Chief Examiner's Report and Principal Moderator's Report

moving
image
arts

Foreword

This booklet outlines the performance of candidates in all aspects of CCEA's General Certificate of Secondary Education (GCSE) in Moving Image Arts for this series.

CCEA hopes that the Chief Examiner's and/or Principal Moderator's report(s) will be viewed as a helpful and constructive medium to further support teachers and the learning process.

This booklet forms part of the suite of support materials for the specification. Further materials are available from the specification's microsite on our website at www.ccea.org.uk.

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GCSE MOVING IMAGE ARTS

Principal Moderator's Report

This is the first award of the revised specification in GCSE Moving Image Arts. The new specification sought to respond to many of the issues and challenges that had arisen in the original subject format, primarily through creating opportunities for students to focus on gaining skills in each of the areas of film language individually, before combining these in the production of a final film, and in bringing the study of genre more to the fore. Anecdotal evidence suggests that centres are finding the new specification to be more manageable and enjoyable and the number of entries for GCSE Moving Image Arts continues to increase.

This year's submissions demonstrated that students have gained practical skills in all aspects of film language through the Component 2 tasks in Year 11 and have responded well to the challenges of Component 3 in Year 12. This report will seek to highlight aspects of good practice seen in this year's entries, clarify aspects of the new specification and address the main points arising from this year's moderation, including discussion of:

- Positive Outcomes from the 2016 Series

- Suggestions for Improved Teaching and Learning

- Teacher Assessment

Positive Outcomes from the 2016 Series

The outcomes from the new Component 2 Controlled Assessment tasks show that centres have responded well to the new tasks and are establishing a solid skills base across the various film language areas. The Component 2 Tasks were designed to facilitate the acquisition of technical skills to a good level of achievement from the majority of candidates and this was seen to be the case; the vast majority of candidates achieving mainly Level 3 and 4 marks. It was also interesting to see the development of technical skills from Component 2 to Component 3.

The Component 3 scenarios stimulated a range of personal and creative responses, mainly in the genres of Horror and Crime. Film work in the higher mark bands was technically adept and ambitious, employing a range of camera and editing techniques effectively and often exceeding what could reasonably be expected at GCSE level. It was encouraging to see many candidates shooting their films in interesting locations, away from the school environment. The quality this adds to the overall production value is well worth the students' effort and serves to make films more unique, memorable and individual.

Suggestions for Improved Teaching and Learning

Assessment Unit 1   Acquisition of Skills in Moving Image Production (Controlled Assessment)

Task 1: Storyboarding

The storyboarding task is designed to allow candidates to demonstrate their knowledge and understanding of a range of camera and editing techniques and the conventions of genre, through the production of a storyboard, in response to a common script. Knowledge of the conventions of storyboarding is assessed through this task and, although artistic ability is not a focus for marking, there is an expectation that storyboards should be presented to a good standard.

This task requires that the script content is communicated fully and accurately through visual storytelling. The most able candidates included all elements of the provided script but presented these in individual and creative ways, visualising the story elements and showing a confident approach to framing and the use of camera, even considering elements such as depth of field. Some candidates altered the script's narrative, or used it as a starting point for their own narrative, and this approach is not to be encouraged as the task focus is to produce a plan for camera and editing in response to a specific scripted narrative.

In this task, the majority of candidates demonstrated understanding of storyboarding conventions and formats through clear numbering and labelling of shots. All shots should be numbered, shot size labelled and a brief description of the action given - other details such as consideration of lighting, sound or dialogue may be included as appropriate.

Storyboards were most successful where there was clear evidence that genre iconography and a range of shot sizes, camera angles and movement had been considered. Movement of both the camera and the character, or other elements within the frame should be considered. A persistent and common error was the mis-labelling of shots - images on the panels should correspond with the written information, e.g. a CU should be a CU, not a medium shot. This type of error may reflect a weakness in drawing ability but does impact on the mark for the task. Storyboard drawing can be supported and informed by the use of moodboards and collected images from first or second hand sources. This can also help with the drawing and inclusion of smaller, genre specific details which make the scene depiction more convincing and creative. Objects should not be labelled within the frame or 'speech bubbles' used - additional written detail should be included within the frame annotation.

