

Candidate A evidence

Higher Media Specimen Paper

Question 2

a)

'Get Out' is a film which fits into the horror genre as many of the classic conventions can be seen in the movie. In 'Get Out', the convention of the journey is clearly shown at the beginning of the movie when Chris and Rose travel to Rose's parents' house. This is not only a physical journey but a metaphorical one from somewhere safe to somewhere unfamiliar and dangerous. It takes Chris to a horrific place which seems inescapable. However, we are also taken on a journey into Chris' mind which leads to some compelling character developments not often seen in horror nowadays. During the hypnosis session, we learn that Chris blames himself for the death of his mother. His guilt is carried throughout his journey in the film proving to be a crucial part of the plot, foreshadowing later events in the film.

'Get Out' also has the horror convention of an ominous atmosphere which often foreshadows events. The ominous atmosphere is created in the movie through the sound, an essential convention in horror. The music used in the opening credits of the film is quite uneasy – it is loud violin noises with strange lyrics and almost has a folk feel to it. This music has been used to unsettle the audience from the very beginning of the film and suggest from the offset that something is off. This kind of music is extremely common in horror films as it helps to warn the audience of danger but also build tension, usually for a jumpscare or scary event. Sound effects that are loud – commonly violin noises – are used in a few scenes in 'Get Out' to create a jumpscare. For example, Georgina randomly walks behind Chris at nighttime. This is creepy and unexpected, however it is emphasized and made into a jumpscare by the loud noise. This jumpscare might seem like a 'false alarm' when the audience first watches the film (it was just the servant walking through the house) but in fact it subtly draws the audience's attention to the real horror of the film, as Georgina is one of the black people whose brains have been replaced, so the horror convention is deliberately used to make Georgina seem creepy and hint at the truth.

Another common convention of horror is an evil villain or monster, often supernatural and usually something that comes from outside society and threatens the safety of the characters. Because the purpose of 'Get Out' is to criticise racism and white supremacy, the film puts an original twist on this convention as the villains turn out to be the racist white people, most prominently Rose and her family. These villains are unexpected, especially Rose as they all make a point out of proving that they are not racist; yet they are extremely racist. For example, Rose's father tells Chris 'If I could've voted for Obama a third time, I would have'. The fact is that the Armitages go out of their way to appear very accepting of black people so that they do not appear racist. However, later in the film we find out that they have actually been removing the brains of several black people and putting the brains of their older white friends into the black person's body due to many 'advantages' that they believe black people have. This is symbolic of the appropriation of black culture in our society; white people are often seen 'stealing' black culture to try and make it their own. There is something

unbelievable and bizarre about the brain swapping; the idea is weird and adds an almost grotesque effect to the film's use of horror conventions.

There is a shift in tone which is most apparent in the scene where Chris is hypnotized by Missy and sent to the sunken place. In this scene, Missy uses the sound of a spoon stirring against a china cup to hypnotize Chris and bring back the memories of when his mother died. The sound of the spoon helps to create an eerie and more uncomfortable tone as it suggests that there is something not quite right. There is a clear tension between Chris and Missy in this scene giving the audience their first glimpse into the darker forces that are at work. Chris is then sent to 'the sunken place' where he can only watch what is going on around him as he is no longer in control of his body. This is especially terrifying as we can see Chris falling further and further into the darkness, unable to speak or move. The 'sunken place' is an example of the horror convention of the 'bad place', but it doesn't rely on conventional horror stereotypes, and the way it makes people helpless and voiceless is a clever metaphor for the way racism 'silences' black people.

2 b)

Society factors affect the use of categories in 'Get Out' in many ways. One society factor is America's history of racism and racial tension, dating back to the time of slavery in the 19th century. Although slavery was abolished in 1865, segregation of races continued into the 1960s in the South, and even after the Civil rights movement, racism continued to feature in American life.

