



GCSE

3700U20-1A



A24-3700U20-1A

MONDAY, 4 NOVEMBER 2024 – MORNING

ENGLISH LANGUAGE

UNIT 2

Reading and Writing: Description, Narration and Exposition

Resource Material

For use with Section A

Text A is adapted from *Wittertainment's* light-hearted code of conduct for cinemagoers.

Cinema

CODE OF CONDUCT



No Eating...

...of anything harder than a soft roll with no filling. No one wants to hear you crunch or chew. Nachos cause special offence.



No Mobile Phone Usage

At all. Not even on 'flight mode'. This isn't an aeroplane; it's a cinema. Even if you're not yapping, you're still creating light pollution. Put your thumbs away.



No Slurping...

...of drinks. You've already drunk a five litre bottle of pop, you really don't need the melting ice too. You are not six years old.



No Kicking of Seats

The area of floor directly in front of your seat is yours. The back of the seat in front of you belongs to someone else; do not invade their space.



No Rustling...

...of food wrappers. No foraging of any kind. If you're going to need it during the film, get it out beforehand.



No Arriving Late

You're supposed to watch movies from the very beginning to the very end. If you turn up late, tough; go and see something else.



No Irresponsible Parenting

A five-year-old does not want to come to see the latest 12A certificate. A child's moaning, whinging and crying is an annoyance to everyone else.



No Shoe Removal

You are not in your own front room. A cinema is a public space: keep your bodily odours to yourself.



No Hobbies

This includes knitting, model aeroplane assembly, fighting, and updating Facebook.



No Talking

You're in a cinema – you have come here to watch, not to discuss. No one in the cinema has paid £8.50 to hear your commentary on the movie. Just sit down and shut up.



Text B is adapted from an article which focuses on the benefits of cinemas.

A love letter to cinema – and how films help us get through difficult times

Have you ever turned to your favourite film when you felt sad or upset? Movie therapy has been shown to boost positive feelings and make us feel more hopeful. Indeed, stories have been with us for thousands of years, and there is no doubt about their beneficial effects.

As a healthy form of escapism, films provide temporary relief from daily problems and worries. Films can even be used to help people suffering from trauma. There is something comforting about going to the cinema and the collective experience of watching a film.



There has been much speculation as to the future of cinema in recent years, although it is clear that the need for entertainment and cinematic experiences is not going anywhere. Indeed, if the number of new subscriptions to streaming services tells us anything, it's that even at the most difficult of times, films still play an important role in people's lives. To compete with on-demand streaming, cinemas have to offer different, better experiences – such as sharper sound and 3D screenings. Newer technologies such as 4DX can also tune into all of your senses – effects like water, wind, scent and strobe lighting provide a more immersive experience.

The way we watch films might keep evolving with technological advancements and changing social contexts, but if there is one thing we can be sure of, it's that films and film screenings will always be there to make our lives better.

Text C is adapted from an infographic about the film and TV industry in Wales.

Wales' Film and TV Industry



The Welsh film and TV industry has grown rapidly in the last 10 years and currently employs more than 8,000 people across Wales. The nation has established itself as a globally respected producer of quality film and TV.

Wales' creative industries turn over more than £2.2 billion annually.

98% of enterprises in the nation's creative industries are classed as micro-businesses. From prop makers and costume designers to special effects studios and production houses, it is the power of independent businesses that will ensure the ongoing survival of this diverse industry.

The Industry in Numbers



- wages in the film and TV sector are almost **double** the Welsh average
- Cardiff-based companies in film, TV, video, radio and photography employ more than 3,000 people (over a quarter of those working in Cardiff's creative industries)
- 15% of businesses in Cardiff are in the creative industries
- film and TV companies spent around £55 million in Wales in 2018 – significantly contributing to tourism and raising the country's global profile

Text D is adapted from an article about the use of Wales as a filming location for the television series *Willow*.

Welsh filming locations behind Disney+ series *Willow*

Wales is a land steeped in myth and legend, a lair for dragons and a stomping ground for legendary knights. But, for children of the 1980s, the country is likely to be associated with one mystical being in particular. Wales' landscapes were the backdrop to George Lucas' 1988 film *Willow*, a fantastical story about a sorcerer, played by Warwick Davis, who is on a quest to vanquish an evil queen.

