AO2(a)	20% of the GCSE
Task 2 Camera & Editing	7½ hrs	20	AO1 & AO2(a)	
Task 3 Post-production Sound	5 hrs	15	AO1 & AO2(a)	
Task 4 Animation	5 hrs	15	AO1 & AO2(a)	

This portfolio is internally marked and externally moderated.

Please refer to the GCSE Moving Image Arts Controlled Assessment Guidance for details on Controlled Assessment requirements.

## TASK 1: STORYBOARDING

### Note to Teachers:

In this genre-based task candidates will be asked to produce a **storyboard of 10 to 20 shots** for the following scripted sequence. The sequence contains various visual and narrative motifs which students should be familiar with from their study. Though the script clearly belongs within the Crime genre, candidates will have a number of options with regards to how they choose to interpret it. Some may choose to place an emphasis on the sequence's suspenseful qualities, while others may focus on its comedic potential.

### Note to Candidates:

This task focuses on the skill of visualising and producing a storyboard.

- You are required to create a **storyboard for a short film sequence (10–20 shots)**, based on the screenplay scenario provided.
- Your storyboard can be hand-drawn and/or photographic.
- The purpose of your storyboard is to create a document that could be used by a director to shoot your film.
- You should incorporate genre iconography into your storyboard.
- Each frame of your storyboard should indicate:
  - onscreen action
  - camera framing, positioning and movement
  - lighting
  - notes on production design (e.g. lighting, mise-en-scène, sound effects) as appropriate
- You must submit the final storyboard as a .pdf file.

## TASK 1: STORYBOARD STIMULUS SCRIPT

EXT. GARDEN - NIGHT

CASEY vaults over a high hedge, landing on the lawn. She rises to her feet, slinging her rucksack off her shoulder and pulling a large set of bolt cutters from it. She's chewing gum as she looks around. There are tacky lawn ornaments of gnomes everywhere.

She walks slowly towards the GARDEN SHED. A heavy padlock secures the door. She steps stealthily along a path of separate paving stones. The gnomes stand still. Their faces look sinister, locked in angry scowls almost as if they are watching her.

As she advances she kicks over one odd looking EYEPATCH-WEARING GNOME.

She reaches the shed door and snaps the padlock open with her bolt cutters. She spits out her gum - it flies through the air landing on and sticking to EYEPATCH GNOME, covering his one good eye.

INT. GARDEN SHED - NIGHT

Casey bursts into the shed and, gripping a small flashlight between her teeth, begins lifting tools from a wall-mounted shelf and placing them in her bag.

EXT. GARDEN - NIGHT

EYEPATCH GNOME starts to shudder, stiff limbs moving, slowly pulling the wad of sticky gum from his eye. He stands upright, glaring at the figure he can see inside the shed. He glances back and forth to his fellow gnomes. Slowly they all begin to walk forward.

## TASK 2: CAMERA & EDITING

### Note to Teachers:

In this task, candidates will be provided with a stimulus script and are expected to shoot and edit their own film based on this. The stimulus script is non-genre specific and presented in script format. Candidates will produce a filmed sequence that should not exceed **1 minute** in length and should purposefully demonstrate practical knowledge of:

- camera movement, framing and positioning
- continuity editing techniques
- timing and pacing
- appropriate use of practical lighting to ensure footage is visible

### Note to Candidates:

This task focuses on production skills in camera and editing.

- You are required to shoot and edit a **short film sequence (maximum length: 1 minute)** based on the script provided. (You should build on the skills developed in the previous task by creating a storyboard in preparation for shooting and editing but this should not be submitted for assessment).
- The purpose of the camera and editing task is to assess your ability to:
  - plan shots which will enable a continuity edit
  - use a variety of appropriate camera framing, movement and positioning to create meaning
  - edit your shots, taking account of flow and pace, using the techniques of continuity editing
- Lighting, mise-en-scene and sound will not be directly assessed in this task but you may wish to take the opportunity to develop skills in these areas now, as they will be important areas of assessment in Component 3. You should make use of practical lighting and available light to ensure that your footage is clear and that it is possible to accurately assess your camerawork.
- You must submit the final edited sequence as a .mov file.
- You can change the gender of the protagonist.

## TASK 2: CAMERA & EDITING STIMULUS SCRIPT

INT. BEDROOM - DAY

JAMIE lies in bed under a blanket, sleeping. The sound of loud BIRDSONG wakes him and he sits up. Yawning and rubbing his eyes he looks over to his bedside clock - it seems to be dead.

Stepping out of bed, he pulls open the curtains and looks outside.

