

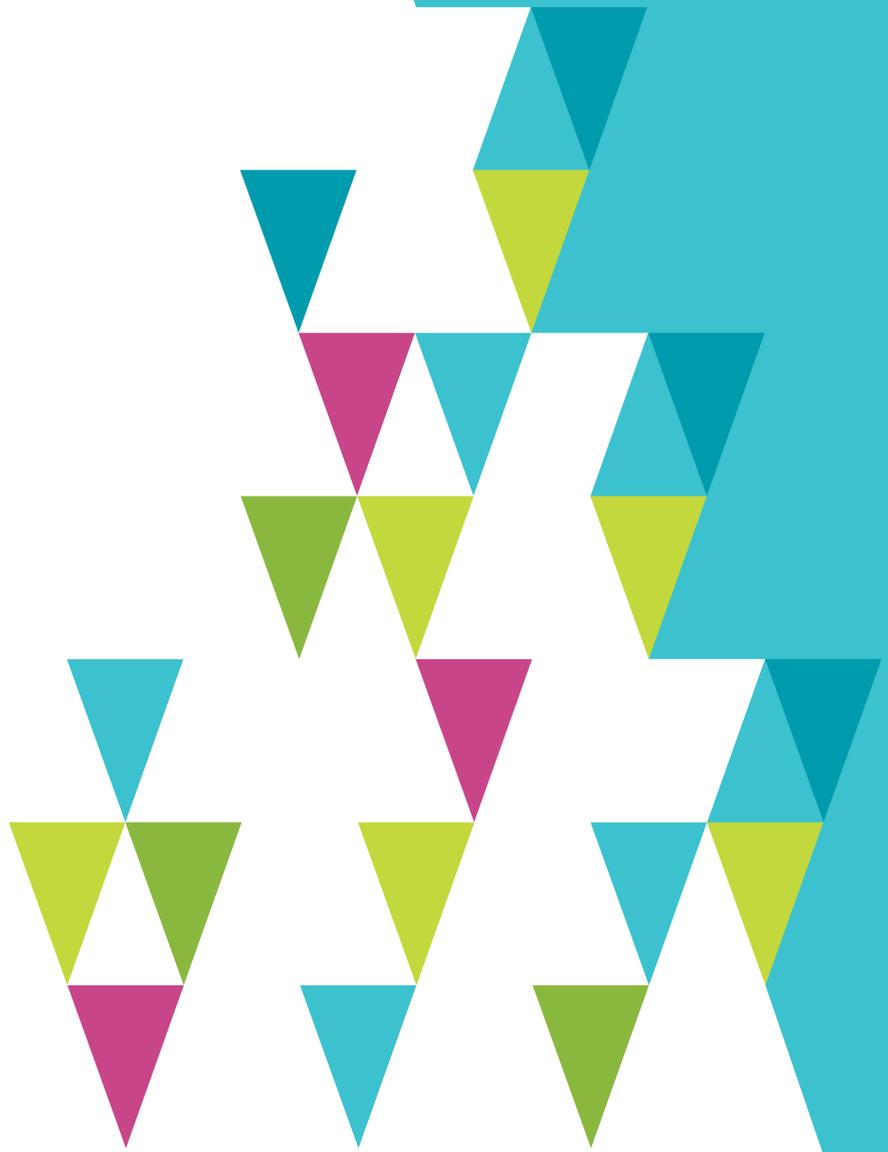
GCSE



CCEA GCSE Specification in Moving Image Arts

**Amended for first teaching in September 2017 to
provide information on the new GCSE grading scale**

For first teaching from September 2017
For first assessment in Summer 2018
For first award in Summer 2019
Subject Code: 5350



Foreword

This booklet contains CCEA's Revised General Certificate of Secondary Education (GCSE) in Moving Image Arts for first teaching from September 2017.

We have designed this specification to meet the requirements of the following:

- GCSE Qualifications Criteria;
- Common Criteria for all Qualifications; and
- GCSE Controlled Assessment Generic Regulations.

We will make the first full award based on this specification in summer 2019.

We are offering this specification as a linear course.

The first assessment for the following components will be available in 2019:

- Component 1: Critical Understanding of Creative and Technical Moving Image Production;
- Component 2: Acquisition of Skills in Moving Image Production; and
- Component 3: Planning and Making a Moving Image Product.

Students must complete all three components to fulfil the requirements of this qualification.

This qualification is only available to students in Northern Ireland.

We will notify centres in writing of any major changes to this specification.

We will also publish changes on our website at www.ccea.org.uk

The version on our website is the most up-to-date version. Please note that the web version may be different from printed versions.

As with all work-related programmes, centres must ensure compliance with all relevant Health and Safety legislation regarding facilities, equipment and staff training.

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Contents

1	Introduction	3
1.1	Aims	3
1.2	Key features	4
1.3	Prior attainment	4
1.4	Classification codes and subject combinations	4
2	Specification at a Glance	5
3	Subject Content	7
3.1	Summary of the key areas of study	7
3.2	Component 1: Critical Understanding of Creative and Technical Moving Image Production	8
3.3	Component 2: Acquisition of Skills in Moving Image Production	14
3.4	Component 3: Planning and Making a Moving Image Product	18
4	Scheme of Assessment	23
4.1	Assessment opportunities	23
4.2	Assessment objectives	23
4.3	Assessment objective weightings	24
4.4	Quality of written communication	24
4.5	Reporting and grading	25
5	Grade Descriptions	26
6	Guidance on Controlled Assessment	28
6.1	Controlled assessment review	28
6.2	Internal assessment	28
6.3	Skills assessed by controlled assessment	29
6.4	Level of control	29
6.5	Task setting for Component 2	29
6.6	Task taking for Component 2	30
6.7	Task setting for Component 3	31
6.8	Task taking for Component 3	32
6.9	Task marking	33
6.10	Supervision of candidates	33
6.11	Internal standardisation	34
6.12	Moderation	34
7	Links	35
7.1	Support	35
7.2	Curriculum objectives	35
7.3	Skills development	36
7.4	Examination entries	36
7.5	Equality and inclusion	36
7.6	Health and safety	37
7.7	Contact details	38

Appendix 1	39
Component 2 Controlled Assessment Marking Grid	
Appendix 2	43
Component 3 Controlled Assessment Marking Grid	
Appendix 3	48
Glossary of Terms for Controlled Assessment Regulations	

1 Introduction

This specification sets out the content and assessment details for our GCSE Moving Image Arts course. First teaching begins from September 2017, and we will make the first award for this specification in 2019. You can view and download the latest version of this specification on our website at www.ccea.org.uk

The specification builds on the broad objectives of the Northern Ireland Curriculum.

Students work on a range of creative, critical and technical tasks at this level, including planning and creating their own moving image products. The GCSE builds on students' basic introduction to the moving image at Key Stage 3 and helps them to progress to further study and practice at GCE level.

In a culture that is significantly shaped and influenced by audiovisual discourse, this specification promotes students' development as individuals and skilled contributors to the creative and cultural industries. It enables students to use creative and critical skills in viewing, writing, directing, producing and editing film. It also promotes the development of creative enterprise, technical, organisational and people management skills. Students will develop contextual knowledge and critical skills when researching and applying a variety of historical and contemporary moving image techniques. The course allows students to make connections between their own work and that produced in the wider creative industries. It will also provide students with the opportunity to progress to higher levels of study, vocational training and employment.

Our GCSE Moving Image Arts is an applied qualification in which students develop knowledge, understanding and skills through practical demonstration in a context related to employability.

