



GCE AS/A level

1182/01



S16-1182-01

FILM STUDIES – FM2
British and American Film

A.M. TUESDAY, 17 May 2016

2 hours 30 minutes

ADDITIONAL MATERIALS

In addition to this examination paper you will require:

- Resource material
- a 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Answer **three** questions, **one** from each section.

Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

Each question carries 40 marks.

The number of marks is given in brackets at the end of each question.

You are reminded that assessment will take into account the quality of written communication used in your answers.

FM2: British and American Film

Answer **three** questions – **one** from each section.

Section A: Producers and Audiences

Choose **one** question from this section.

Either,

1. Study the items in **Part A** of the resource material, which include:

- a blog from moviepilot.com (adapted) – ‘Do the Academy Awards still matter?’
- the homepage from the website for the British film *The Theory of Everything* and a poster for the US independent production *Birdman*.

Use this material, together with your own studies, to answer the following question:

How important are film industry awards to producers and audiences? [40]

Or,

2. Study the items in **Part B** of the resource material, which include:

- Disney’s response to online leaks over *Star Wars: The Force Awakens* (screenrant.com)
- the power of internet piracy to ‘market’ films for producers (moreintelligentlife.com, adapted).

Use this material, together with your own studies, to answer the following question:

How far do online audience activities help producers in the marketing of films? [40]

Acknowledgement: All resource material has been sourced on the acknowledged websites in February 2015 and is reproduced for examination purposes only.

Section B: British Film Topics

Choose **one** question from this section.

British Film and Genre

You should discuss a minimum of **two British** films in your answer and base it on **one** of the following: **Horror** or **Comedy**.

Either,

3. How far do the opening sequences of your chosen **horror** or **comedy** films establish important themes? [40]

Or,

4. How far is a British setting important to the **horror** or **comedy** films you have studied for this topic? [40]

British Film and Stars

You should discuss a minimum of **two British** films in your answer and base it on **one** of the following: **Julie Christie** or **Ewan McGregor**.

Either,

5. Using particular sequences in the films you have studied for this topic, discuss how far the presentation of the star reinforces important messages and values. [40]

Or,

6. In the films you have studied for this topic, how far does your chosen star represent aspects of British society? [40]

British Film and Production Companies

You should discuss a minimum of **two British** films in your answer and base it on **one** of the following: **Ealing Studios** or **Working Title**.

Either,

7. 'British films confirm important values and attitudes in their narrative resolutions.' How far is this true of the films you have studied from your chosen production company? [40]

Or,

8. Based on the films you have studied for this topic, to what extent does your chosen production company portray a particular image of Britain? [40]

British Film: Cultural Study

*You should discuss a minimum of two British films in your answer and base it on one of the following: **Swinging Britain 1963-1973** or **Thatcher's Britain: the 1980s**.*

Either,

9. How far do the films you have studied for this topic deal with different themes? Refer to key sequences from your chosen films. [40]

Or,

10. How far has your knowledge of Britain in the period you have studied contributed to your understanding of the films you have chosen? [40]

British Film: Social-Political Study – Living with Crime

You should discuss a minimum of two British films in your answer.

Either,

11. In the films you have studied for this topic, explore how far the narrative structure suggests that crime is an inescapable trap. [40]

Or,

12. How far do the films you have studied for this topic challenge stereotypes? [40]

British Film: Identity Study – Borders and Belonging

You should discuss a minimum of two British films in your answer.

Either,

13. How far do the films you have studied for this topic use settings to represent the difficulties facing key characters? [40]

Or,

14. How far do key dramatic sequences in the films you have studied for this topic make their messages and values more persuasive? Focus on **one or two** sequences from each film. [40]

Section C: American Film – Comparative Study

Choose one question from this section.

You should discuss two American films in your answer.