The street is entirely deserted; the only sound to be heard is that of the wind.

INT. LANDING - DAY

Jamie, now fully dressed, steps out onto the landing. He presses the light-switch - nothing happens. He tries again. CLICK CLICK.

INT. BATHROOM - DAY

Jamie pulls the cord for the light. Nothing happens. He catches his reflection in the bathroom mirror, stopping to read some odd words scrawled on the mirror in lipstick.

"DON'T GO OUTSIDE. NO-ONE COMES BACK"

Jamie scratches his head then reaches for his smartphone from his pocket. The screen displays a NO SERVICE message.

INT. FRONT HALL - DAY

Jamie approaches the front door, then stops in his tracks. It's been blocked off with a thick web of black tape. In the middle of the web is another notice, this one written on a sheet of paper.

"IT'S NOT SAFE. STAY UNTIL HELP COMES. X MUM"

INT. KITCHEN - DAY

Jamie opens a kitchen drawer, pulling out a pair of scissors.

INT. FRONT HALL - DAY

Jamie cuts through the tape and steps outside.

Note: You can change the gender of the protagonist and make minor adjustments to the locations. The sequence of events must remain unchanged.

### TASK 3: POST-PRODUCTION SOUND

#### Note to Teachers:

In this task, candidates must **add sound effects and music** to a **20 second continuous clip** from the sequence provided. Adding appropriate diegetic sound and a non-diegetic musical score is essential but dialogue will not be required. Appropriate non-linguistic utterances such as sighs, laughter or screams may be added.

Sound effects and music may be used from other sources but it is expected that some of the sound elements will have been specifically created and recorded by the candidate.

Candidates must provide a screen-grab of their completed sound edit in whichever software package they have used to create it. Candidates must also provide a log of music and sound cues, indicating which elements have been sourced and which have been specifically created. [A template for this log is available on the subject microsite].

#### Note to Candidates:

This task focuses on the acquisition of skills in post production sound.

- You are required to design and create a **multi-layered soundtrack** for the sequence provided. You should select your own **20 second continuous clip** from the sequence; it is not necessary to produce a soundtrack for the complete sequence.  
**(maximum length: 20 seconds)**
- The purpose of this task is to assess your ability to use a range of sound recording and editing techniques to create appropriate atmosphere.
- You will be expected to combine the following sound elements:
  - a musical score
  - self-generated Foley sound
  - sourced, pre-recorded sound/sound FX
- The final soundtrack must be combined with the selected video clip and submitted as a .mov file.
- You will also be expected to submit a screen-grab of your sound editing interface, which illustrates your completed sound editing task.
- A log of music and sound cues, showing the elements of sound you have sourced and those which you have created yourself, must also be submitted.



## TASK 4: ANIMATION

### Note to Teachers:

In this task, candidates must create an **animated sequence (maximum length: 20 seconds) in response to audio tracks provided by CCEA**. The audio tracks will consist of a small number of voice-over dialogue statements which are intended to address the candidate's animated character during the sequence.

The sequence must be created using **stop-motion animation**. The use of motion capture or key frame assisted animation software is not permitted.

It is not required that candidates create their own animation models for this task, though they may choose to. Pre-existing, off-the-shelf models or jointed toys will be adequate. The animation must be filmed against a blank background, though the character may have a few simple props. No production design or creative consideration of mise-en-scène beyond the performance of the model is required.

The animation will typically comprise a series of actions – a **walk cycle** followed by a set number of **reactions** and **expressive actions**. The emphasis here must be on body language. The animation of facial expression is not required, though candidates may animate additional movements if they wish.

### Note to Candidates:

This task focuses on the acquisition of animation skills.

- You are required to animate a short stop-motion animated sequence (**maximum length: 20 seconds**) based on the voice-over sound files provided.
- The purpose of this task is to assess your ability to animate a jointed character to create smooth, lifelike movement, emotions and expressive responses. (It is not necessary to create your own character or set, as this is not assessed in this task).
- The final animation (including voice-over) must be submitted as a .mov file.

The actions required in this controlled assessment are:

Audio: VO Dialogue (provided)	Required Action/Reaction
"Sorry to disturb you."	Character is standing with their back to the camera. They look towards the camera when addressed.
"Can you take the end of this please? I want to measure the floor. Let's start with the width."	Character nods, takes the end of a retractable tape measure and walks to the side of the screen.
"Great job. Now can you go to the back, so I can get the length?"	Character walks back as far as they can, while pulling the unwieldy tape.
"Fantastic, thanks for that"	The person off screen retracts the tape measure suddenly, pulling the unsuspecting character towards the front of the screen.