As with all GCSEs, the guided learning hours for this specification are 120 hours. Centres should ensure that the time spent delivering individual components adequately reflects their percentage weightings.

1.1 Aims

This specification aims to help students:

- develop a critical understanding of film language, narrative, representation and audience in both theory and practice;
- investigate and research the work of others, demonstrating the ability to analyse and evaluate creative purpose;
- acquire knowledge and understanding of moving image genres and contexts;
- develop ideas through investigating and experimenting with film-making techniques and processes;
- develop the ability to manage resources, processes and equipment at the different stages of moving image production;
- create their own complete moving image products;
- develop creativity, teamwork, and problem-solving skills;
- demonstrate enterprise and initiative in making their own films;
- develop technical competence in using film-making techniques; and
- evaluate the effectiveness of their own practice as film-makers.

1.2 Key features

The key features of the specification appear below:

- This is a linear specification with three components. Component 1 is the examination (40 percent), Component 2 is controlled assessment (20 percent), and Component 3 is controlled assessment (40 percent).
- The course offers opportunities to build on the skills and capabilities developed through the delivery of the Key Stage 3 curriculum in Northern Ireland, including in particular the use of ICT and moving image.
- It helps the students to develop audiovisual literacy and creativity through hands-on learning in the craft of moving image arts.
- It encourages ownership, self-expression and independence in the students' exploration of thoughts, ideas and creative practices.
- The course uses new digital technologies and the creative learning possibilities they offer, including an online examination.
- It enables flexible, interdisciplinary learning, encouraging synergies across multiple art forms and curricular areas.
- All internal assessments are submitted in digital format. Teachers submit marks using an eCandidate Record Sheet (eCRS).

1.3 Prior attainment

Students do not need to have previous knowledge or experience in this subject area to fulfil the requirements of this specification. However, students do need to have basic keyboarding and word-processing skills for the online examination.

1.4 Classification codes and subject combinations

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

Progression to another school/college

Should a student take two qualifications with the same classification code, schools and colleges that they apply to may take the view that they have achieved only one of the two GCSEs. The same view may be taken if students take two GCSE qualifications that have different classification codes but have content that overlaps significantly. Students who have any doubts about their subject combinations should check with the schools and colleges that they wish to attend before embarking on their planned study.

2 Specification at a Glance

The table below summarises the structure of this GCSE course:

Content	Assessment	Weighting	Availability
<p>Component 1:</p> <p>Critical Understanding of Creative and Technical Moving Image Production</p>	<p>Compulsory online examination</p> <p>1 hour 30 mins</p> <p>The examination features:</p> <ul style="list-style-type: none"> • a range of previously unseen audio and visual stimuli and short film sequences; • questions that assess knowledge and understanding of film language, practices, techniques and contexts; • scenario-based questions that assess creative and production management skills; and • questions that assess analysis and evaluation of film language, audience and purpose. <p>We set and mark the examination.</p>	40%	Summer (from 2019)
<p>Component 2:</p> <p>Acquisition of Skills in Moving Image Production</p>	<p>Compulsory controlled assessment tasks</p> <p>Students complete four tasks specified in the Component 2 Task Booklet:</p> <ul style="list-style-type: none"> • storyboarding; • camera and editing; • sound; and • animation. <p>We set the tasks, teachers mark them and we moderate them.</p> <p>Teachers submit the tasks to us in digital format.</p>	20%	Summer (from 2019)

Content	Assessment	Weighting	Availability
<p>Component 3:</p> <p>Planning and Making a Moving Image Product</p>	<p>Compulsory controlled assessment portfolio</p> <p>Students produce a live-action or animated film portfolio from a selection of genre-specific production briefs that we provide.</p> <p>The portfolio must feature:</p> <ul style="list-style-type: none"> • a research analysis; • preproduction material; • a completed moving image product; and • an evaluation. <p>We set the portfolio task, teachers mark it and we moderate it.</p> <p>Teachers submit the portfolio task to us in digital format.</p>	40%	Summer (from 2019)

3 Subject Content

We have divided the course into three components. The content of these components, and their respective learning outcomes, appears below.

3.1 Summary of the key areas of study

Two key moving image art forms underpin this specification:

- **live-action film**, which refers to live-action fictional narrative films; and
- **animated film**, which refers to rostrum, stop-motion and computer-generated imagery (CGI) animated narrative films.

The study of the moving image should be informed by an understanding of these film language areas:

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

Teachers should approach all film language areas through the study of genre. They should provide students with the opportunity to explore how contemporary film-makers draw upon a rich history of genre conventions, styles and techniques.

We expect students to become familiar with six genres in the course of their study and practice, across all three components. These genres will provide the initial focus for the study of film language and visual style. We will review the genres every two years.

We will post the genres on the subject microsite. We will also provide a list of recommended films for each genre.

Students should recognise and identify the following characteristic elements within the different genres. Students should also recognise a genre hybrid and understand the fluid nature of genre classification and its relationship with the audience.

Element	Description
Iconography	Genre films can be identified by key iconic images.
Setting	Some genres have a distinct location or time period associated with them.
Narrative	Genre films employ specific story structures and narrative devices.
Characters	Some characters are associated with particular genres and can attain the status of generic types.
Style	Genre films can be identified by specific visual and audio techniques.
Theme	Genre films often have characteristic themes.

3.2 Component 1: Critical Understanding of Creative and Technical Moving Image Production

This component will take the form of an online examination.

The examination is divided into three sections:

Section A: Film Language, Genre and Representation assesses candidates' knowledge and understanding of film language (including narrative), genre and representation. Some questions may use short film/audio clips and film screenshots as stimuli. One question requires an extended writing response to a previously unseen genre-specific film sequence **(35 marks – AO1 and AO3)**.

Section B: Creative Production, Management and Industry Contexts assesses candidates' knowledge and understanding of industry contexts. It also assesses candidates' ability to apply their knowledge and understanding of creative production and production management practices in response to previously unseen scenarios and creative tasks relating to film production **(30 marks – AO1, AO2a and AO2b)**.

Section C: Comparative Analysis contains one question, which requires an extended writing response. The question assesses candidates' ability to compare and contrast the different use of techniques in a specific area of film language in two unrelated and previously unseen film sequences **(15 marks – AO1 and AO3)**.

Content	Learning Outcomes
Film Genre	<p>Students should be able to:</p> <ul style="list-style-type: none"> • recognise film genres (from the set list of core genres) and identify and describe their specific conventions; • discuss the following genre elements and their purpose: <ul style="list-style-type: none"> – iconography; – setting; – narrative; – style; – characters; and – themes; • understand the relationship between genre and the audience; and • recognise a genre 'hybrid'.

Content	Learning Outcomes
<p>Film Language and Techniques (cont.)</p> <p>Camera</p> <p>Editing</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • analyse and evaluate the use of film language in a variety of previously unseen stimuli, including short film sequences, film stills and audio clips; • compare and contrast the use of film language in different previously unseen sequences; • use appropriate film language terminology; • identify and describe different types of camera framing (shot size and camera angle) and camera movement (panning, tracking, tilting and zooming) and explain their purpose; • demonstrate knowledge and understanding of the rules of shot composition: headroom, background, foreground, mid-ground and the rule of thirds; • identify and explain the purpose of frame rates and the reason for changing them; • demonstrate knowledge and understanding of continuity editing techniques: <ul style="list-style-type: none"> – cross-cutting; – shot/reverse-shot; – inter-cutting; – eyeline match; – action match; and – 180 and 30 degree rules; • explain how continuity techniques are used to create meaning and audience response; and • recognise and identify the following alternatives to the standard continuity model: <ul style="list-style-type: none"> – non-linear editing techniques, such as montage; and – the manipulation of time such as compression of time using freeze frame, slow motion, time lapse, flashbacks, flash forwards, fast-paced accelerated continuity, slow-paced editing and jump cuts.

