

Question 1

Candidate 1 evidence

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2a)	<p>'Get Out' is a 2017 film directed by Jordan Peele which has been influenced by a number of external and internal institutions. which have therefore in</p> <p>One internal institution is production company and budget. The film was produced by Blumhouse productions, a company run by Jason Blum, which is famous for producing smaller more original horror movies. This influenced This meant that the movie had a low budget of \$4.5 million.</p> <p>The low budget meant that the film did not have any large or fancy special effects. For example, 'the sunken place' special effect was created using a cheaper method called 'dry for wet' which gives the impression</p>	

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	<p>that Chris is faking which is easily done by adding subtle ripple effects to the background. However this was effective in the movie as it looked realistic and really made the audience believe they were inside Chris' mind. The low budget the also it affected the location of the movie. The movie was originally being filmed in L.A. but after missing the California tax rebate, production was moved to Alabama. This once again worked in the film's favour due to the connotations of slavery linked to the deep south which helped to even further develop the film's theme of racism, particularly the Amstranges Old style Alabama house which looked exactly like an old slave owner house, perfectly</p>

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	<p>symbolising the way in which they are turning black people into slaves of self.</p> <p>The low budget also meant that Peelle could not afford to bring to higher many actors / actresses for the party scene. therefore Peelle had to use clerical camera choreographed camerawork to make it seem as though Chris was constantly being surrounded, followed and watched.</p> <p>The film was also affected by its casting. Alison Williams played the role of Rose in the film. But a character who ultimately betrays Chris.</p> <p>Alison Williams was known for her 'wasp princess' image in Americans however she wanted to try to break out of this role.</p> <p>therefore she was perfect as the part of</p>

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Rose as American audiences

Already believed her to be this
'good girl' who could do no
wrong, making her easy to trust
and therefore making the reveal that
she was in on the Admirals evil plans
the whole time all the more shocking.

In the film the role of Chris is
portrayed by British actor ~~21~~ Daniel
~~Kala~~ Kaluuya, who was relatively
unknown however still seemed like
a likeable and nice guy to the public.
This meant that the audience found it
much easier to root for him and
sympathise with him, making his
journey all the more triumphant.

The film was also affected by
external factors such as the BBFC.
~~could~~ The BBFC or British

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	<p>Board of Film certification established that 'Get Out.' deserved a 15 rating mainly for its violence and swearing. The rating influenced the movie as Peele wanted to avoid an 18 certificate as that would mean the movie would reach a smaller audience. Therefore the violence in the film was minimal and not too much was shown, however 15 was good effective for the film as it allowed the movie to use Rads comic swearing killed tanks as comic relief and meant Peele could deal with darker themes. and</p> <p>1b) however many key aspects of the film have been influenced by these factors. For example the</p>

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	<p>low budget affected the language. Because of the low budget, Peelle was unable to afford fancy camera equipment which led him to use a handheld camera instead. The handheld camera shots, particularly at the party scene, give was the audience a more realistic feeling as well as making them feel as though they are was looking from Chris' point of view, making it much easier to sympathise with him and hope for his triumph.</p> <p>The low low budget also affected the tone of the film. For example the location being in Alabama wasn't actually worked perfectly for the tone of the film as the deep rooted connections to slavery helped to create a much darker and more sinister tone</p>

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	<p>in order to truly portray the real life horrors of racism. The low budget also affected the tone during the party scene as the lack of extras only created an atmosphere of creepiness and a more disturbing tone which worked well worked well in warning the audience that something was not quite right and that Chris could be in danger.</p> <p>The low budget also affected genre. The genre of "Get Out" was a horror movie however unlike many modern horror movies, people could not afford to add in lots of scary scary special effects such as gore or creatures. Therefore, the the film had to use its theme to scare people, which worked well as in proving that racism</p>