Understanding of continuity editing is also assessed within the storyboard task and this was evidenced through the sequencing of planned shots, directional continuity and the inclusion of techniques such as eyeline match, cross-cutting or match-on-action. It may be useful to remind candidates that one sentence from the script, or one action, may be conveyed over a number of shots.

The importance of the storyboard template selected by candidates became evident at moderation. Some formats encouraged students to consider a range of the factors discussed above. A small number of candidates used templates from applications such as Comic Life which did not provide a standardised frame for drawings and therefore hindered consideration of framing. Candidates should be encouraged to think about shot composition as this is an element where they can display their creativity within the task.

Although photographic storyboards are permissible, few were submitted, perhaps due to the constraints of time and genre. This option should still be considered by schools for future submissions and photography is also a useful tool to support the drawing of storyboards, particularly the framing of characters.

In conclusion, the key elements for success in this task include the accurate and detailed translation of the script into a plan for camera and editing which showcases the candidates' knowledge of the specified genre and their understanding of visual storytelling techniques. A range of camera and editing techniques, such as composition, variety of shot sizes, use of camera movement and evidence of understanding of continuity editing techniques should be evident. A good quality of presentation, including clearly legible and accurate numbering and labelling of frames and shot description is important. To achieve the highest level, moderators were looking for consistent consideration of all of these elements and some evidence of creativity.

Task 2: Camera & Editing

This task is designed to assess candidates' knowledge and level of skill in the use of camera and continuity editing techniques through the production of a short filmed sequence in response to a common script.

As in Task 1, it is important that candidates translate the full content from the script into their film. In the most creative work, candidates built the actions described in the script into a wider narrative through use of other film language techniques such as mise-en-scene and lighting. Centres appeared to be on much more familiar ground in responding to this task, with the assessment criteria focused on the range and effectiveness of camera and editing techniques employed, the degree of technical control evident and the success of the piece in achieving its purpose.

Work in Level 4 tended to display more creativity and understanding, often seen in the form of carefully considered mise-en-scene, purposeful shot selection and composition. Camerawork was controlled and purposeful throughout, consistently steady and in focus. At this level, many candidates displayed more skillful use of camera techniques, such as effective camera movement, and use of manual focus. Direction of the acting was more evident in the work of the higher candidates, where elements such as character reaction shots became part of the visual storytelling. Editing was well-paced at this level, with continuity techniques such as match-on-action in greater evidence. Again, the most able candidates included all elements of the script but presented these in individual and creative ways, including additional shots to develop the narrative scope of the piece.

Level 3 submissions were characterised by competent and appropriate use, in the main, of camera and editing techniques to convey the script narrative. Camerawork was mainly steady, showing use of a tripod, and recorded shots mainly in focus. There would typically be evidence that mise-en-scene had been considered to some extent in this level.

In Level 2, the pieces tended to be more incoherent or disjointed, with parts of the script perhaps omitted. Mise-en-scene was often not considered and in most cases there were significant issues with lighting, framing, focus etc.

The areas where students could show improvement technically remain consistent with those of the previous specification - the variety, composition, focus and steadiness of shots, controlled use of camera movement and more considered and consistent use of continuity editing techniques, such as match-on-action. Candidates must ensure that a tripod is used in all shots, except those which are intentionally handheld, as this is an effective means of improving the overall production value of the filmed sequence. Some candidates displayed skill in expressive use of editing, employing montage techniques and jump-cutting to dramatic effect. However, as the task focus is continuity editing, skill in this area must be evidenced through the film work submitted. Many submissions were over the specified length and in some cases the orientation of shots was an issue.

Task 3: Postproduction Sound

This task is designed to assess candidates' ability to create, select, sync and edit a range of recorded sounds in order to create an appropriate, convincing and atmospheric multi-layered soundtrack for a video clip provided.