Content	Learning Outcomes
<p>Production Design/Mise-en-Scène</p> <p>Animation</p> <p>Storyboarding</p> <p>Production Management</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • demonstrate knowledge and understanding of the following areas of production design/mise-en-scène: <ul style="list-style-type: none"> – props; – costume; – make-up; – location; and – performance; and explain their function in genre identification; • explain the creative purpose of different design choices in film and their impact on creating meaning and audience response; • identify and discuss the following animation styles: <ul style="list-style-type: none"> – rotoscoping; – stop-motion; – pixilation; – 3D CGI animation; and – 2D animation; • identify camera movement in animation; • identify, discuss and apply appropriate camera framing, positioning, angles, movement and shot progression in relation to storyboarding; • demonstrate and apply knowledge and understanding of appropriate storyboarding and shotlist choices; • demonstrate and apply knowledge and understanding of the formatting conventions of screenplays; • identify and explain the purpose of call sheets, shooting schedules, props lists, floor plans and shotlists; • apply their knowledge of production management techniques and organisational considerations to given scenarios; • demonstrate knowledge and understanding of the legal considerations involved in producing a film in relation to artistic and third party copyright and consent considerations (including work with children); and • demonstrate knowledge of the health and safety considerations when working on a film shoot and how to apply these.

Content	Learning Outcomes
Industry Practices and Contexts	<p>Students should be able to:</p> <ul style="list-style-type: none"> • demonstrate knowledge of how the mainstream Hollywood film industry currently produces, distributes and exhibits films; • understand the difference between studio and independent film production; • identify the main types of film funding body in the UK and Ireland and be able to provide one example of each (for example regional/national film commissions and regional/national broadcasters); • explain the roles and responsibilities of the following film professionals: <ul style="list-style-type: none"> – director; – screen writer; – producer; – production designer; – camera operator; – director of photography/cinematographer; – sound designer; and – editor; and • explain and discuss the different ways that audiences view films: <ul style="list-style-type: none"> – cinema; – television (scheduled and on demand); – DVD; – Blu-ray; and – online streaming.

3.3 Component 2: Acquisition of Skills in Moving Image Production

This component aims to enable students to develop **five core skills** of film production:

- storyboarding;
- camera;
- editing;
- postproduction sound; and
- animation.

Students must apply these core skills in the **four tasks** that we set. (We will assess camera and editing skills together in one task.)

Each student must complete **all four tasks** for assessment.

We will publish a Component 2 Task Booklet each year containing stimulus material related to each task. We will release this annual booklet in early June, prior to first teaching in September. The booklet should be issued to students at the beginning of the two year course in Year 11 and will be valid for assessment at the end of Year 12. Students should attempt the four tasks during the first year of the course. The skills that they develop in this component will prepare them for Component 3.

We have designed these tasks to help students:

- develop their understanding of the technical processes involved in production; and
- experiment in the five core production skill areas.

Task 1: Storyboarding

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

(10 marks – AO1 and AO2a)

Each year we will provide a stimulus script based on one of the core genres from the set list. **The genre will change each year.**

Candidates must create **a storyboard for a short film sequence (between 10 and 20 shots long)**, based on the screenplay scenario provided. The storyboard must incorporate clearly recognisable genre iconography and can include hand-drawn and/or photographic elements.

Candidates must submit the final storyboard as a PDF file.

Task 2: Camera and Editing

This task focuses on production skills in camera and editing.

(20 marks – AO1 and AO2a)

We will provide an annual stimulus screenplay requiring no dialogue. Candidates must shoot and edit a **short film sequence (a maximum of 40 seconds long)** based on the screenplay provided.

Candidates must submit the final sequence as an .mov file.

Candidates should make use of practical and available light to ensure that footage is clear and visible. Footage content must be visible to enable assessment of camera and editing techniques.

Candidates may wish to build on the skills developed in the previous task by creating a storyboard in preparation for shooting and editing, but they **must not** submit this for assessment.

Task 3: Postproduction Sound

This task focuses on acquiring skills in postproduction sound.

(15 marks – AO1 and AO2a)

Each year we will provide a short digital film sequence with the sound removed. Candidates will design and create a **multi-layered soundtrack (a maximum of 20 seconds long)** for the sequence. The soundtrack should combine a musical score and foley sound effects. Candidates must submit the final sequence with a soundtrack, as an .mov file. They should also submit a screenshot of the sound editing interface.

Task 4: Animation

This task focuses on acquiring animation skills.

(15 marks – AO1 and AO2a)

We will provide the audio track for a short animated sequence requiring four expressive actions (including walking). We will supply this to centres in digital format.

Candidates must produce a **short stop-motion animated sequence (a maximum of 20 seconds long)** using a jointed character to convey the required expressive actions/reactions.

Candidates must submit the final animated sequence as an .mov file.

Content	Learning Outcomes
Storyboarding	Students should be able to: <ul style="list-style-type: none"> • convert a genre-based stimulus screenplay into a completed storyboard, showing consideration of camera and editing and knowledge of storyboard formatting; • demonstrate knowledge and understanding of the following genre elements in their storyboard: setting, character and iconography; • apply compositional principles such as the rule of thirds to their storyboard; and • show awareness of the contrasting use of foreground and background.

Content	Learning Outcomes
<p>Storyboarding (cont.)</p> <p>Camera and Editing</p> <p>Postproduction Sound</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • use and identify shot composition, size, angle, and camera movement and positioning, as appropriate to creative purpose; • use and combine photographic and hand-drawn techniques to produce and present the storyboard; • scan and save the completed storyboard and combine pages to create a single PDF; • plan appropriately for camera work and editing before shooting by creating a shotlist/storyboard (this is not required for assessment in the camera/editing task); • use appropriate camera equipment to record footage; • demonstrate appropriate skill in camera framing and camera movement and positioning, using a tripod where appropriate; • select and combine camera techniques appropriately with clear creative purpose; • make use of practical and available lighting to enable visibility; • use appropriate editing software to import, trim and sequence shots, demonstrating knowledge and understanding of continuity editing techniques; • export the final sequence as an .mov file; • source and select sounds to effectively create atmosphere; • create and record foley sound, demonstrating knowledge and understanding of sound recording techniques; • source and use copyright-free sound effects and music; and • use appropriate software to create a multi-layered soundtrack, demonstrating knowledge and understanding of sound levels and appropriate sound manipulation techniques.

Content	Learning Outcomes
<p>Postproduction Sound (cont.)</p> <p>Animation</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • capture a screenshot of the sound editing interface for submission as a JPEG file; • export the final sequence, with soundtrack, as an .mov file; • analyse the provided audio to identify and plan key poses, actions and timings; • use, create or modify a jointed character for animation; • source or capture reference footage of the required expressive actions and study these to examine how to create the different types and combinations of movement; • use stop-frame animation to create smooth, fluid movement; • demonstrate appropriate camera skills when recording to ensure that footage is steady throughout; • use camera framing, movement and positioning as appropriate in the animation; • use appropriate software to import and edit the animated sequence; and • export the final sequence as an .mov file.

3.4 Component 3: Planning and Making a Moving Image Product

This component aims to extend students' skills to create a complete film production.