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	is a truly scary thing which still exists.
	the budget also influenced the scene
	The genre of the movie has also been influenced by the IS certificate.
	For example, many horror movies are extremely violent, however to keep the movie an IS rating it had to have some violence in order to be horrific however not too much. The violence is mainly shown offscreen; for example when Chris stomps on Jeremy's head, it is hidden behind the door frame.
	This means that the film is instead leaving the viewer to imagine their own horrifying image of the scene without it being too explicit. The IS rating also affected the genre as it meant that,

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	<p>because the movie could only be seen by a more mature audience, Peelle could make the movie much scarier using conventions such as the jump scare when Chris hits the door door with his car to shock and surprise the audience making it effective within the horror genre.</p> <p>The external institution of copyright effected the sound used in the film. Peelle managed to gain the right to use the song 'Red Bone' by childish Gambino at the very beginning of the movie. This influenced the sound of the movie as the song successfully introduces the idea of 'staying woke' to racism before the main plot has barely even begun. In addition to this Peelle also gained the right to use</p>

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	'run rabbit' in the pre-credit	
	scene which once again worked in	
	the movie's favour as it is meant to suggest	
	to the audience the the power and control	
	white people have over black people	
	therefore effectively linking also the to	
	the the film's main theme of racism.	

Candidate 2 evidence

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1. a)	<p>'Goodfellas' directed by Martin Scorsese (1990) is a film where institutions influenced the content greatly and in some aspects to a famous extent.</p> <p>Firstly, an internal control that influenced the film was of course the budget of \$25000. In general, this is a rather small allowance and it doesn't leave much room for mistakes or anything extravagant. This is why it is surprising that the film's soundtrack was at the time, the most expensive ever to be curated. The expense was due to the use of really big and famous artists/songs, the director wanted to use wellknown songs from each decade to reflect the passage of time. Examples include 'Then he kissed me' by the Crystals and 'My Way', the Sid Vicious version. Further to this Further to this, an external control involving the soundtrack involves legality, as Frank Sinatra did</p>

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-not give permission to us 'My Way', they had to use another version, but luckily this actually fit the ending a lot better."

Again, the Copacabana scene is the most famous part of this film and a very well-known scene in general. ^{The} External control of legality again made it so the film was not given permission to film using the front door of the club as the Copacabana did not want the film to slander their club in any way, associating them with crime families. They did however allow them to use the back entrance, but this meant having to rethink an entire scene. This affected the project in many ways, for example ~~changing the narrative~~ it could have set them back a few days, and given that they only had 72 days to shoot that would be extremely unhelpful. They also needed to adjust the set, as the

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	<p>walkway in the back of the club was too short for the scene to unfold, therefore the crew had to rebuild as they went, making it look as though the characters of Henry and Karen were looping around a massive hallway.</p> <p>Furthermore, another business that did not want to be associated with the crime based plot, was American Airlines. If they had allowed this they could have been associated with drug trafficking. In the final version of the film, near the climax of the movie where the FBI shuts down Henry's plan, his sister is holding an ^{old} American Airlines ticket, but when the camera pans closer, a black bar appears suddenly on screen blocking out the company logo, the visibility of the editing means that it happened very late on in the process</p>

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and slightly effects the narrative as it brings the audience out of the film as there is an evident 'mistake' on screen.

b) Todorov's narrative theory tells us that most storylines are linear meaning that they begin with equilibrium, then something disrupts the normality, then that issue is resolved. However, ~~the~~ the climax of the plot then happens before the equilibrium is restored once more.

Goodfellas can be seen as having what Todorov referred to as a circular narrative as all that occurs in a linear narrative still plays out, but the main character(s) find themselves back where they started, even though their life has changed drastically.