In Level 4 submissions, the vast majority of diegetic sounds were matched with appropriate and well-synced sounds, obtained from a range of sources, creating an effective and convincing soundtrack to the video footage. The highest achieving candidates had created original foley sounds and volume levels were adjusted appropriately throughout.

In Level 3 work, the application of sound techniques was mainly consistent, with a range of sounds combined to create an appropriate atmosphere. Weaknesses were found in the sound editing, for example where the musical score may have dominated over the sound effects.

In Level 2 work, a significant amount of sound was missing from the final composition - diegetic sounds were not always matched appropriately, sounds in some cases were out of sync or jarred against each other and music may have been inappropriate to the scene, resulting in an unconvincing soundtrack.

As the selection of appropriate sounds is a key element of the task, teachers should discourage students from sharing sounds they have sourced.

A number of centres did not submit the screengrab of the editing interface and the sound log as specified in the task detail. This is an essential element of the submission and enables moderators to more accurately evaluate the work undertaken by the candidate.

Task 4: Animation

The animation task is designed to allow all students to experience the technique of stop-motion animation through their study of GCSE MIA and to bring focus to the core skill of creating smooth and fluid animated movement. In the previous specification, this skill often lost out to the distracting and time consuming elements of model-making and set design. In this task there is no requirement to create sets or characters and the specification suggests that the sequence is filmed against a simple white background, to ensure that the focus is on the animated movements.

To this end, the importance of the model selected cannot be overstated. The task description outlines the use of a jointed character and the marking criteria describes the creation of smooth life-like movements, therefore it is vital that the model is physically able to be posed. Where candidates opted to use a plasticine model or a Lego figure, these tended to create additional challenges as the model's range of movement was quite limited and this inevitably impacted on the resulting animation. In the main, the use of wooden art manikins appeared to be the most accessible and effective approach.

The elements of success in this task centred around the quality of the animated movements and the degree of camera control. The camera should be steady and controlled throughout and shots should be appropriately paced. The duration of shots was problematic in some cases where too few images had been captured to create the illusion of fluid movement - students should be encouraged to consider the required length of shots before shooting.

Centres varied in their approach to the use of framing in this task. A stationary camera ensured that the full movement of the figure could be clearly seen and assessed. The use of various shot sizes cut together, when used well, added to the overall expressiveness of the character's actions and responses. In some cases, however, poor framing seemed to be employed to disguise the movement, or lack of movement, of the character.

In the work of the weaker candidates, the camera was unsteady, making viewing difficult and the animated movements were minimal, creating a 'stills' effect at times. In the work of the highest achieving candidates, a good quality walk cycle was seen, indicating a more detailed knowledge of techniques, and the character responded in a fluid and expressive way.

Assessment Unit 2 — Planning and Making a Moving Image Product (Controlled Assessment)

Component 3 gives students the opportunity to create their own production portfolio, including one complete genre-based short film with associated creative and organisational preproduction and production materials. Starting points are provided in the Component 3 task booklet through a range of genre-specific scenarios and sources for genre research are also suggested. This approach was designed to ensure that all students have an initial idea and direction from the outset, preventing the loss of class time to the generation of ideas. The most popular genres selected by students this year were the Horror and Crime genres.

Research Analysis & Evaluation (AO3)

The Research Analysis is a key piece of writing as it establishes creative objectives for the final film and sets out how the conventions of genre and specific film language techniques will be employed. The synopsis of the final film should be included within this written statement and the selected genre and scenario made evident.

The Research Analysis is 600-800 words in length and, as the word count is limited, it is vital that candidates are selective about the information they include in order to fully meet the assessment criteria. As in previous years, problems emerge when candidates include too broad a range of filmic references or irrelevant information, such as directors' biographical detail, for example. The limited word count can mean that depth of analysis is sacrificed for breadth when the statement loses its key focus. In a number of cases, the Research Analysis was overly weighted towards either sequence analyses or discussion of the candidate's own goals - it should be a discussion of how analysis of the work of others has informed the candidate's own goals.