The assessment will give students the opportunity to create their own research analysis and production portfolio, including one complete short genre film with associated creative and organisational preproduction and production materials.

We will provide a range of genre-specific scenarios and research recommendations in a Component 3 Task Booklet. This booklet will be available to download from the subject microsite. We will review it every **two** years along with the set genres.

The booklet will provide four possible scenarios for each of the six set genres. Students must select one scenario from the range provided and use this as a starting point in creating their own complete **narrative short film**.

Component 3 has **four** stages:

- Stage 1: Research Analysis;
- Stage 2: Creative Preproduction, Planning and Organisation;
- Stage 3: Creative Production and Postproduction; and
- Stage 4: Evaluation.

Students must work through each stage to complete their portfolio.

They can choose to work in either live action or animation.

Students extend the skills they acquired in Component 2 by:

- developing a narrative and script before producing a storyboard;
- using others' work to influence their own camera work and editing, which must reflect genre-specific techniques and purposes; and
- recording and editing a wider range of production sound, including location sounds and dialogue where appropriate.

Students also develop and apply new skills in:

- lighting;
- production design/mise-en-scène; and
- production management.

Students should also use an illustrated **research analysis** to inform their creative portfolio. This must explore appropriate genre-specific film techniques evident in the work of others and will assess quality of written communication. This analysis must directly inform the creative choices students make in their own work. We provide research suggestions in the stimulus.

Students must submit a portfolio which contains the following:

- a **Research Analysis** (including a synopsis) of **600–800 words** and an **Evaluation** of **300–400 words**
(20 marks – AO3 – including Quality of Written Communication)
- a **Screenplay** and **Storyboard**
(10 marks – AO2a)
- a **Shotlist**, a **Shooting Schedule** and a **Director’s Notebook** of **5–10 pages**
(10 marks – AO2b)
- a **2 minute** narrative **Film** (can be **40–60 seconds** if animated)
(30 marks – AO2a)

The Director’s Notebook must provide illustrated evidence of production research, design development and management/problem-solving.

The portfolio must also demonstrate knowledge and understanding of genre-specific conventions and techniques in both its written and production work, with appropriate use of film language throughout **(10 marks – AO1)**.

Content	Learning Outcomes
Research Analysis and Creative Preproduction	<p>Students should be able to:</p> <ul style="list-style-type: none"> • choose a genre and related scenario from the Component 3 booklet and generate creative ideas in response to the stimulus chosen; • begin developing a film narrative in response to the scenario; • write a synopsis; • research genre-specific film techniques in others’ work; • explore and discuss identifying features associated with the genre chosen; • analyse how different film techniques are used to create audience responses; and • refine the narrative into a film script, demonstrating knowledge and understanding of conventional narrative structure and script formatting.

Content	Learning Outcomes
<p>Research Analysis and Creative Preproduction (cont.)</p> <p>Planning and Organisation</p> <p>Creative/Technical Production and Postproduction</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • define their creative intentions and identify and analyse filmic techniques, illustrated through appropriate use of: <ul style="list-style-type: none"> – suitably compressed film clips (5–30 seconds long); and/or – suitably compressed images/screenshots; • create a shotlist and matching illustrative storyboards that demonstrate knowledge of genre-specific iconography and appropriate camera and editing conventions (including the 30 and 180 degree rules of continuity editing); • create clear and intended meaning through their camera and editing choices; • produce evidence of how they have considered the practicality and suitability of locations for filming and sound recording, for example using photographs/sketches of planning and creating animation sets; • demonstrate photographic/illustrative evidence of appropriate ideas for costume, make-up and design of characters; • source and use genre-specific props appropriate to purpose; • produce schedules for the shooting period that correspond with the shotlist and create call sheets for cast and crew on shooting dates; • manage a film shoot in accordance with health and safety guidelines; • create a complete narrative genre-specific film product using conventional narrative structure (both linear and non-linear narratives are acceptable); • use a camera (and tripod where appropriate) to capture the full range of intended shots, considering camera positioning, framing and movement; • import filmed footage into appropriate editing software; and • demonstrate the ability to create intended meaning through their camera and editing choices.

Content	Learning Outcomes
Creative/Technical Production and Postproduction (cont.)	<p>Students should be able to:</p> <ul style="list-style-type: none"> • create appropriate sound by applying the following skills, where relevant: <ul style="list-style-type: none"> – recording suitable location sound; – recording audible dialogue; – using appropriate audio levels; – using multi-layered soundtrack for atmospheric/emotive impact; and – incorporating foley sound; • select suitable music to underscore dramatic purpose; • use practical and additional lighting to enhance the production of the film by: <ul style="list-style-type: none"> – considering where to place actors and/or animated characters in relation to the main light source; and – using or adding practical lighting to provide adequate lighting for every scene; • create appropriate production design/mise-en-scène for the film by considering: <ul style="list-style-type: none"> – different types of make-up, costumes, props and/or locations appropriate to the intended film world; and – authenticity in casting and character performance and/or character design, expression and movement (in animation); • make effective editing and postproduction choices, applying appropriate genre-specific and filmic techniques that may include: <ul style="list-style-type: none"> – continuity editing and/or montage; – variation in editing pace; and – additional postproduction techniques as appropriate, for example filters or speed change; • add a title sequence of appropriate speed, style and duration to name their film; and • prepare and export their completed film using appropriate export settings and file formats to include: <ul style="list-style-type: none"> – a full quality version for the centre to keep; and – a compressed version for submission to us.

Content	Learning Outcomes
Evaluation	<p>Students should be able to:</p> <ul style="list-style-type: none"> • conduct a test screening and analyse how the audience responded to any genre techniques used/created in the final film; • discuss and evaluate the implementation and realisation of the techniques outlined and explored in the research analysis and creative preproduction stages of their portfolio; • describe and explain any additional work completed and identify solutions found and/or changes made during production and postproduction; and • critically evaluate the success of the finished film.

4 Scheme of Assessment

4.1 Assessment opportunities

The availability of examinations and controlled assessment appears in Section 2 of this specification.

This is a linear specification; candidates must take all the assessments at the end of the course. Candidates who wish to improve their overall grade must retake the qualification.

They must retake the externally assessed component.

They can choose whether they want to retake one or both of their controlled assessment components or reuse (carry forward) the marks that they have already been awarded for one or both of the controlled assessment components.

If candidates choose to retake Component 2, they must complete the task(s) set for the series in which they are seeking a new grade. For up to date details on tasks, see the subject microsite at www.ccea.org.uk.

If candidates choose to retake Component 3, the work presented for assessment must be entirely new. The candidate must not be allowed to amend and resubmit work previously submitted.

4.2 Assessment objectives

The assessment objectives for this specification are set out below. Candidates must:

- 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.

4.3 Assessment objective weightings

The table below sets out the assessment objective weightings for each examination component and the overall GCSE qualification:

Assessment Objective	Component Weighting			Overall Weighting
	External Assessment	Controlled Assessment		
	Component 1	Component 2	Component 3	
AO1	15% (30 marks)	5% (15 marks)	5% (10 marks)	25%
AO2a	7.5% (15 marks)	15% (45 marks)	20% (40 marks)	50%
AO2b	2.5% (5 marks)	–	5% (10 marks)	
AO3	15% 30 marks	–	10% (20 marks)	25%
Total %	40%	20%	40%	100%
Total Marks	(80 marks)	(60 marks)	(80 marks)	

4.4 Quality of written communication

In GCSE Moving Image Arts, candidates must demonstrate their quality of written communication. In particular, candidates 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 their purpose and to complex subject matter; and
- organise information clearly and coherently, using specialist vocabulary where appropriate.