Now, nearly 35 years after the original film's release, Wales is to be the setting again for *Willow*'s magical adventures as part of a Disney+ series. The show sees an older Willow, again played by Davis, leading a new generation of adventurers on a journey to save their world, crossing wild and mystical landscapes as they go. It was this desire for a diverse array of beautiful, dramatic settings that convinced the show's producers to return to Wales.

"Initially, that is what caught our eye," says John Hampian, Vice President of Physical Production at Lucasfilm, "The fact that you could be in a forest and just five miles away is an amazing quarry, a brilliant water feature just down the road, and caves that you cannot find anywhere else."

Some of the scene-stealing Welsh locations used in the production include the cloud-scuffing mountains of Snowdonia, the long and golden Pendine Sands beach in Carmarthenshire, and the jagged, former limestone quarries of Morlais Park located in the Brecon Beacons National Park.

Alongside the natural beauty of Wales, the facilities on offer in the country – including the state-of-the-art soundstage at Dragon Studios in Bridgend – and its skilled, passionate workforce, also played a significant role in bringing the big-budget project to the country. "Wales has this unique combination of beautiful, natural, timeless landscapes, and industrial sets and stage facilities as well," says Lynwen Brennan, Lucasfilm's Executive Vice President, who is also Welsh. "There's great talent in Wales; the quality of the craftsmanship of the crew was just incredible."

The production is the latest of a number of popular shows to make use of the landscapes and film studios of Wales, following in the footsteps of television series like the BBC's *His Dark Materials* and Netflix's *Sex Education*, as well as major films like the Tom Hardy thriller, *HAVOC*.



Text E is adapted from the diaries of the actress Carrie Fisher. These were written when she was a young woman and about to become Princess Leia in the *Star Wars* films.

George Lucas held his auditions for *Star Wars* in an office in Hollywood. Of all the meetings that had ever been held in that particular office, none of them could compare with the casting calls for the *Star Wars* movie.

I first encountered George and his all-but-silent presence at these auditions – the first of which he held with the director Brian De Palma. Brian was casting his horror film *Carrie*, and they both required an actress between the age of eighteen and twenty-two. I was the right age at the right time, so I read for both George and Brian. I sat down before the two directors behind their respective desks. Brian sat on the left and George on the right.

Brian cleared his throat and said, “So I see here you’ve been in the film *Shampoo*?”

I knew this, so I simply nodded, my face in a tight white-toothed smile. Maybe they would ask me something requiring more than a nod.

“Did you enjoy working with Warren?”

“Yes, I did!” That was easy! I had enjoyed working with him, but Brian’s look told me that wasn’t enough of an answer. “He was ...”

What was he? They needed to know! “He helped me work ... a lot. I mean, he and the other screenwriter ... they worked with me.” Oh my God, this wasn’t going well.

“What have you done since *Shampoo*?” George asked.

I repressed the urge to say I had written three symphonies and learned how to perform dental surgery on monkeys, and instead told the truth. “I went to school in England. Drama school. I went to the Central School of Speech and Drama.” I was breathless with information. “I mean I didn’t just go, I’m still going. I’m home on Christmas vacation.”

I have no recollection of how I felt reading the two scenes. I can only assume I beat myself up loud and long. Did I look the part? Was I likeable enough? But George must have thought I did well enough to have me back. They sent me the *Star Wars* script so I could practise it before the last reading. I remember opening the envelope it came in very carefully, one edge at a time. The character I was reading for, Leia, was kidnapped by evil Darth Vader – kidnapped and hung upside down before the smuggler pilot Han Solo and his giant monkey creature co-pilot Chewbacca rescued me.

I ended up reading for the film with an actor I’d never seen before, but then he had never seen me, either. It was Harrison Ford. I was so nervous about the reading I don’t remember much about Harrison.

The following week, my agent called me.

“Carrie? They want you,” he said.

There was a silence. “They do?”

He laughed, then I laughed and dropped the phone and ran out into the front yard and into the street. It was raining. It didn’t rain in L.A. It was raining in L.A. and I was Princess Leia. I had never been Princess Leia before and now I would be her forever. I would never not be Princess Leia. I had no idea how profoundly true that was and how long forever was. I was Leia and that was all that truly mattered.

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