This is exactly what happens with Henry Hill, and a few key points in the narrative were actually influenced heavily by institutional

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	<p>about puppylove and first beginnings of a relationship. The youthful and sweet lyrics/sound matched with pink lighting is the perfect set up towards Karen's first voiceover. Karen can be seen to be falling head-over-heels for Henry, engrossed by his charm and powerful social status. It is Cleverly, the audience feels this way too as a trav straight-on tracking shot is used throughout the scene entirely, making to viewers feel as though they are being introduced to Henry Henry and his world, as they ^{time as} learn Karen. We know ^{learn} of Henry's power as he carelessly hands out \$20 bills to every staff member he comes across, calling each one of them by name. Karen is amazed by how much respect his presence gets as even as they approach the middle of the club a table is pulled up for them and</p>

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	<p>quests more out of the way without question. This causes Karen to hesitate only for a second as she asks Henry what his job is, when he replies with an evident lie, she accepts with very little hesitation. This immediately tells us that she has been sucked in by his power, as money is a symbolic code used to indicate this. Other than this, although Karen has been fooled, the audience is slightly more informed as the clever use of lighting adds depth the shot once again. Just before they find their seat walking through the kitchen, the pink walkway turns a deep red. Red is a colour with connotations of evil, violence and danger, foreshadowing the fact that Karen is entering a life of crime. The subtle change from pink to red along with the fun pop song suggest</p>

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	<p>to the audience that Karen will be dragged along in Henry's life, perhaps so blinded by her love that she doesn't ever see a red light or the danger signs. Again, the idea of Karen becoming tainted by this new life is foreshadowed once more as the couple walk through the kitchen, every staff member (contributing members of society) is dressed in white. This is a colour that signifies good, honesty, and truth. However, Henry and Karen are dressed in black signifying evil and corruption, for a life of crime that awaits her, and as they walk through the sea of white uniforms without any questioning and met only by respectful handshakes and admiring smiles, it is evident that for a long time they will float above it all so to speak, and get away</p>

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	<p>with everything. As Henry Hill says at the beginning of the film "be a somebody in a neighbourhood and of nobodies".</p> <p>It can be seen clearly that the external institution of where they were allowed to film effected the narrative deeply as it does ^{has} done the following things - tells that Henry has become a "somebody" connecting the beginning to middle and therefore pushing the story forward, introduces and foreshadows much for the character of Karen, actually creating a chinese box narrative (plot inside of a plot), and shows the respect that these gangsters once had, whilst also adding in the hopes of the film, to show gangsters to be real criminals, to expose that they actually are dangerous people.</p>

Candidate 3 evidence

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11a	<p># The Dark Knight by Christopher Nolan was a film that was hugely effected by both internal and external institutions. All of which institutions contributed to the TDK's huge beefy budget of \$185million, which in turn was a good investment as TDK became the highest earning superheros movie of its time in 2008. One of these institutions was the director Christopher Nolan himself. After Nolan's previous success with films like Interstellar, Nolan was keen to continue TDK on in his</p>

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	<p>own aweter 'aweter' style. Nolan seen himself as an 'aweter', which meant he had his own creative control over all movies and had his own style with them. One part of his style was to film everything 'in-camera'. This means that any high action scenes which may require heavily reduced CGI, were all filmed without CGI and instead with props and stunt doubles. For example, in the scene where the Joker is chasing Batman during the armoured van chase, Batman flips a ^{huge} truck in order to try and stop the Joker from commencing</p>

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<p>However, although many directors may use CGI for affordability, time and accessibility, Nolan wanted to film this scene in camera, as he believed CGI dates very badly. Therefore, Nolan used his huge accessible budget to buy a whole truck to flip in this scene. He also had to rent out an entire street in America to do the flip in, which cost a big sum of money. As Nolan was an amateur and had his own way of 'cavalling' things, Nolan was present at every second shoot in TDK, even more low and insignificant ones such</p>	