A number of issues with the Research Analysis arose during moderation.

Many candidates took a very broad approach to the genre research aspect of the statement, including a breadth of historical information that was unnecessary and irrelevant to the task objective. In some cases, CCEA support documents, or unreferenced content from internet sources, had been included and presented as personal research. This is something that teachers need to be more acutely aware of in the marking of this element. There is no requirement for students to research the genre as a whole but rather their research should be focused on the aspects of the genre which relates to their own scenario and ideas.

The focus of the Research Analysis is on analysis and evaluation of the work of others. The assessment criteria state 'analysis of film language in the work of others is detailed, sustained and well-illustrated' and this means that specific examples of work need to be identified and analysed by candidates.

Students should select appropriate genre-specific filmic references to inform the planning for their own production and the selection of sequences should be based on the relevance of the film techniques employed. Students should be encouraged to include detailed analysis which clearly identifies, analyses and evaluates the use of film language techniques in the work of others and considers how these could be applied and used in their own sequences. A narrower range of influences allows candidates to engage in more in-depth analysis. The written analysis should be illustrated throughout with relevant images/screengrabs from the selected sequences. Those who made use of purposefully annotated screen grabs were often particularly successful.

The second part of the assessment criteria relates to the establishment of carefully considered personal creative goals. The highest achieving candidates established goals for their own productions which reflected the genre conventions and film language techniques they had observed in the work of others in their written analysis.

In this aspect of the task, candidates often set goals which were too general and vague, such as 'the use of varied shot sizes and angles'. This aim is fundamental to the creation of almost any moving image product and does not reflect personal research into genre conventions and techniques.

Candidates' personal goals should be more fully considered, detailed and explicitly linked to the work of others they have analysed.

The Research Analysis is a written statement and should therefore be presented as prose, rather than as series of bulleted points. It may take the form of either a word document or Keynote/ Powerpoint but the word count must be adhered to. In many cases this year, these documents were significantly over the specified word count, particularly where Keynote presentations had been created. The Quality of Written Communication is assessed here and candidates should be encouraged to check their spelling when they complete their statement, as many typos and errors present in written work suggested that this is often not happening. The statement must also be written before the film production process - in a few cases it was evident that it had been written after.

The Evaluation is marked alongside the Research Analysis and should reflect on degrees of success achieved in the final film in relation to the goals originally established.

Moderators reported that the quality of the Evaluation often reflected that of the Research Analysis; the degree to which creative goals had been established informing the degree to which they could then be evaluated. Candidates should briefly restate their creative goals and appraise how successful they have been in fulfilling these objectives, with clear reference to specific sequences within their production.

Where relevant, issues that are related to other aspects of film language within the production may be discussed. However, it is advisable to avoid a lengthy description of the process of making the film, unless explaining how creative and technical challenges have been effectively overcome. Discussion of other external factors, such as technical failures, is not relevant. The word count is limited and so the information included needs to be chosen with care.

Candidates who included screen grabs from their filming and/or editing were often best able to focus on the areas which were either successful or in need of further development. Screengrabs are helpful in bringing the added dimension of visual communication to the piece and in enabling candidates to fully explore their production in a detailed, analytical manner, illustrating and reinforcing the points that they are making. It can also be useful to include screen grabs of the editing stage in order to illustrate the complexity of the work undertaken, and this is particularly useful for animation.

Preproduction (Screenplay/Storyboard) (AO2a)

The Creative Preproduction work submitted in this series was generally consistent in quality and presentation, with the majority of students submitting thorough preproduction materials in an appropriate format. These documents must be exported in .pdf format before submission.

A number of centres use photography as a means to produce storyboards. This is a useful process for rehearsing the production and considering mise-en-scène more effectively. If taking this approach, it is important to stress to candidates that the orientation of their photographs must be landscape rather than portrait in order to fully benefit from compositional practice.

