



AQA Level 1/2 Certificate
Higher Tier
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English Language

87052H

Paper 2

Insert

The six sources that follow are:

- **Source A:** Bollywood versus Hollywood
- **Source B:** Poster for *The Birds* film
- **Source C:** Online review of *The Birds*
- **Source D:** Academy Award Speech
- **Source E:** Two extracts from online film articles
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Source A – Bollywood versus Hollywood

BOLLYWOOD

VERSUS

HOLLYWOOD

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- Bollywood is a term that refers to the Hindi-language film industry based in the Indian city Bombay (now Mumbai). Bombay + Hollywood = Bollywood.
- Hollywood produces an average **500 films** per year while Bollywood produces nearly **double**.
- Hollywood is **technically** the best (editing, sound, etc...) but Bollywood masters **storytelling**.
- The influence of Bollywood film music can be seen in popular music all over the world.
- A Bollywood actor has to be able to act and dance and know up to **3 languages**: Hollywood actors just have to be able to **act**.
- The annual budget for all Bollywood films combined is less than the budget of the Walt Disney Company alone. Hollywood films like '**Avatar**' have budgets of **\$400 million**, while the biggest budget Bollywood films, like '**Blue**', have budgets of only **\$50 million**.
- Bollywood is known for **superb choreography**. Hollywood choreography appears **amateurish**.
- Hollywood has some **2.6 billion** viewers: Bollywood has **3.6 billion**.

(Adapted from a blog site)

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Source B – Poster for *The Birds* film

The Birds is a Hitchcock Classic that Poses the Eternal Question...

***The Birds* asks, what would happen** if nature were to suddenly decide that humans were an intolerable nuisance? I think they would win.

The Birds is a horror classic and a beautiful example of how a brilliant filmmaker and director like Alfred Hitchcock could take the ordinary and turn it into an extraordinarily horrifying experience. Our story opens up with the sassy Melanie Daniels (Tippi Hedren) meeting the dashing Rod Taylor as Mitch Brenner.



Tippi follows him to a coastal town in Northern California in an effort to create an accidental rendezvous. While travelling by power boat to the dock of his house, Tippi is attacked by a seagull. And boy was her hair messed up. That gull just swooped down and pecked at her head. The town's people tried to dismiss the increasing incidences of rather odd behaviour by the local fowl despite the fact that the reports were coming in increasing quantities. "Oh – It's just the weather." "Oh – It's just global warming – It'll pass." Well something did come to pass, but it wasn't all fun and feathers. It was more like what that crazy lady in the diner talked about in a frenzy – "The world is coming to an end."

Soon the birds start going nuts. Smashing into windows, starting fires, pecking people's eyes out, etc... People start running for cover, boarding up windows and doors.

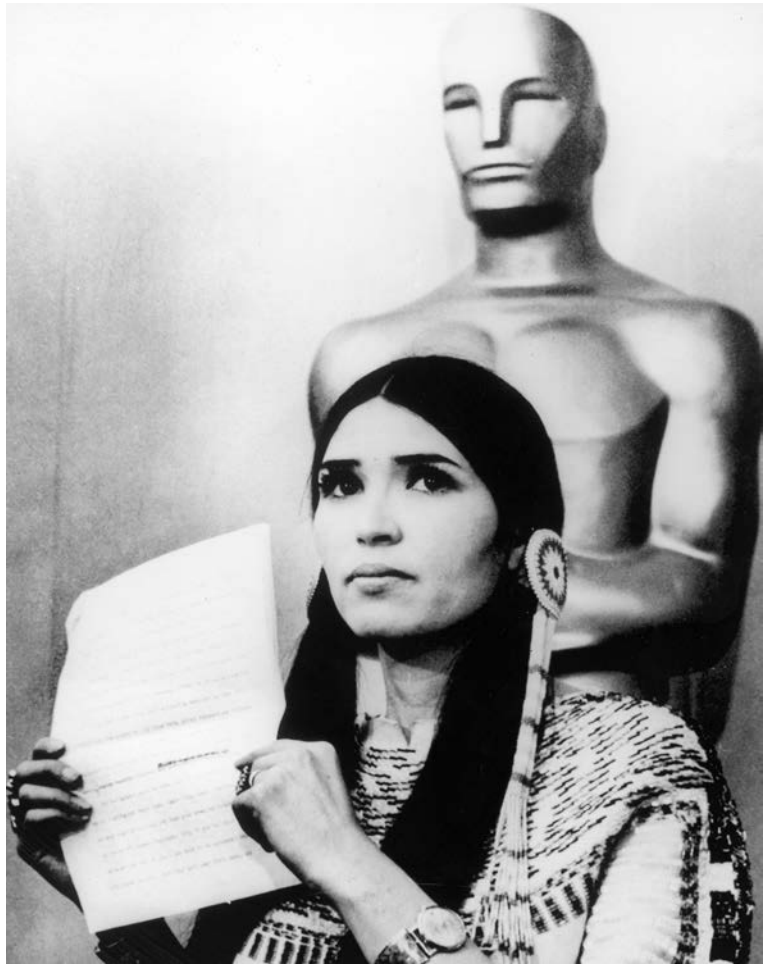
The thing that makes *The Birds* so scary is the fact that they are plotting, planning, biding time and attacking like packs of wolves. Another thing about this film, and birds in general, is the fact that at any given time, if all birds should suddenly decide that humans are a nuisance and no longer tolerable, they could very well peck our lives away and there would be nothing we could do about it. There are approximately 6.7 billion humans on earth compared to nearly 6 billion feathered "friends" in the USA alone. The total world bird population is in the hundreds of billions.