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	<p>as scattered conversations between Baskman and Alfred about the^{Joker}, like the one in which he says the famous quote "Some men just want to watch the world burn". This is unusual as such big budget films usually have a second director and both directors would swap and be at different filming, as directors in Hollywood often have other projects ongoing. Therefore, Nolan being present at every shot gave him a chance to jab his opinion at every scene, and as he was a perfectionist director he didn't have any deleted scenes, it all had to be perfect first time around.</p>

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	<p>In order for Nolan to fully encapsulate his auteur style and needs, he needed a big budget. Although he had his own production company of 'Syncopy pictures' this was too small to fund the grand project he had in mind. Therefore, Nolan partnered with famous parent company 'Warner Brothers', with high quality company 'Legendary Pictures' and of course DC Comics, as this was the company whom wrote the original Batman comics and in order to stay loyal to the fans of the comics he included many easter-eggs</p>

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<p>from the comics such as in the movie when the Judge's car is blown up by the Joker. This exact scene also happened in the comics, which impressed the comic 'geeks'. This huge budget also allowed for use of IMAX technology.</p>	
<p>IMAX cameras are cameras which have a much wider frame and better resolution. At the time of TDK, there were only 4 IMAX cameras in the entire world, which were only used for things such as nature documentaries, as the camera was able to be set very still and not become damaged. Nolan realised at all 4</p>	

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	<p>of these highly expensive cameras with the budget and used them to make many key scenes much more immersive. For example, in the prologue where we first meet the Joker, he is pulling off a bank heist with his 'mob' at the Gotham Bank. As this scene contains fast action and movement, Nolan had to build special rigs for these massive, heavy cameras. This also would not have been possible without the budget assigned to Nolan. Therefore, there were many restrictions which affected the making of the dark knight and those which contributed to the budget made it possible for</p>

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	<p>Nolan to fully experiment with his own style and make this film as successful as it was, winning many Oscars and even awarding ^{Heath} Ledger when played the Joker an Oscar for his role in his movie, after his death.</p>
b)	<p>Nolan directly impacted the narrative of TDK with his auteur style. As Batman is still a superhero film, Nolan wanted to stick to the hero and villain 'proppos character types' as it is a easy opposition to follow and one that is expected in superhero movies. However, Nolan being an auteur wanted to make</p>

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<p>TDK much more realistic in order to reach a much wider audience, as many people are not fans of the superhero films. Therefore, Nolan considered his hero of Batman to be both realistic and hero-like as featured in the comics. As Bruce Wayne is just a millionaire with ability to have these gadgets such as the Batmobile created for him by Lucius Fox, this makes him a much more realistic hero as many superheroes have magical powers which inevitably would be impossible to possess in today's world. Nolan does the same with the Joker.</p>	

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	<p>In the comics, the Joker is a deranged man whom fell in a vat of chemicals and bleached his skin permanently white and became insane. This gives him a bit of a backstory to comic book fans. However, in TDK, it is clear that the Joker applies his own white makeup as seen many close up shots of him reveal his real skin between cracks of the makeup. For example, in the hospital scene where the Joker is talking to Dent on the bed, we can see a glimpse of white cream makeup on his hands. Originally, Ledger accidentally left this makeup</p>

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	<p>on his hands and proposed to Nolan he wash it off, however, Nolan as an actor to told the lodger to leave the makeup on his hands, as this shows to the audience just how the detailed the job is, as we can almost imagine an insane man applying clown makeup with his hands. Nolan also the disregarded the backstory of the job in the comics and made him have none, which added mystery and intrigue behind his various tellings of contradicting things on "do you wanna know how I get those scars?" This made him much more threatening to the audience</p>

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	<p>As he had no backstory and therefore no motive, which can be seen in the scene where he burns his half of the money he received from a heist. This was was an idea considered by Nolan in order to make the audience fear the Joker more, as he is like a terrorist, whom just wants to cause chaos, which was frightening and realistic for viewers in a post 9/11 world.</p> <p>Nolan also incorporated his ideas along with the</p> <p>Nolan also made a decision to stay true to the source material and please comic book fans by including supernatural</p>