Similarly, storyboard templates should also be in landscape orientation to encourage students to adequately consider frame composition. It is crucial to note that photographic storyboards must not be still images taken from the final product, as this does not provide any evidence of planning. Some hand-drawn storyboards revealed that candidates did not fully grasp the relationship between a particular shot type and how a shot was actually to be framed. It is important that storyboards and corresponding shot lists closely match one another.

Preproduction (Shotlist/Shooting Schedule & Director's Notebook) (AO2b)

The Director's Notebook replaces and formalises the previous Visual Studies element of GCSE Moving Image Arts.

Visual exploration was evident to some degree in the work of most candidates but there is room for further development in this aspect. In the best examples, candidates presented purposeful, relevant visual research exploring their selected genre and their own ideas. Visual planning appeared in the form of annotated images exploring genre iconography, photographs from location scouting or make-up trials, screengrabs of inspirational or influential shots from other films, artistic references, etc. Screengrabs from students' own experimental filming and photography provided clear evidence of further practical exploration of their ideas allowing them to access the higher mark bands. Particularly in animation, where visual planning should be an important element to show the development of sets, characters etc. it was interesting to see evidence of idea development in the form of rough work, notes and sketches.

Within the Director's Notebook, the relevance and purposefulness of the material included is the key consideration. The included images should be annotated and should meaningfully inform the development of ideas. The work of stronger candidates is marked by a clear focus on the final product, for example, where artistic references are included they have a direct bearing on the mise-en-scène of the planned production. The inclusion of thematically related poetry, song lyrics, and generic images of 'everyday' clothing, rooms and objects does not usually show a creative, focused preparation for filming and students should be encouraged to take a critical approach to their visual planning. The relevance of visual research is paramount and images used should be purposefully annotated – numerous pages of location photography, for example, may not show adequate evidence of planning.

Most centres approach the notebook in the form of a digital document; a Keynote or Powerpoint presentation in which aspects of film language are considered in more detail than is possible within the written statement. Some centres use physical sketchbooks which are later scanned. There is no intrinsic value in creating collaged pages on which printed images and text are stuck, and which later need to be scanned, unless this is beneficial to individual teachers' classroom practice. Using Keynote, Powerpoint or a Word document is generally a more efficient means of creating the Director's Notebook, sidestepping the need for printing and rescanning. Scans of classwork should not be included.

Shot lists and shooting schedules were tackled well by centres. In a few instances, shot lists appeared in the form of 'Shot 1 - CU', which does not effectively communicate the student's intentions. A shot list should include the shot number, shot type and a brief description of the shot itself in order to show sufficiently detailed planning.

Film (AO2a)

The Film element was impressively tackled by many candidates and the requirement to work within the context of a selected genre appeared to support the development of ideas and outcomes.

As always, there were examples of film work that exceeded what could reasonably be expected at GCSE level. In the main, film responses showed skill across the film language areas and personal engagement with the process. The main factors which limit marks in this element continue to be unsteady camera work, poor lighting, single layer soundtrack and a lack of consideration of mise-en-scene. Some evidence from moderation would indicate that a small number of films are being shot in a single session and, in these cases, better outcomes could be achieved from a more sustained period of shooting. The vast majority of candidates created live action films. Centres should be encouraged to tackle animation in the new specification, remembering that techniques such as pixilation, cut-out and object animation may be employed.

Camera and editing is an area of strength within the live action submissions. In addition to planning and directing, each student must also be the primary camera operator on all shots within their production. The issue of 'shaky footage' remains a weakness in some centres; the use of a tripod is essential for all except deliberately hand-held shots. While the handheld camera technique is valid, and can be effective, when students make films which use only this technique, it is difficult to see evidence of their skill in the use of camera and editing.

The Film element requires students to produce a soundtrack which should be multi-layered and show some sound editing work. It is useful for students to include screen grabs of the editing interface to ensure that significant work done in this area is fully appreciated.

The importance of mise-en-scene in the creation of genre-based films cannot be overstated. Students should be encouraged to take a more ambitious approach to mise-en-scene, by filming outside of the familiar environments of school and home where possible. Some of the best films submitted had made excellent use of a nearby location or resource, resulting in a more memorable final product.