The history of American racism is reflected in the tense and dramatic climax of the film, in which Chris fulfills the horror convention of the 'survivor'. We are shown a clear reference to slavery when Chris used the cotton from the chair as ear plugs against hypnosis; cotton was often picked by slaves therefore he is turning around his dark history into something to help him. This is symbolic of Chris finally being freed from the racism of the white middle class we meet in the film. It is important for the audience to see Chris fighting back against the racists – the 'survivor' convention in horror films allows audiences to feel that the horror they have seen has been defeated and Chris' successful fight-back against the Armitages reflects movements like 'Black Lives Matter' which are trying to resist racism.

'Black Lives Matter' was created after 2012 Trayvon Martin, a young black man, was shot and killed by George Zimmerman (a neighbourhood watch volunteer), and Zimmerman was found not guilty of murder. 'Black Lives Matter' is a movement that was created to protest against police killings of black people (African-Americans are three times more likely to be killed by police than white Americans), and campaign against racism throughout American society. 'Get Out' was released in 2017 and the film was clearly influenced by the 'Black Lives Matter' movement.

The purpose of the film is to challenge racism, and to draw audience's attention to what it is like to be a black person in contemporary America, and the opening sequence is clearly intended to remind viewers of the Trayvon Martin case. We see a young black man (Andre Hayworth) in a middle-class suburb acting nervous and worried, before he is attacked and kidnapped by a figure wearing a knight's helmet. This sequence establishes the film's mysterious and tense tone, and cleverly reverses the standard trope of a white person feeling uncomfortable in a black neighbourhood. The

camera follows Andre in one continuous shot – the handheld camera creates a sense of documentary-style realism, and puts the audience in the scene with the character, seeing his increasingly fearful expression and hearing the worried tone of his voice as he talks to himself. Trayvon Martin was a young black man who was killed simply for being in a mainly white neighbourhood, and the use of camera in this sequence clearly reflects his experience as it forces the audience to identify with Andre and to share his fear, and so helps to achieve the film's purpose of highlighting the effects of everyday racism in American society.

The film's original take on the horror genre also relates to American racism. The villain in horror movies is usually a monster of some kind, but in 'Get Out' the villains are respectable white middle-class people and this subtly becomes clearer as the film goes on. Underlying socio-political messages can often be seen in horror and 'Get Out' is no different. The true horror of the movie is racism. What makes the Armitages so scary in 'Get Out' is their apparent humanity and sympathy for Chris which is instantly switched – most powerfully in the scene when Rose is finally revealed as evil when she denies Chris the car keys that would have allowed him to escape. The fact that these people seem to be a normal middle-class family is also frightening as they are not people that you would typically expect to be villains; horror films normally represent evil and danger as coming from some kind of monstrous force outside normal society, whereas the Armitages are represented for much of the film as a very ordinary if wealthy middle-class family. However, the film shows that their apparent normality and comfort is built on horrifying cruelty and appropriation of black peoples' lives. This original twist on the horror convention of the monster perfectly shows how it is often hard to spot the true villains and evil in our society, which further helps the film to achieve its purpose of highlighting the effects of hidden racism in American society.

Candidate B evidence

2a

The Dark Knight (TDK) fits into the superhero genre. One of the conventions of this genre is a clear hero who has a special outfit and powers. They often lead a double life so their identity as superhero is secret from most people – often only known by their closest friends. TDK is conventional in this sense because Batman/Bruce fulfils this role – he lives a double life as Bruce Wayne comes across as a stupid, arrogant rich boy who has inherited his family's business. In one scene he falls asleep in a board meeting and in another he crashes his car, in a heroic act to save Mr Rees' life, but claims to have only been trying to catch a green light. Putting on this stupidity makes him a good hero as he hides his double life well and doesn't mind being seen as stupid for the greater good. Only Rachel, Alfred and Lucius know that this is a front that he plays up to hide his true identity as the Batman. As Batman he is also conventional as he has a suit with lots of gadgets and features that help him fight for justice. The suit highlights his muscles with a clear six pack and broad shoulders, making him seem big and strong, which we expect from superheroes. However, TDK is also unconventional for a superhero genre because Batman doesn't have special powers like he can't fly etc. – instead he relies on the technology of his suit and his strength. This is an effective way to break convention because it adds to the realism of the film, which is what made it such a popular film with wider audiences not just superhero fans.