Examiners and teachers assess the quality of candidates' written communication in their responses to examination questions and tasks requiring extended writing. They assess the quality of written communication within AO3 in Components 1 and 3.

4.5 Reporting and grading

We award GCSE qualifications on a grade scale from A* to G, with A* being the highest. The nine grades available are as follows:

Grade	A*	A	B	C*	C	D	E	F	G
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If candidates fail to attain a grade G or above, we report their result as unclassified (U).

5 Grade Descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content in the specification; they are not designed to define that content.

The grade awarded depends in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of candidates' performance in the assessment may be balanced by better performances in others.

Grade	Descriptions
A	<p>Candidates can recall and demonstrate a broad and accurate knowledge of film language, genres, techniques, practices and contexts. 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>Candidates demonstrate a creative and confident use of film language when visualising and planning their own work. Their personal creative goals are inventive, carefully considered and well-presented, demonstrating informed connections with the work of others. Their preproduction is purposeful, detailed and sustained, demonstrating a highly developed ability to negotiate and organise different production processes, scenarios and resources.</p> <p>Candidates' final films demonstrate a highly competent level of technical skill, with sustained application of creative film-making techniques. Creative purpose is achieved successfully with both effectiveness and creativity.</p>
C	<p>Candidates can recall and demonstrate a competent knowledge of film language, genres, techniques, practices and contexts. 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>Candidates demonstrate a competent use of film language when visualising and planning their own work. Their personal creative goals are coherent and make some considered links with the work of others. Preproduction is organised and well-considered, demonstrating a competent ability to manage the required processes, scenarios and resources.</p> <p>Candidates' final films demonstrate a competent level of technical skill, with mainly consistent application of the appropriate film-making techniques. Creative purpose is achieved competently overall.</p>

Grade	Descriptions
F	<p>Candidates can recall and demonstrate a limited knowledge of film language, genres, techniques, practices and contexts. 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>Candidates demonstrate an uneven use of film language when planning their own work. Their personal creative goals are underdeveloped and make limited or obvious connections with the work of others. Preproduction is mainly uneven or incomplete, demonstrating a limited ability to manage the necessary processes, scenarios and resources.</p> <p>Candidates' final films demonstrate a basic level of technical skill, with uneven application of film-making techniques. Creative purpose is achieved with some limited success.</p>

6 Guidance on Controlled Assessment

6.1 Controlled assessment review

We set the controlled assessment tasks for internal assessment. We have designed them to support good teaching and learning and to be manageable for candidates and teachers. To ensure that they continue to set an appropriate challenge and remain valid, reliable and stimulating, we will review the controlled assessment tasks every two years.

6.2 Internal assessment

The controlled assessment for GCSE Moving Image Arts comprises the following tasks:

Component 2: Acquisition of Skills in Moving Image Production (20%)

Candidates must produce a portfolio of four discrete production-related skills-based tasks that we set in a task booklet. This task booklet should be issued to candidates at the beginning of the two year course in Year 11. It will be valid for assessment at the end of Year 12.

Candidates must complete all four tasks specified in the booklet.

Each year we will release a new task booklet in early June, prior to Year 11 candidates starting the course in September. See Appendix 2 for details of the assessment criteria.

Component 3: Planning and Making a Moving Image Product (40%)

Candidates must produce a research analysis and genre-based film portfolio including a completed final film. We will provide a stimulus booklet with scenarios based on the specification's six set genres.

Candidates must select one of the genre scenarios provided in the stimulus booklet to use as a starting point for their portfolio.

We will review the stimulus booklet and the set genres every **two** years.

In completing and submitting controlled assessment tasks, teachers take on the role of facilitators or, in film-making terms, producers. It is their responsibility to:

- ensure that the candidates' tasks for submission are appropriate and adhere to the specification's assessment objectives and requirements;
- ensure that candidates understand that the aims and assessment objectives of this subject require both critical and creative responses to moving image products;
- advise on the feasibility and scope of proposed production work; and
- make candidates aware of the health and safety issues outlined in Section 7.

We conduct a portfolio clinic each spring. Teachers can use the portfolio clinic to submit controlled assessment tasks for consideration. A senior member of the moderation team will consider these tasks and marks and answer questions or concerns about the level and suitability of the work and the accuracy of marking. See Appendix 3 for details of the assessment criteria.

6.3 Skills assessed by controlled assessment

Candidates should be able to:

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

Elements of all these skills may also be assessed externally in the Component 1 examination as appropriate.

6.4 Level of control

Rules for controlled assessment in GCSE Moving Image Arts are defined for the three stages of the assessment:

- task setting;
- task taking; and
- task marking.

The controls ensure the validity and reliability of the assessment and enable teachers to authenticate candidates' work confidently.

6.5 Task setting for Component 2

The level of control for the setting of Component 2 tasks is **high**. This means that we set the tasks.

The tasks are available in an annual task booklet. We will release the booklet in early June before the start of the academic year, when the new Year 11 candidates begin the course. Each booklet will be valid for the two year duration of the course. It will be valid for assessment at the end of Year 12.

We will issue associated digital stimulus material (such as the silent film clip for Task 3: Postproduction Sound and the voiceover dialogue for Task 4: Animation) to centres in digital format.

6.6 Task taking for Component 2

The table below specifies the controls that teachers must observe during Component 2 task taking. Please refer to Appendix 3 for definitions of the different levels of control.

Some elements of task taking in Component 2 require a **high** level of control and some elements require a **medium** level of control.

Areas of Control	Detail of Control
<p>Authenticity</p>	<p>Task 1: Storyboarding (High and Medium)</p> <p>Candidates must design and complete their storyboard under formal supervision in class (High). They can undertake associated photography under informal supervision (Medium).</p> <p>Task 2: Camera and Editing (High and Medium)</p> <p>Candidates can carry out their initial planning under informal supervision in class (Medium).</p> <p>Candidates can also film under informal supervision (Medium); we encourage candidates to do this outside of the classroom to make best use of the available resources.</p> <p>Candidates must undertake editing under formal supervision in class (High).</p> <p>Task 3: Postproduction Sound (High and Medium)</p> <p>Candidates must carry out their sound edit under formal supervision in class (High). They can record foley sound effects under informal supervision (Medium).</p> <p>Task 4: Animation (Medium)</p> <p>Candidates must carry out all animation activity under informal teacher supervision in class (Medium).</p>
<p>Feedback</p>	<p>Teachers should provide guidance and advice on problems that candidates may encounter in this component.</p> <p>However, candidates must make their own judgements and reach their own conclusions.</p> <p>In the eCandidate Record Sheet (eCRS) marking commentary box, teachers must make clear the amount and nature of help and guidance they gave to each candidate.</p> <p>Teachers must clearly note detailed or specific advice that enhances the candidate's work.</p>

Areas of Control	Detail of Control
Time Limit/ Word Limit	<p>Approximately 20 hours</p> <p>Task 1: Storyboarding – 2 hours 30 mins</p> <p>Task 2: Camera and Editing – 7 hours 30 mins</p> <p>Task 3: Postproduction Sound – 5 hours</p> <p>Task 4: Animation – 5 hours</p> <p>For each task, the specified time limit does not include teaching and learning time.</p>
Collaboration	Candidates must direct their own work independently in their controlled assessment tasks.
Resources	The resources available to the centre determine which resources candidates can access.