Full Portfolio (AO1)

The awarding of marks to the 'full portfolio; is a new element to GCSE Moving Image Arts and aims to assess candidates' knowledge & understanding of film language and of conventions and techniques appropriate to the chosen genre. This evidence may be written, visual or filmic and may be found in the Research Analysis and Evaluation, in the Preproduction elements or in the final film. Film language terminology being used accurately and with understanding is a key element to attaining the higher levels and the mark should be given after all the other elements have been marked. In many cases, the resulting mark for AO1 may be an average of attainment in the other Assessment Objectives.

Teacher Assessment

The e-CRS system was used well by all centres. Teacher assessment of Component 2 was accurate and within tolerance for many centres which is commendable in the first year of the specification. Teachers made valuable justifications for their marks through the eCRS system.

Component 3 marking showed more variation, with most discrepancy found in the marking of the Research Analysis, Evaluation and final films. The marks awarded for AO1 were mainly accurate and reflected the level of the students' work across the portfolio.

Submission of Work for Moderation

Controlled assessment work was generally submitted in accordance with the guidelines given.

In Component 2 submission of Tasks 2 and 4 was unproblematic. For Task 1, Storyboarding, sheets should be scanned and combined into a single .pdf document and checked to ensure that documents are correctly orientated and legible. For Task 3, Postproduction Sound, screen grabs and a sound log must be submitted. A number of centres did not follow these guidelines this year.

The guidelines for Component 3 submission of work contained within the Instructions to Teachers booklet should also be reviewed before moderation. Films should be compressed according to the guidance provided on the CCEA Moving Image Arts microsite.

While candidates should be responsible for the compression and submission of their work, it is essential that teachers check the content of the folders before submission to CCEA for moderation. In particular the film elements should be checked to ensure that they are correctly compressed and playable before submission.

Chief Examiner's Report

Assessment Unit 3   Critical Response to Moving Image Products

Introduction

This exam was the first sitting of the new revised GCSE Moving Image Arts specification. The revised paper examines a much wider range of knowledge and skills compared to previous examinations. Candidates sitting this exam had to show knowledge and understanding of each of the five film language areas and a range of film genres identified in the specification. They were also required to recall information on industry and technical practices and complete a creative task.

Delivery of the exam was similar to that of previous years though the method of distribution to centres was much smoother and simpler to administer. There were very few technical difficulties and those that did occur were quickly identified by the invigilators and had minimal impact on the candidates sitting the exam. A wide range of ability was presented, from those achieving very high marks and demonstrating an excellent analytical ability which was impressive for their age, to a number of much weaker pupils who found the exam to be quite challenging, especially in those questions that required extended writing and comparative analysis.

Teaching

As a part of the revision process a considerable number of support documents and training for teachers was produced and offered. These consisted of sample assessment materials, workshops and fact files on many of the key areas to be covered in the examination. These materials provided a solid foundation for teachers to plan their lessons on and as a result enabled their pupils to perform admirably in all sections of the exam.

There were a few areas, however, where it was evident that pupils were struggling. Knowledge of specific editing techniques like cross cutting proved to be problematic. Also the questions that required specific knowledge on the responsibilities of a producer, the purpose of a call sheet and what a .wav file is used for all were answered erratically by a significant number of pupils. These areas need to be addressed more specifically in the teaching of this specification and have been supported by the production of the fact files that all pupils should be given access to.

It is clear that some candidates have difficulty in expressing themselves clearly in a written format. We would encourage these candidates to write in their own voice and write as if they were talking to their teacher. Breaking down their response under individual headings may also help them focus on the techniques being discussed.

Exam Technique

The new exam interface has aided candidates in completing all of the questions and effectively managing their time. There were very few instances where it was clear that candidates ran out of time. The structure of the exam placed the higher stakes questions in the middle part of the exam and led candidates into these responses with more basic questions that framed their thought process and built their confidence.