Another convention of the superhero genre is the stock character of a clear villain who wants to take down the hero and/or cause danger or damage to society in some way. The villain is often scarred or deformed in some way, and has a troubled past or a clear motive for their evil. TDK is conventional because the Joker is a dangerous and evil villain who wants to cause chaos and threatens to kill Batman. He also has deep scars on his face which is conventional as it represents his inner evil, and places him in opposition to the handsome Bruce Wayne, the hero. The scars are particularly sinister because they are in the shape of smile and covered in bright red make up like a creepy clown, further adding to him being a fearful villain. TDK is also unconventional in this opposition between hero and villain as the Joker wears brightly coloured clothes and speaks in a high pitched voice, which would initially make him seem unthreatening, whereas Batman wears all black, which usually has connotations of evil or darkness. This is a clever reversal of genre conventions because it wrong foots the audience and makes the Joker seem hard to work out and very mysterious.

The ending of TDK is also unconventional to superhero films. Most superhero films end with the end of the evil force, and the happy celebration of a return to normality. In TDK, whilst the Joker is caught, the ending is not happy in the least. Both Rachel and Harvey are dead, who were forces of good in the film. As well as this, Batman has to take the blame for all of the violence Two-Face caused, so he leaves Gotham under a cloud, with the authorities chasing him and villainising him as an evil force. This is where he gets his name 'the dark knight' from – he is such a good hero that he will take the blame for things to allow the city to mourn Harvey and move on together, with him as a common enemy. This is unconventional for superhero films and is emotionally moving because we respect Batman's integrity and feel sad that his community don't appreciate him. I think this blending

in of emotional drama into the film made it so successful because these themes are appealing to anyone, and lifts this film above being a simple superhero film.

2b

Society factors have affected the use of genre conventions in TDK. Released in 2008, it was just 7 years after 9/11, a day which has gone down in history where nineteen terrorists carried out a series of shocking, unpredictable co-ordinated attacks on various locations in USA. These co-ordinated attacks killed almost 3000 people and were the worst terrorist attack on the western world. Western society changed after this as we began to fear for our way of life – the threat of terrorism is most scary because the motive for them is not always fully understood, and one of the main aims they seem to have is to cause widespread fear and have the most damage. This society concept is clear in the use of genre in TDK as they have shaped their stock character of the villain around these fears, in order to make him the scariest villain he can be. Whilst in previous Batman films the Joker has been seen as almost a humorous, ridiculous character, or else as a gangster, in this film he is portrayed as a terrorist. He straps a bomb to himself like a suicide bomber; he attacks busy public places like hospitals; and he sends out threats to the public in Gotham City, claiming he will kill 1 person a day until Batman reveals himself. He isn't motivated by money or religion or anything we can understand, and he carries out cleverly co-ordinated attacks such as the one on Dent, the judge and the commissioner. Alfred describes the Joker as a villain who can't be reasoned with, who 'just wants to watch the world burn'. It is clear that the film-makers have moulded their villain on the ideas of terrorism in society. In this way they stay true to the superhero convention of having a villain who is at odds with the brave hero, but they make him a truly modern take on this stock character in order to cause the most fear into the audience.

Another society context that has impacted the use of genre is gender roles. Many superhero films in the past have used conventional damsel in distress characters who are two dimensional, weak and need to be (and are) saved by the hero. These were reflective of a society that held women as second class citizens, not having equal rights in the workplace and often being objectified by men. However, modern society is making great strides in improving gender equality and women are much more prominent in professional jobs, and are moving towards equality with men. The genre convention of the damsel in distress character in TDK reflects this shift, as Rachel is a well-respected lawyer and bravely fights for justice in a similar way to Harvey. She is bold in her interrogation of Lau and isn't afraid to stand up to the Joker. In this way she is more than just a damsel in distress – she is a strong female character who plays a strong role in this film.