6.7 Task setting for Component 3

The level of control for the setting of this component task is **high**. This means that we set the task.

Candidates must respond to genre-specific stimulus provided in the Component 3 Task Booklet. We provide a variety of scenarios for each of the specification's six set genres. Candidates will be able to choose from these as a starting point for developing their portfolio. The booklet will be available from the subject microsite. We will review it every two years to ensure tasks remain stimulating, valid and reliable.

We provide scenarios and suggest sources as a starting point for centres and candidates to contextualise and interpret tasks according to their specific circumstances. This includes the availability of and access to resources.

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

6.8 Task taking for Component 3

The table below specifies the controls that teachers must observe during Component 3 task taking.

One element of Component 3 requires a **high** level of control and the other elements require a **medium** level of control.

Areas of Control	Detail of Control
Authenticity	<p>Candidates must complete the research analysis, preproduction and evaluation stages of the task under the teacher's informal supervision (Medium).</p> <p>Candidates may therefore undertake these aspects of work outside of school. However, this process should be supported by ongoing discussions between the teacher and each candidate, and a sufficient quantity of the work must take place in the classroom. This enables the teacher to make a confident judgement in relation to the authenticity of the candidates' work.</p> <p>Filming may also take place under informal teacher supervision (Medium). We encourage candidates to do this outside of the classroom to make best use of available resources. However, teachers can ensure authenticity through their scrutiny of the planning and editing processes.</p> <p>Candidates must complete editing under the teacher's formal supervision in the classroom (High).</p>
Feedback	<p>Teachers should provide guidance and advice on problems that candidates may encounter in this component. However, candidates must make their own judgements and reach their own conclusions.</p> <p>Teachers must make clear in the eCRS marking commentary box the amount of help and guidance they gave to each candidate.</p> <p>Teachers must clearly note any detailed or specific advice that enhances the candidate's work.</p>
Time Limit/ Word Limit	<p>Approximately 40 hours</p> <p>This does not include teaching and learning time.</p>
Collaboration	<p>Candidates must direct their own work independently in this controlled assessment task.</p>
Resources	<p>The resources available to centres determine which resources candidates can access.</p> <p>Centres must provide resources appropriate to the task, which are fit for purpose and will enable candidates to access the full range of marks.</p>

6.9 Task marking

The level of control for marking all tasks in Component 2 and Component 3 is **medium**. Teachers mark all tasks using marking grids that we provide. We provide guidance to aid teachers in marking the controlled assessment and use external moderation to validate teachers' marks.

Marking grids for Components 2 and 3 are available in Appendices 1 and 2.

Teachers should mark tasks according to levels of response. We provide level descriptors in each component marking grid. The assessment objectives and tasks or task elements which each row of level descriptors refers to are listed in the left hand column.

In deciding which level of response to award, teachers should look for the 'best fit', bearing in mind that a student's strength in one area may compensate for weakness in another. In deciding which mark within a particular level to award a task or task element, teachers should use their professional judgement.

The following guidance is provided to assist in level marking:

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

Please note that candidates' Quality of Written Communication will be marked in Component 3, in the Research Analysis and Evaluation.

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

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

6.10 Supervision of candidates

As well as using the controls stipulated for task taking, teachers must:

- ensure that candidates follow current legislation regarding audiovisual consent and location permission;
- advise candidates on access to and feasibility of secondary resource material for research and presentation purposes;
- give candidates clear guidance on intellectual property, copyright and the implications of plagiarism;
- define referencing requirements, highlighting the importance of candidates' 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 the candidate submits for assessment is their own, which they produced following their study and practice on the GCSE Moving Image Arts course.

Candidates must also sign a statement certifying that the work is their own.

6.11 Internal standardisation

Centres with more than one teaching group must carry out internal standardisation of the controlled assessment tasks before submitting them to us. This is to ensure, as far as possible, that each teacher has applied the assessment criteria consistently when marking assessments.

As a result of internal standardisation, it may be necessary for the centre to adjust the marking of an individual teacher. This is to bring assessments into line with other teachers in the centre and to match the standards put forward at the agreement trial. Where adjustment is necessary, the total/final mark recorded on the eCRS should be amended.

6.12 Moderation

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

We issue full instructions at the appropriate time on:

- the details of the moderation procedures;
- the nature of sampling; and
- the dates by which the marks and samples have to be submitted to us.

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

Teachers and centre staff may contact us at any stage if they require advice, assistance or support regarding any aspect of internal assessment. We provide moderators who support groups of centres and who can contact individual centres to discuss issues arising from the controlled assessment.

See Appendix 3 for a glossary of controlled assessment terms.

7 Links

7.1 Support

We provide the following resources to support this specification:

- our website;
- a subject microsite;
- specimen papers and mark schemes; and
- controlled assessment tasks.

We intend to expand our range of support to include the following:

- past papers;
- mark schemes;
- Chief Examiner's reports;
- Principal Moderator's reports;
- online examination exemplar;
- guidance on the set genres and recommended film lists;
- schemes of work;
- centre support visits;
- support days for teachers;
- training days;
- agreement trials;
- student guides;
- controlled assessment guidance for teachers;
- controlled assessment guidance for candidates;
- a resource list;
- exemplification of standards; and
- guidance on equipment requirements and setting up your department.

7.2 Curriculum objectives

This specification addresses and builds on the broad curriculum objectives for Northern Ireland. In particular, it enables students to understand, relate to and explore:

- spiritual, moral, social, and cultural issues through analysis of film culture and representation;
- ethical, economic and legislative issues, including European copyright law by completing third party, artistic and performer consent forms (specific issues relating to copyright material are also outlined under the sub-heading Supervision of candidates in Section 6);
- sustainable development and health and safety considerations on a film production;
- the skills agenda and employability in the film and television industry; and
- the effective use of technology in film production and communication by creating their own portfolio of work.

7.3 Skills development

This specification gives students the opportunity to develop evidence to access the following cross-curricular skills:

- application of number (for example calculating frame rates for stop-motion animation);
- communication (for example planning and managing film shoots with multiple contributors);
- improving their own learning and performance (for example experimenting with different film and animation techniques, test screening, evaluating and re-applying the techniques to different narrative scenarios);
- information and communication technology (for example using digital video cameras, sourcing and recording sound, editing and animating footage);
- problem-solving (for example finding solutions to equipment failure, bad weather and other obstacles on a film shoot); and
- working with others (for example managing and directing cast and crew on set).

7.4 Examination entries

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

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

7.5 Equality and inclusion

We have considered the requirements of equality legislation in developing this specification.

GCSE qualifications often require the assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare students for a wide range of occupations and higher-level courses.

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

As communicated to centres through CCEA's existing procedures, we will make an Irish language version of the online examination available each year with all questions and instructions translated into Irish. Any original stimulus material requiring analysis such as film clips will not be translated. This is to ensure comparability of demand with the English language examination version. We will also accept controlled assessment tasks in Irish according to existing procedures. We will provide stimulus booklets in Irish for both components.

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

Students with a disability may have difficulty accessing all available roles in a production developed for the controlled assessment tasks. Students may use practical assistants to hold, carry or manipulate equipment (if and when necessary) during their work on the controlled assessment tasks.

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

7.6 Health and safety

The nature of Components 2 and 3 may require students to use locations and equipment outside the school grounds. All students should carefully consider the location and equipment that they use and identify any risks that may be involved.