Either,

15. Using particular sequences in the American films you have studied, compare how men **or** women are represented. [40]

Or,

16. How important to the narrative is the setting in your chosen American films? [40]

END OF PAPER



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British and American Film

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Resource Material for use with Section A

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Acknowledgement:

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Resource Material: Part A

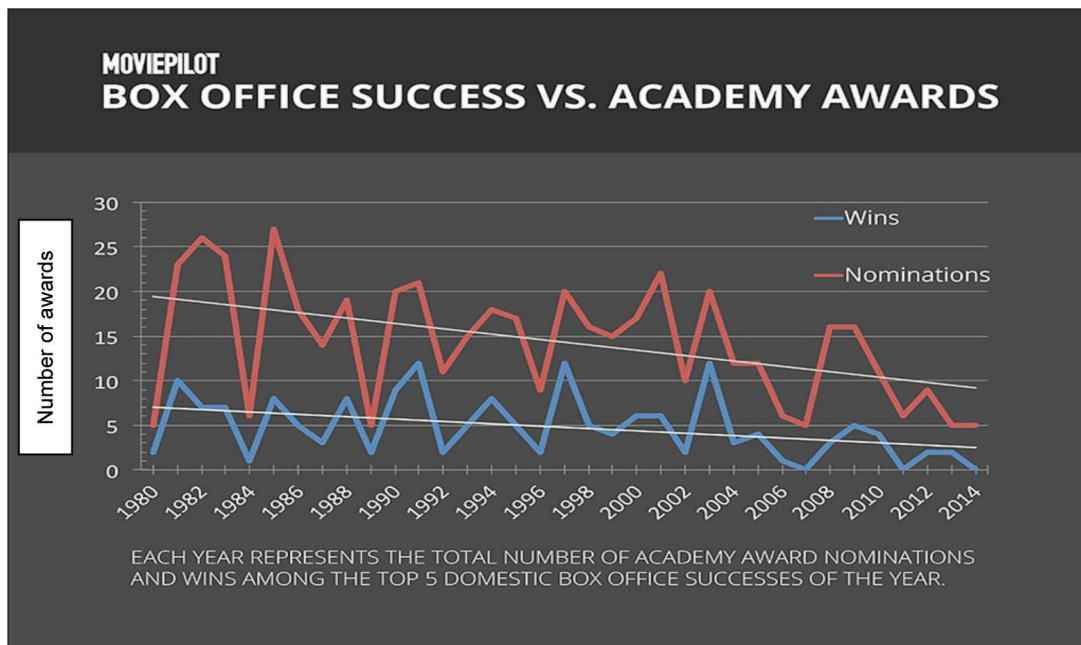
Study the items in **Part A** of the resource material for use with **Section A, Question 1**.

Item 1: a blog from moviepilot.com (adapted) – ‘Do the Academy Awards still matter?’



I started thinking about how the Oscars give such little love to the movies that young moviegoers care about and make loads of money for film producers. There was a time when Academy voters held blockbusters in higher regard than they do now. Remember when *Raiders of the Lost Ark* landed four Oscar wins including Best Director and Best Picture? Now, films like *Avengers Assemble* and *Transformers* win no awards.

For the past few years, the growing gap between what does well at the box office – i.e. what audiences like – and how many Oscar nominations it gets – i.e. what the Academy likes – has become wider.



This chart suggests that the most successful movies at the box office are gradually getting nominated for fewer and fewer Oscars.

Item 2: the homepage from the website for the British film *The Theory of Everything* and a poster for the US independent production *Birdman*