An institutional factor that has affected the action genre is the use of IMAX cameras to shoot the adrenaline-filled action sequences. The director was ground-breaking in his use of these cameras – at the time of shooting there were only 4 IMAX cameras in the world and these had never been used to make a blockbuster film. IMAX cameras create a much larger and sharper image, with a much better resolution than other film cameras. Nolan shot 5 key action sequences using these cameras, and came up against many issues – the cameras were very heavy and couldn't easily be used on dollies or Steadicam harnesses, breaking many of these through trial and error. However, he overcame these issues by building reinforced dollies and modifying the harnesses so the cameramen could shoot the action sequences with these cameras. The effect is that the 5 key action sequences are breath-taking

to watch and, in particular, the lorry flipping moment of the car chase is very impressive in such high definition and with such a large frame. Therefore, the action genre convention of high action sequences was influenced positively by the institutional factor of using the IMAX cameras, and these sequences put Nolan on the map for coming up with the idea to use IMAX technology in blockbuster films, which is now commonplace.

Candidate C evidence

2a) *analyse the ways in which categories have been used in the construction of the media content*

The genre of the “The Conjuring” is horror. The film is an excellent example of the genre as it contains many of the classic horror genre conventions such as a haunted house, several jump scares and an exorcism. A genre convention used in The Conjuring is the scary place. This is typical horror genre convention as most horror films have a dark, foreboding place where the sinister events occur. This is normally a place the characters have little choice but to enter, even though we the audience can see that they shouldn’t. This adds to the sinister tone of horror films, where the audience is constantly fearful for what might happen to the characters. The scary place in The Conjuring is the basement and that is where most of the supernatural events take place. When the family first find the basement it has been boarded up. This suggests to horror fans that this is the scary place they shouldn’t go to, and that there will be some kind of monster or demon down there. However, as is the convention in horror films, the family open up the basement which leads to several terrifying scenes of paranormal attacks. It is also the basement where the exorcism, another horror convention, is performed at the climax of the film. This is significant because the basement has been the site of the worst attacks on the family, and is also symbolic of hell as it they have to go down into the dark. When the exorcism is successful, good triumphs over evil, and the family are able to emerge from the dark with everyone alive.

The purpose of The Conjuring is to make a profit. One way they do this is by entertaining the audience. As it is a horror film, one way it entertains its audience is by scaring them as horror fans will expect to be scared because that is why they go to see horror films. An example of how it does this is the scene where the mother is lured down to the basement in the middle of the night and gets trapped. She can’t get out as the door slammed shut in her face, trapping her in the dark. This moment was an unexpected jumpscare for the audience which is what fans will expect from a horror. Through successfully scaring the audience the film succeeds in its purpose. The mother then lights a match trying to see in the dark, and in the flickering light the audience can see two ghostly hands appear over her shoulder which suddenly clap, making her drop the match and plunging her, and the audience, into darkness. This second jumpscare petrifies the audience as the tension has slowly built up, and as there is no sound before the claps, the loud claps are unexpected and effective in making the audience jump. The sudden darkness also means we don’t know what has happened to her, creating an enigma which encourages us to keep watching. This type of jumpscare is what horror fans enjoy when seeing a horror film as it gives them a release from the slowly building tension, so this sequence has a very positive impact in terms of successfully entertaining them. This will lead to good reviews and may make audiences want to come back to see the film again, or even tell their friends about this scene, which leads to others going to see the film and the movie makers will make a profit.