The odds are not in our favour.

Source D – Academy Award Speech

In 1973 Marlon Brando, a famous American actor, won an Oscar. He refused to accept it. He didn't attend the award ceremony. Instead, he asked a Native American Indian woman to go and read a speech for him. Below is an edited version of the speech.



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Source E – Two extracts from online film articles



1. Why black British actors are heading for the US

When *Resident Evil*, starring Milla Jovovich, is released in cinemas in the autumn the arrival on screen of the man they call 'One', the leader of a commando unit, may surprise British audiences because he is played by British actor Colin Salmon, also known to television viewers from the ITV1 show *Law and Order: UK*.

Salmon, 49, is one of a growing group of distinguished black British stars making big budget US film and television projects to supplement a British acting career. But whether black talent is drawn to Hollywood by the money, or by the more substantial roles on offer, is not clear. Last week David Harewood, 46, the acclaimed Birmingham-born actor who played Martin Luther King in *The Mountaintop* on stage in 2009, criticised the British TV industry for failing to take risks with black casting. "Unfortunately there really aren't that many roles for authoritative, strong, black characters in this country. We just don't write those characters, that's a fact," he said.

2. Stevenson & Jones slam acting ageism

Veteran British actresses Juliet Stevenson and Gemma Jones have blasted the film industry's obsession with youth, accusing male executives of casting only "nubile and beautiful" young women.

Emma star Stevenson, 53, is convinced the acting community is biased towards women under 30. She says, "When women's parts are being written, they are more and more for under-30s who are nubile and beautiful. Actresses over 40 are finding very little happening. It's frustrating. The roles get diminished, smaller and typecast. All the executives are male. They are chasing young skirt."

And 67-year-old Jones believes ageism in the industry is prompting an increasing number of mature women to go under the knife. The *Bridget Jones's Diary* star adds, "We still have our energies and our experiences but the roles aren't there. This ageist thing is very worrying because women think they have to keep looking young. I look at cosmetic surgery and I find it very sad because I love mature women who look as if they have lived, but there's an anxiety about having to pretend to be younger than you are."

Turn over ►

Source F – Article from *The Observer* online

Illegal movie downloads ‘threaten the future of British film market’

• The Observer, Sunday 13 March 2011

Illegal downloading is threatening the film industry’s ability to operate in Britain, a leading expert in digital copyright has warned.

As watching illegal copies of new films becomes increasingly commonplace, Liz Bales, director of Intellectual Property Awareness, is pinning her hopes on new technology which will make legal viewing easier and help to stem commercial losses estimated at about £500m a year. “It is a global issue,” said Bales. “In some countries it is not possible to offer competitive legal services.” Research has shown that many copyright criminals go to illegal sites simply because they are easy to use, allowing films to be downloaded in high-quality formats.

For most fans, the choice between waiting months to pay or becoming a copyright pirate is an easy one, so the entertainment business is trying to help. Bales’ organisation has launched a £5m campaign to help make their point. It will be a hard battle to win, however, especially with users such as 25-year-old law student Steve, who has illegally downloaded films for a decade. “It has got much easier now,” he admitted. “You can download in less than 10 minutes now.” When Steve wants to see a blockbuster – such as *Inception* or *Toy Story 3* – he waits for the British cinema release, but he has recently downloaded *The Social Network*. “Most of the stuff is good quality now and if you wait till it has come out on DVD, then you know the copy you download will be good quality.”

Last month the culture secretary, Jeremy Hunt, asked the industry to develop techniques for blocking websites that infringe copyright law. The minister said he had “no problem” with blocking access to websites, despite online censorship concerns from critics.



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