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

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

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

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

7.7 Contact details

The following list provides contact details for relevant staff members and departments:

- Specification Support Officer: Nola **Fitzsimons**
(telephone: (028) 9026 1200, extension 2235, email: nfitzsimons@ccea.org.uk)
- Officer with Subject Responsibility: Ingrid Arthurs
(telephone: (028) 9026 1200, 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)
- Support Events Administration
(telephone: (028) 9026 1401, email: events@ccea.org.uk)
- Business Assurance (Complaints and Appeals complaints@ccea.org.uk or appealsmanager@ccea.org.uk) (telephone: (028) 9026 1244)
- Moderation
(telephone: (028) 9026 1200, extension 2236, email: moderation@ccea.org.uk)

Appendix 1

Component 2 Marking Grid

Component Total: 60 marks (AO1 is 25% and AO2a is 75% of each task’s total marks)

	Level 1	Level 2	Level 3	Level 4
AO1 and AO2a	1–2	3–4	5–7	8–10
<p>Task 1: Storyboarding</p> <p>Demonstrate knowledge and understanding of film language, genres, practices, techniques and contexts.</p> <p>Apply creative and technical knowledge and skill in the preproduction of moving image products.</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • limited knowledge and understanding of storyboarding conventions and format; • limited ability to translate a given screenplay into a visual plan for camera and editing; and • limited consideration of camera techniques and genre elements. 	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • developing knowledge and understanding of storyboard conventions and format; • developing ability to translate a given screenplay into a visual plan for camera and editing; and • some consideration of camera techniques and genre elements. 	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • competent knowledge and understanding of storyboarding conventions and format; • competent ability to translate a given screenplay into a visual plan for camera and editing; and • accurate and appropriate consideration of camera techniques and genre elements. 	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • detailed knowledge and considered understanding of storyboarding conventions and format; • highly competent ability to translate a given screenplay into a visual plan for camera and editing; and • effective and creative consideration of camera techniques and genre elements.
Award zero for work not worthy of credit.				

	Level 1	Level 2	Level 3	Level 4
AO1 and AO2a	1–5	6–10	11–15	16–20
<p>Task 2: Camera and Editing Demonstrate knowledge and understanding of film language, genres, practices, techniques and contexts.</p> <p>Apply creative and technical knowledge and skill in the production of moving image products.</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • limited knowledge and understanding of camera and editing techniques; • limited technical control; • limited application of camera techniques and little to no continuity editing techniques; and • limited success in achieving their purpose. 	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • developing knowledge and understanding of different types of camera and editing techniques; • evidence of developing technical control; • developing but uneven application of camera and continuity editing techniques; and • varying degrees of success in achieving their purpose. 	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • competent knowledge and understanding of a range of camera and editing techniques; • competent technical control; • mostly consistent application of camera and continuity editing techniques; and • competence in achieving their purpose. 	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • detailed knowledge and considered understanding of a wide range of different camera and editing techniques; • highly competent and effective technical control; • sustained application of camera and continuity editing techniques; and • creativity in achieving their purpose effectively.
Award zero for work not worthy of credit.				

	Level 1	Level 2	Level 3	Level 4
AO1 and AO2a	1–3	4–7	8–11	12–15
<p>Task 3: Postproduction Sound Demonstrate knowledge and understanding of film language, genres, practices, techniques and contexts.</p> <p>Apply creative and technical knowledge and skill in the postproduction of moving image products.</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • limited knowledge and understanding of production and postproduction sound techniques; • limited technical control; • limited application of sound recording and editing techniques; and • little to no sense of atmosphere. 	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • developing knowledge and understanding of different types of production and postproduction sound techniques; • developing but uneven technical control; • developing but uneven application of sound recording and editing techniques; and • a soundtrack suggestive of some atmosphere. 	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • competent knowledge and understanding of a range of production and postproduction sound techniques; • competent technical control; • mostly consistent application of sound recording and editing techniques; and • a soundtrack with appropriate atmosphere and meaning. 	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • detailed knowledge and considerable understanding of a wide range of different production and postproduction techniques; • highly competent and effective technical control; • sustained application of sound recording and editing techniques; and • a soundtrack that is well developed and creates atmosphere and meaning creatively and effectively.
Award zero for work not worthy of credit.				

	Level 1	Level 2	Level 3	Level 4
AO1 and AO2a	1–3	4–7	8–11	12–15
<p>Task 4: Animation</p> <p>Demonstrate knowledge and understanding of film language, genres, practices, techniques and contexts.</p> <p>Apply creative and technical knowledge and skill in the postproduction of moving image products.</p>	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • limited knowledge and understanding of animation techniques; • limited ability to animate life-like movements; • limited application of animation techniques; and • little or no coherent character actions. 	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • developing knowledge and understanding of different types of animation techniques; • developing but uneven ability to animate life-like movements; • developing but uneven application of animation techniques; and • an uneven portrayal of character actions and little expressive response. 	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • competent knowledge and understanding of different animation techniques; • competent ability to animate smooth life-like movements; • mostly consistent application of animation techniques; and • a competent portrayal of character actions and some expressive response. 	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • detailed knowledge and considered understanding of a wide range of different animation techniques; • highly competent and effective ability to animate smooth life-like movements; • detailed knowledge and considered understanding of a wide range of different animation techniques; and • a creative and purposeful portrayal of character actions and an expressive response.
Award zero for work not worthy of credit.				

Appendix 2

Component 3 Marking Grid

Component total: 80 marks

	Level 1	Level 2	Level 3	Level 4
AO1	1–2	3–4	5–7	8–10
Full Portfolio Demonstrate knowledge and understanding of film language, genres, practices, techniques and contexts.	Candidates demonstrate: <ul style="list-style-type: none"> • limited knowledge and understanding of conventions and techniques appropriate to the chosen genre; and 	Candidates demonstrate: <ul style="list-style-type: none"> • developing knowledge and understanding of different conventions and techniques appropriate to the chosen genre; and 	Candidates demonstrate: <ul style="list-style-type: none"> • competent knowledge and understanding of a range of conventions and techniques appropriate to the chosen genre; and 	Candidates demonstrate: <ul style="list-style-type: none"> • detailed knowledge and considered understanding of a wide range of different conventions and techniques appropriate to the chosen genre; and
	<ul style="list-style-type: none"> • limited use of film language terminology. 	<ul style="list-style-type: none"> • developing but uneven use of film language terminology. 	<ul style="list-style-type: none"> • appropriate and mostly consistent use of film language terminology. 	<ul style="list-style-type: none"> • sustained, effective and extensive use of film language terminology.
Award zero for work not worthy of credit.				

