



**GCE AS/A level**

1182/01

**FILM STUDIES**

**FM2**

**British and American Film**

P.M. THURSDAY, 12 January 2012

2½ hours

#### **ADDITIONAL MATERIALS**

In addition to this examination paper, you will need:

- 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:

- Information on film franchises
- A radio discussion on film franchises
- The viral marketing campaign for *The Dark Knight Rises*.

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

**How important are film franchises for producers and audiences?** [40]

**Or,**

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

- An online review of *The King's Speech*
- An online report from *Thinkbox*, the marketing body for UK commercial TV
- An online article by screenwriter Jonathan Gems.

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

**What can be done to attract bigger audiences to UK films?** [40]

Acknowledgement: Every effort has been made to trace the copyright holders of all items used in the resource material. All items are credited and were accessed in Summer 2011.

### 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. Explore how the films you have studied for this topic use genre conventions? [40]

**Or,**

4. In what ways can the films you have studied for this topic be said to be 'British'? [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. How far do the storylines of the films you have studied reflect your chosen star's persona? [40]

**Or,**

6. To what extent does your chosen star represent similar messages and values in each of the films you have studied for this topic? [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. To what extent does your chosen production company specialise in one genre? [40]

**Or,**

8. 'Production companies make films with the same messages and values.' With reference to your chosen production company, how far do you agree with this statement? [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 narratives of your chosen films suggest that characters are influenced by their environment? [40]

**Or,**

10. What are some of the ways in which rebellion is represented in the films you have studied for this topic? [40]

**British Film: Social-Political Study – ‘Living with Crime’**

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

**Either,**

11. How far do the endings of the films you have studied for this topic confirm their messages and values? [40]

**Or,**

12. In what ways do characters represent important messages and values in the films you have studied for this topic? [40]

**British Film: Identity Study – ‘Borders and Belonging’**

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

**Either,**

13. Explore how important conflict is to the narratives of your chosen films. [40]

**Or,**

14. How is the idea of ‘borders’ represented in the films you have studied for this topic? [40]

**Section C: American Film – Comparative Study**

*Choose **one** question from this section.*

*You should compare **two American films** in your answer.*

**Either,**

15. What is significant about setting and/or place in your chosen American films? [40]

**Or,**

16. In the American films you have studied for this topic, how far do the representations of **either women or men** reflect the time when they were made? [40]



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**RESOURCE MATERIAL FOR USE WITH SECTION A**

### Resource Material: Part A

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

#### Item 1: Information on film franchises

A **film franchise** is a series of films usually based on the same central characters. Franchises make money from many different sources – from cinema and DVD releases to merchandising and other promotional tie-ins. Sequels are often planned well in advance, and actors and directors generally sign multi-film deals to ensure their participation.

Movie Franchise	Films	Total Gross
Harry Potter	7	\$6.3 Billion
James Bond	23	\$5.1 Billion
Star Wars	8	\$4.4 Billion
Batman	8	\$2.6 Billion

– *The numbers.com*

#### Item 2: A radio discussion on film franchises

##### Connor Dignam

Franchises allow Hollywood executives to feel that the millions of dollars they are investing is less of a risk. Franchises offer audiences something familiar when they go to the cinema, as stars or genre did in the past.

##### Simon Rose

Franchises are made for young audiences and are all about fantasy characters that these audiences feel they are growing up with...stars, directors, and mature stories are no longer important.

##### Vincent Dowd

What Hollywood craves are existing properties with a high recognition factor among their target audience. They have used books and comics before. The next big thing, Hollywood hopes, is the board game...Sir Ridley Scott is now adapting 'Monopoly' to be made into a series of films.

– *Analysis, BBC World Service, October 2010*

### Item 3: The viral marketing campaign for The Dark Knight Rises



**Viral marketing is well suited to franchises because the fans are already established and often web-savvy.** Take the viral marketing campaign for *The Dark Knight Rises* for example. The official website was just a black screen and some unusual chanting. Some clever fans revealed a Twitter tag which linked to another website.



The image of Bane created from fans' profile pictures

When fans shared this site on Twitter and Facebook, their profile pictures were used to create a collage, revealing the first image of Bane – one of the new villains that Batman will be facing.