An issue that persists form the old exam is that many candidates do not carefully read the question and then answer accordingly. Some candidates are also still covering the low mark questions in too much depth and not answering the higher marks questions in sufficient depth. To gain marks in the upper mark bands, candidates must address all of the elements asked for in sufficient depth and with a clarity of written expression that makes the meaning suitably clear.

Exam Structure

The new exam is spilt into three sections. Section 1 covers Film Language, Genre and Representation. Section 2 requires Comparative Analysis of two film sequences and Section 3 addresses Creative Production, Management and Industry Contexts.

The exam structure and question types allow candidates of all abilities to make a variety of attempts at all questions; the low mark questions in sections one and three are usually those best answered by candidates of all abilities. The longer responses asked for in Q6c and Q7 call for greater involvement from the candidate. In these questions the candidate must explain or discuss how various elements of film language or genre conventions are used within the sequence. It is within these questions that the most able candidates can bring forth their own insights and judgments. An essay based response is required here. Q14 is a creative task that requires candidates to create a shot list from a given piece of screenplay. This is a new venture in a Moving Image Arts exam and seeks to examine a candidate's creative decision making skills. Most candidates coped well in this question.

Responses

Section A

Q1 This question was answered competently, without issue by the majority of candidates.

Q2 Most candidates did not define cross-cutting well in this question. Less than half were able to make the point that editing was being used to show two events happening at the same time but in different locations; even fewer described the implied connection between these two events.

Q3 These questions were usually attempted well, however quite a few candidates did not describe how an additional element of film language was used in 3c, instead continuing to discuss camera technique. It is important that candidates carefully read each part of the question.

Q4 These questions were tackled well by the majority of candidates, showing good understanding of diegetic sound. Some candidates did also mention non-diagetic sound elements. These were not asked for and as such could not be credited.

Q5 Part b of this question proved particularly difficult for some candidates. Many responses were too vague to gain any marks and those that gained one mark seemed only to have some understanding of representation in film.

Q6 The genres and elements of iconography were correctly identified by the majority of candidate's in Part a and b of this question. In Part c however, many candidates produced unbalanced responses that focused more on camera technique than sound. To achieve marks in the top band a balanced response that analyses both elements is required.

Section B

Q7 Overall, this question was answered well and provided plenty of opportunity for candidates to demonstrate their understanding of purposes and meanings in the use of mise-en-scene. Those who structured their 'compare and contrast' answers on a point by point basis fared much better and were able, for the most part, to remain on the film language element of mise-en-scene. Quite a few candidates wandered into sound and camera which were not asked for and could not be credited. As was the case in Q6c, it is important that candidates provide a balanced response here. Both sequences need to be addressed equally.

Section C

Q8 The vast majority of candidates were able to identify two Hollywood movie studios.

Q9 This question on producer responsibilities was answered with varying degrees of success. There were many responses that were too general, stating things that a producer does but is not explicitly or specifically their responsibility. It is clear that those who studied that fact files were most successful in this question.

Q10 Many candidates successfully answered this question, however, it was evident that quite a number of candidates did not know what a call sheet is.

Q11 Many candidates seemed to have either misread this question or failed to see the opening statement before Part a of the question. This statement gave context to the questions and as a result of missing this many of the responses were very general. It is important that candidates carefully read all parts of the question before responding.

Q12 These questions on camera technique were answered well by the majority of candidates. This area of film language seems to have been taught well in all centres.

Q13 Many candidates struggled with this question. A knowledge of the most common file types used in film production is required.

Q14 This creative task is new to the Moving Image Art exam. Most candidates coped well with this new challenge. However, to gain marks in the top band candidates should cover a suitable range of shots and also specifically address camera angles and movement. Quite a few responses listed only basic shot types.

Note on the use of support materials and fact files:

The new format exams do not have set texts to study. All sequences and stimulus material are unseen and will test the candidates understanding of film language elements and genre codes and conventions. The exam also covers industry contexts and management roles. Fact files to frame the teaching of these elements are available on the Moving Image Arts microsite. You will also find many other useful resources there to aid in planning lessons on the prescribed genres and identifying film language elements and analysing these.

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