The THEORY of EVERYTHING

ACADEMY AWARD® WINNER
 ACTOR IN A LEADING ROLE
EDDIE REDMAYNE

WINNER BEST ACTOR
 2 GOLDEN GLOBES ON EDDIE REDMAYNE

WINNER 3 BAFTA™ AWARDS
 OUTSTANDING BRITISH FILM
 LEADING ACTOR IN AN ADAPTED SCREENPLAY

SCREEN ACTORS GUILD AWARD® WINNER
 OUTSTANDING PERFORMANCE
 BY A MALE ACTOR IN A LEADING ROLE
EDDIE REDMAYNE

35TH LONDON CRITICS' CIRCLE FILM AWARDS NOMINATIONS
 FILM OF THE YEAR
 BRITISH ACTOR OF THE YEAR
 EDDIE REDMAYNE

BRITISH FILM OF THE YEAR
 ACTOR OF THE YEAR
 EDDIE REDMAYNE

BRITISH ACTRESS OF THE YEAR
 FELICITY JONES

WINNER
 DESERT FILM ACHIEVEMENT AWARD FOR ACTING AT THE 2015 PALM SPRINGS INTERNATIONAL FILM FESTIVAL
 EDDIE REDMAYNE

WINNER
 ONE OF THE TOP 10 FILMS OF 2014
 NEW YORK FILM CRITICS ONLINE

WINNER
 2014 MLL VALLEY FILM FESTIVAL SPOTLIGHT AND HILL VALLEY FILM FESTIVAL AWARD
 EDDIE REDMAYNE

WINNER
 BEST ACTOR
 EDDIE REDMAYNE
 NEW YORK FILM CRITICS ONLINE

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EXCLUSIVE
 GUARANTEED VIEWING PLEASURE

OPENS JANUARY 28 AT AYALA MALLS CINEMAS

"A TRIUMPH ON EVERY LEVEL"
VARIETY

"MICHAEL KEATON SOARS"
THE HOLLYWOOD REPORTER

"SAVAGELY FUNNY, STRANGELY SWEET AND UTTERLY BRILLIANT"
TIMEOUT

"BEAUTIFUL, HILARIOUS, SPECTACULAR"
THE TELEGRAPH

4 SCREEN ACTORS GUILD AWARDS
 NOMINATIONS INCLUDING BEST ENSEMBLE

GOLDEN GLOBE AWARDS WINNER
 BEST ACTOR
 MICHAEL KEATON
 BEST SCREENPLAY

9 ACADEMY AWARD® NOMINATIONS
 BEST PICTURE
 BEST DIRECTOR
 ALEJANDRO G. INARRITU
 BEST ACTOR
 MICHAEL KEATON

MTRCB Rating: Restricted 13
 (Strictly for 13 years old and above)

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Resource Material: Part B

Study the items in **Part B** of the resource material for use with **Section A, Question 2**.

Item 1: Disney's response to online leaks over *Star Wars: The Force Awakens* (screenrant.com)

Star Wars: The Force Awakens: Disney seeks legal action over leaks



It's natural to be curious about films yet to be released, particularly when they're as big as ***Star Wars: The Force Awakens***. Fans have been sharing images, plot

rumours, production leaks ever since the film was first announced. People want information, and they want it today.

Disney are trying to plug those leaks and if you're trying to sneak peeks of the film on the web you could now end up in trouble because Disney has started taking significant legal measures to take those kinds of images offline.

In 2014, Marvel sued Google over a potential leak on ***The Avengers: Age of Ultron***. Note that Marvel is itself a Disney company, though, and you'll start to get a pretty clear picture of what happens when you mess with the Mouse House's bread and butter.



Item 2: the power of internet piracy to 'market' films for producers (moreintelligentlife.com, adapted)

CAN INTERNET PIRACY BE GOOD FOR FILMS?



On set with the filmmakers of *The Man from Earth*

A BUZZ AMONG FILE-SHARERS TURNED A SMALL INDIE FILM INTO AN AMERICAN CULT HIT

Can internet piracy be good for movies? By illegally downloading and sharing films, pirates steal the revenue that would otherwise reward and encourage filmmakers – or so we often think.

The impact of file-sharing and other online distribution

But we may have plenty to learn about the impact of file-sharing and other online distribution methods on the quantity and quality of films we watch. Jerome Bixby's *The Man from Earth*, a small-budget science fiction movie shot on digital video, shows how piracy can help salvage, not sink, films.

Losing on 2,000 but gaining profits on 20,000

Film producers not only ignored film piracy but actually thanked illegal downloaders for helping spread the buzz about the movie. Many of the 2,000 people who downloaded it popularised it on Facebook and other social media. This encouraged 20,000 to check it out in cinemas. It earned a top IMDb rating.

By losing money on 2,000 cinema viewers, the film made money on 20,000 more.

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