What makes this campaign so good is that it requires participation from fans.

- adapted from [www.piranha-internet.co.uk](http://www.piranha-internet.co.uk)

**Resource Material: Part B**

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

**Item 1: An online review of *The King's Speech***

## **The King's Speech reigns supreme in UK cinemas after huge opening weekend**



THE King's Speech reigned supreme in UK cinemas over its opening weekend (January 7-10, 2011), grossing £3.5m from 395 cinemas. The British drama starring Colin Firth, Geoffrey Rush and Helena Bonham Carter and directed by Tom Hooper was the number one film at the UK and Irish box office.

Xavier Marchand, President of Momentum Pictures and the film's UK distributor, commented: **'The response from UK audiences to The King's Speech has been incredible. This is British filmmaking at its finest and that has not gone unrecognised by British cinemagoers.'**

Hamish Moseley, Vice President Theatrical Sales for Momentum Pictures, added: **'The King's Speech has united audiences across the UK. The appetite to see the film immediately has been immense and cinemas are unanimously reporting sold out screens, spontaneous applause and standing ovations.'**

- Jack Foley, [www.indielondon.co.uk](http://www.indielondon.co.uk)

Item 2: An online report from *Thinkbox*, the marketing body for UK commercial TV

## TV helps fund *Slumdog Millionaire*



Oscar winner, *Slumdog Millionaire*, is a good example of how **TV can help finance films**. It was developed by Film4 but subsequently co-financed with *Celador*, the TV company who made *Who wants to be a Millionaire*.

The UK TV industry continues to innovate and punch far beyond its weight. Channel 4 has been responsible for many of the most distinctive British films of the last 25 years such as *The Last King Of Scotland*, *Venus*, *This Is England*, *My Beautiful Launderette*, *East Is East*, *The Madness Of King George*, *Trainspotting*, *Shallow Grave*, *Slumdog Millionaire* and *In Bruges*.

- adapted from [www.thinkbox.tv](http://www.thinkbox.tv)

Item 3: An online article by screenwriter Jonathan Gems

### Why we don't have our own Film Industry

Jonathan Gems, an award-winning screenwriter, said: **'If the British government made sure that 12% of the UK film market was exclusively for UK films, Britain could be putting out a hundred films a year.'**

'Since 1970, Denmark, a nation of only 5.5 million, has averaged 29 films per year. How is it possible that tiny Denmark can produce so many films? Simple: in Denmark, 12% of the market is protected for Danish films by the government.'

- adapted from [www.puremovies.co.uk](http://www.puremovies.co.uk)



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**RESOURCE MATERIAL FOR USE WITH SECTION A**

**RESOURCE MATERIAL: PART A**

Study the items in PART A of the resource material for use with SECTION A, QUESTION 1.

**ITEM 1: INFORMATION ON FILM FRANCHISES**

A **FILM FRANCHISE** is a series of films usually based on the same central characters. Franchises make money from many different sources – from cinema and DVD releases to merchandising and other promotional tie-ins. Sequels are often planned well in advance, and actors and directors generally sign multi-film deals to ensure their participation.

<b>MOVIE FRANCHISE</b>	<b>FILMS</b>	<b>TOTAL GROSS</b>
<b>Harry Potter</b>	<b>7</b>	<b>\$6.3 Billion</b>
<b>James Bond</b>	<b>23</b>	<b>\$5.1 Billion</b>
<b>Star Wars</b>	<b>8</b>	<b>\$4.4 Billion</b>
<b>Batman</b>	<b>8</b>	<b>\$2.6 Billion</b>

## **ITEM 2: A RADIO DISCUSSION ON FILM FRANCHISES**

### **CONNOR DIGNAM**

**Franchises allow Hollywood executives to feel that the millions of dollars they are investing is less of a risk. Franchises offer audiences something familiar when they go to the cinema, as stars or genre did in the past.**

### **SIMON ROSE**

**Franchises are made for young audiences and are all about fantasy characters that these audiences feel they are growing up with...stars, directors, and mature stories are no longer important.**

### **VINCENT DOWD**

**What Hollywood craves are existing properties with a high recognition factor among their target audience. They have used books and comics before. The next big thing, Hollywood hopes, is the board game...Sir Ridley Scott is now adapting 'Monopoly' to be made into a series of films.**