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	<p>Codes from the comics, such as including a scene that was featured in the comics in which the Joker hacks the news channel and broadcasts himself. This was a easter egg for comic book fans, which made them loyal to the movie. So they would buy DVDs and merch etc in order to gain the maximum profit.</p>
	<p>The budget of 185 million also allowed for the use of IMAX technology, which in turn impacted on 'categories' in TDK. As the IMAX cameras allowed highly immersive scenes, many of the key</p>

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<p>Action scenes were shot in IMAX sequences. This allowed the 'action' genre to be fulfilled much more successfully, as all action scenes were emphasized and exentuated. For example, the Armored van chase was very fast paced and contained a lot of fighting action. These scenes being captured on IMAX camera allowed the action genre to be shown clearer and more intriguingly to the audience, as more of the action was captured on the wider frame, which lets the audience see more of the scene and get an all round better view of the action.</p>	

Candidate 4 evidence

7(a)	The budget of the Conjuring	
	was 20 million, which was	
	relatively high for a horror	
	film. This was because the film	
	was expected to generate a	
	large profit. This can be seen	
	by the the quality of the actors	
	with the Conjuring featuring some	

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1(a)	<p>prominent names from the horror genre. Similarly, the size of the budgets can be notably noticed by the quality of the effects, especially during the exorcism scene. During this scene there is a great deal of people flying about and furniture moving. For the most part this generally looks realistic due to the large budget. Similarly during this scene there is a number of health and safety safety risks as a result of the stunts related to the moving furniture. These risks were likely considered necessary due to the requirements of this exorcism scene to be dramatic</p>	

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1(c)	<p>as it is during this scene that the tension that has been built up throughout the film is not released. A similar justification can be given when Ms Perron falls down some stairs earlier in the film when finally experiencing the full extent of the haunting. The great risk of falling down stairs was likely justified as real onscreen danger had to be present during this realisation of the haunting for it to be truly effective as without the audience anticipating danger the scene would appear boring whilst this stunt makes danger to the characters apparent.</p>

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1(b)	
1(b)	<p>The link between narrative and institutions can be easily seen in the conjuring. Todorov's narrative theory in particular is important and describes narrative as going through stages: normality, disruption, recognition, resolution and new normality. The resolution stage in particular is notable with the exorcism scene encompassing this stage. The extensive use of stunts and special effects present in this scene is due to the importance the resolution stage has within the narrative, as in most stories, the conjuring included, the narrative is the climax of the film and as a result</p>

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1(b)	<p>must have a higher intensity, which the exorcism has by the wider use of expensive effects such as the floating chair and the health and safety risks such as the wardrobe almost falling on Mr Warren. Along with this the budgets influence indirectly causes a dramatic impact on the following stage, the new normality. During this the music box which was haunted is seen playing by itself creepily, before stopping and cutting to black. This leaves the ending open to suggest that the evil has not fully been defeated. This was done because the film makers were hoping to make sequels should the film be a</p>	

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11(b)	<p>success which they predicted with the high horror movie budget. This would then allow a series of spin offs which would make more money regardless of the spin off budget due to them being associated with the successful high budget Conjuring. The influence of budget on horror conventions can also be seen. A profound one convention of horror is the monster and is crucial for horror as it is what delivers the scaring that is crucial for the genre. In the Conjuring the monster is a witch called Bathsheba who evidently was given considerable expense to look scary as she features a heavily altered appearance. This</p>	

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1(6)	<p>was due not only to her importance as the monster within horror but also the villain within Propps narrative theory. This explains narrative as revolving around a set of predetermined character types. In horrors however the archetype of the villain is crucially important and is often greater developed than most other characters. This is due to the role they play in scaring the audience which is fundamentally how horrors entertain, meaning a far failure of the villain to do this would result in a bad horror, thus justifying the extensive budget used to make Bathsheba scary.</p>