	Level 1	Level 2	Level 3	Level 4
AO3	1–5	6–10	11–15	16–20
Research Analysis and Evaluation Analyse and evaluate their own film work and the work of others, demonstrating understanding of creative purpose and audience response.	Candidates demonstrate: <ul style="list-style-type: none"> limited analysis and evaluation of film language in the work of others; 	Candidates demonstrate: <ul style="list-style-type: none"> developing understanding of analysis and evaluation of film language in the work of others; 	Candidates demonstrate: <ul style="list-style-type: none"> competent analysis and evaluation of film language in the work of others; 	Candidates demonstrate: <ul style="list-style-type: none"> analysis and evaluation of film language in the work of others that is detailed, sustained and well-illustrated;
	<ul style="list-style-type: none"> limited personal creative goals and make basic links with the work of others; 	<ul style="list-style-type: none"> mainly coherent personal creative goals and make obvious links with the work of others; 	<ul style="list-style-type: none"> coherent personal creative goals and make some considered links with the work of others; 	<ul style="list-style-type: none"> carefully considered personal creative goals and make informed links with the work of others;
	<ul style="list-style-type: none"> a basic evaluation of their own work and limited ability to reflect on their own practice and audience response; 	<ul style="list-style-type: none"> an uneven evaluation of their own work and a developing ability to reflect on their own practice and audience response; 	<ul style="list-style-type: none"> a competent evaluation of their own work and a generally consistent ability to reflect on their own practice and audience response; 	<ul style="list-style-type: none"> an insightful evaluation of their own work and reflect effectively on degrees of creative and technical success and audience response;
Quality of Written Communication	<ul style="list-style-type: none"> limited use of appropriate forms and style of writing with mainly inaccurate presentation, spelling, punctuation and grammar; and 	<ul style="list-style-type: none"> developing use of appropriate forms and style of writing with uneven presentation, spelling, punctuation and grammar; and 	<ul style="list-style-type: none"> competent use of appropriate forms and style of writing with mainly accurate presentation, spelling, punctuation and grammar; and 	<ul style="list-style-type: none"> fluent and effective use of appropriate forms and style of writing with coherent and consistently accurate presentation, spelling, punctuation and grammar; and
	<ul style="list-style-type: none"> limited use of appropriate terminology. 	<ul style="list-style-type: none"> developing but uneven use of appropriate terminology. 	<ul style="list-style-type: none"> appropriate and mostly consistent use of terminology. 	<ul style="list-style-type: none"> sustained, effective and extensive use of terminology.
Award zero for work not worthy of credit.				

	Level 1	Level 2	Level 3	Level 4
AO2a	1–2	3–4	5–7	8–10
Preproduction (Screenplay/Storyboard) Apply creative and technical knowledge and skill in the preproduction of moving image products.	Candidates demonstrate: <ul style="list-style-type: none"> • limited ability to develop and present a narrative in a screenplay; and 	Candidates demonstrate: <ul style="list-style-type: none"> • developing ability to develop and present a narrative in a screenplay; and 	Candidates demonstrate: <ul style="list-style-type: none"> • competent ability to develop and present a narrative in a screenplay; and 	Candidates demonstrate: <ul style="list-style-type: none"> • creative ability to develop and present an effective narrative in a screenplay; and
	<ul style="list-style-type: none"> • limited ability to plan for camera and editing with limited use of visual storytelling techniques in a storyboard. 	<ul style="list-style-type: none"> • uneven but developing ability to plan for camera and editing and apply some appropriate visual storytelling techniques in a storyboard. 	<ul style="list-style-type: none"> • competent ability to plan for camera and editing and apply appropriate visual storytelling techniques in a storyboard. 	<ul style="list-style-type: none"> • sustained ability to plan for camera and editing and creatively apply an effective range of visual storytelling techniques in a storyboard.
Award zero for work not worthy of credit.				

	Level 1	Level 2	Level 3	Level 4
AO2b	1–2	3–4	5–7	8–10
Preproduction (Shotlist/Shooting Schedule and Director’s Notebook) Apply knowledge and skill in the planning, organisation and management of resources and processes when creating moving image products.	Candidates demonstrate: <ul style="list-style-type: none"> • limited ability to present basic evidence of preproduction processes and planning, with little or no consideration of design development; and 	Candidates demonstrate: <ul style="list-style-type: none"> • developing but uneven ability to present evidence of preproduction processes and contingency planning with some design development; and 	Candidates demonstrate: <ul style="list-style-type: none"> • competent ability to present clear evidence of preproduction processes and contingency planning with clearly illustrated design considerations; and 	Candidates demonstrate: <ul style="list-style-type: none"> • highly competent ability to organise and present detailed evidence of purposeful and sustained preproduction and contingency planning with detailed and well considered design development; and
	<ul style="list-style-type: none"> • limited ability to manage and organise basic production processes. 	<ul style="list-style-type: none"> • developing ability to manage and organise production processes and resources. 	<ul style="list-style-type: none"> • competent ability to manage and organise a range of different production processes and resources. 	<ul style="list-style-type: none"> • highly competent and confident ability to manage a wide range of diverse and complex production processes and resources.
Award zero for work not worthy of credit.				

	Level 1	Level 2	Level 3	Level 4
AO2a	1–7	8–14	15–21	22–30
Film	Candidates demonstrate:	Candidates demonstrate:	Candidates demonstrate:	Candidates demonstrate:
Apply creative and technical knowledge and skill in the production and postproduction of moving image products.	<ul style="list-style-type: none"> • limited production values with basic technical skill; 	<ul style="list-style-type: none"> • uneven production values with developing technical skill; 	<ul style="list-style-type: none"> • competent production values with competent technical skill; 	<ul style="list-style-type: none"> • highly competent production values with creative technical skill;
	<ul style="list-style-type: none"> • limited application of creative film-making techniques; and 	<ul style="list-style-type: none"> • uneven application of creative film-making techniques; and 	<ul style="list-style-type: none"> • mostly consistent application of creative film-making techniques; and 	<ul style="list-style-type: none"> • sustained application of creative film-making techniques; and
	<ul style="list-style-type: none"> • creative purpose with limited success. 	<ul style="list-style-type: none"> • creative purpose with some success. 	<ul style="list-style-type: none"> • creative purpose with competent success. 	<ul style="list-style-type: none"> • creative purpose creatively and effectively.
Award zero for work not worthy of credit.				

Appendix 3

Glossary of Terms for Controlled Assessment Regulations

Term	Definition
Component	<p>A discrete, assessable element within a controlled assessment/qualification that is not itself formally reported and for which the awarding organisation records the marks</p> <p>May contain one or more tasks</p>
Controlled assessment	A form of internal assessment where the control levels are set for each stage of the assessment process: task setting, task taking and task marking
External assessment	A form of independent assessment in which the awarding organisation sets question papers, assignments and tasks that students take under specified conditions (including detailed supervision and duration) and the awarding organisation marks
Formal supervision (High level of control)	The candidate must be in direct sight of the supervisor at all times. Use of resources and interaction with other candidates is tightly prescribed.
Informal supervision (Medium level of control)	<p>Questions/Tasks are outlined, the use of resources is not tightly prescribed and assessable outcomes may be informed by group work.</p> <p>Supervision is confined to ensuring that:</p> <ul style="list-style-type: none"> • individual candidates' contributions are recorded accurately; and • plagiarism does not take place. <p>The supervisor may provide limited guidance to candidates.</p>
Limited supervision (Low level of control)	Requirements are clearly specified, but some work may be completed without direct supervision and will not contribute directly to assessable outcomes.

Term	Definition
Mark scheme	<p>A scheme detailing how credit is to be awarded in relation to a particular component or task</p> <p>Normally characterises acceptable answers or levels of response to questions/tasks or parts of questions/tasks and identifies the amount of credit each attracts</p> <p>May also include information about unacceptable answers</p>
Task	<p>A discrete element of external or controlled assessment that may include examinations, assignments, practical activities and projects</p>
Task marking	<p>Specifies the way in which credit is awarded for candidates' outcomes</p> <p>Involves the use of mark schemes and/or marking criteria produced by the awarding organisation</p>
Task setting	<p>The specification of the assessment requirements</p> <p>Awarding organisations and/or teachers may set tasks.</p> <p>Teacher-set tasks must be developed in line with awarding organisation specified requirements.</p>
Task taking	<p>The conditions for candidate support and supervision, and the authentication of candidates' work.</p> <p>Task taking may involve different parameters from those used in traditional written examinations. For example, candidates may be allowed supervised access to sources such as the internet.</p>