**– Analysis, BBC World Service, October 2010**

### **ITEM 3: THE VIRAL MARKETING CAMPAIGN FOR THE DARK KNIGHT RISES**



**VIRAL MARKETING IS WELL SUITED TO FRANCHISES BECAUSE THE FANS ARE ALREADY ESTABLISHED AND OFTEN WEB-SAVVY. Take the viral marketing campaign for THE DARK KNIGHT RISES for example. The official website was just a black screen and some unusual chanting. Some clever fans revealed a Twitter tag which linked to another website.**

**When fans shared this site on Twitter and Facebook, their profile pictures were used to create a collage, revealing the first image of Bane – one of the new villains that Batman will be facing.**

**What makes this campaign so good is that it requires participation from fans.**

**- adapted from [www.piranha-internet.co.uk](http://www.piranha-internet.co.uk)**



**The image of Bane created from fans' profile pictures**

## **RESOURCE MATERIAL: PART B**

**Study the items in PART B of the resource material for use with SECTION A, QUESTION 2.**

### **ITEM 1: AN ONLINE REVIEW OF THE KING'S SPEECH**

#### **THE KING'S SPEECH REIGNS SUPREME IN UK CINEMAS AFTER HUGE OPENING WEEKEND**



**THE King's Speech reigned supreme in UK cinemas over its opening weekend (January 7-10, 2011), grossing £3.5m from 395 cinemas. The British drama starring Colin Firth, Geoffrey Rush and Helena Bonham Carter and directed by Tom Hooper was the number one film at the UK and Irish box office.**

**Xavier Marchand, President of Momentum Pictures and the film's UK distributor, commented: 'THE RESPONSE FROM UK AUDIENCES TO THE KING'S SPEECH HAS BEEN INCREDIBLE. THIS IS BRITISH FILMMAKING AT ITS FINEST AND THAT HAS NOT GONE UNRECOGNISED BY BRITISH CINEMAGOERS.'**

**Hamish Moseley, Vice President Theatrical Sales for Momentum Pictures, added:**

**'THE KING'S SPEECH HAS UNITED AUDIENCES ACROSS THE UK. THE APPETITE TO SEE THE FILM IMMEDIATELY HAS BEEN IMMENSE AND CINEMAS ARE UNANIMOUSLY REPORTING SOLD OUT SCREENS, SPONTANEOUS APPLAUSE AND STANDING OVATIONS.'**

**- Jack Foley, [www.indielondon.co.uk](http://www.indielondon.co.uk)**

## **ITEM 2: AN ONLINE REPORT FROM THINKBOX, THE MARKETING BODY FOR UK COMMERCIAL TV**

### **TV HELPS FUND SLUMDOG MILLIONAIRE**



**Oscar winner, SLUMDOG MILLIONAIRE, is a good example of how TV CAN HELP FINANCE FILMS. It was developed by Film4 but subsequently co-financed with CELADOR, the TV company who made WHO WANTS TO BE A MILLIONAIRE.**

**The UK TV industry continues to innovate and punch far beyond its weight. Channel 4 has been responsible for many of the most distinctive British films of the last 25 years such as THE LAST KING OF SCOTLAND, VENUS, THIS IS ENGLAND, MY BEAUTIFUL LAUNDERETTE, EAST IS EAST, THE MADNESS OF KING GEORGE, TRAINSPOTTING, SHALLOW GRAVE, SLUMDOG MILLIONAIRE and IN BRUGES.**

**- adapted from [www.thinkbox.tv](http://www.thinkbox.tv)**

**ITEM 3: AN ONLINE ARTICLE BY SCREENWRITER  
JONATHAN GEMS**

**WHY WE DON'T HAVE OUR OWN FILM INDUSTRY**

**Jonathan Gems, an award-winning screenwriter, said:  
'IF THE BRITISH GOVERNMENT MADE SURE THAT 12%  
OF THE UK FILM MARKET WAS EXCLUSIVELY FOR UK  
FILMS, BRITAIN COULD BE PUTTING OUT A HUNDRED  
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averaged 29 films per year. How is it possible that  
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