Another way the film achieves a profit is by having an intriguing plot and setting up events for sequels. The main plot deals with the haunting of the Perron family, and the Warrens coming to save them. This is a classic horror plot and will entertain audiences, in particular horror fans who may already know about the Warrens from other horror classics such as The Amityville Horror, or even from documentaries as they are a real couple. The film’s plot is made more intriguing by intertwining

a subplot involving the Warren's daughter. This is shown in the scene where Lorraine Warren sees a vision of her daughter floating dead in the water. This suggests that something sinister is coming, other than the current plot events and leads to the horrifying sequence in the Warrens' house where their daughter sees the doll Annabelle sat on the lap of a scary woman in a rocking chair. This suggests that the doll is still possessed and as this isn't explored in this film, it suggests to horror fans that there might be a sequel. This entertains the audience by making them want to know more as well as building up hype for sequels, therefore, the movie makers make a profit.

2b) analyse the ways in which society or institutional factors have influenced these uses of categories in the referenced media content

The Conjuring's budget was \$20 million, which is a high budget for a horror film. This meant the producers were hoping for a major profit. Since the big horror franchises of the 1970s and 80s, such as Friday 13th, audiences have come to expect that a new horror could lead to a series of films (such as Saw and Insidious – both of which come from the same director as The Conjuring). A successful franchise is a cash cow for studios, in particular with horror films as horror is typically a cheap genre to produce. As a result, studios financing horror films have been known to insist on an open ending or at least a hint that the monster isn't gone, precisely to make this possible. This is so frequent it has become a convention of the genre that there is a hook or tease at the end of the film which suggests that the evil has not been totally vanquished and the monster will be back for more. The Conjuring follows this convention as the film finishes with a short sequence in the room filled with cursed objects the Warrens have gathered from their paranormal investigations. The camera slowly pushes into a close up on the newest object in their collection – the music box from the Perron case. The box then opens of its own accord and creepy music plays, creating the eerie tone from earlier in the film, which suggests a ghost is about to appear. The audience are on the edge of their seats expecting a jumpscare, but the film actually delivers an anti-climax as the music stops, there is a pause with the close up on the mirror which further builds the tone of anticipation, and then it cuts to black. However, the implication is that the music box started playing by itself due to a demonic presence, which suggests there will be a follow up film. This allows the production companies to use this hook to build anticipation for a sequel, which they hope will lead to more profit if this first film is successful.

During development, the producers (Evergreen Media and The Safran Company) changed the focus of the story from the Perrons to the Warrens and it was with this focus that they made a deal with New Line Cinema. The use of the characters of the Warrens is important in terms of the drive for profit in creating a new horror franchise. The Warrens represent the horror genre convention of the expert who comes in to help the victims of the monster. This is usually an expert who brings the knowledge the hero needs in order to defeat the monster, but in The Conjuring, the filmmakers took this convention a step further and made the Warrens the heroes. The Warrens were a real life couple who became famous paranormal investigators in the 1970s. The film starts with a brief summary of a previous case they investigated – the possessed doll Annabelle – and this informs the audience that they have been involved in many paranormal cases, not just that of the Perrons. Thus the use of the Warrens as the heroes who save the day offered the studio not just potential for sequels, but also the opportunity to branch out into a range of films which deal with their case files, and also with the

backstories of some of the demons they have dealt with, such as the doll Annabel. James Wan, the director, has admitted that he and the producers were keen to create a cinematic universe, similar to the Marvell universe but for the horror genre, precisely because it would enable them to make a range of other films which could lead to a huge profit. This is an excellent example of the institution of the producers influencing the content of a film by adapting a horror film convention (the expert) to serve the purpose of profit, and it has been exceptionally successful as the film has, to-date, spawned a direct sequel as well as several other films set within the so-called “Conjuring Universe” such as Annabelle, Annabelle: Creation, The Nun and the up-coming Crooked Man.

Candidate D evidence

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a	<p>The science fiction film The Matrix has many intended target audiences; such as men in their 20's and 30's and fans of the genre. However, they also appeal to other audience groups women, and feminists, conspiracy theorists and those who wish for more diverse cinema. The film intends to appeal to a wide audience as a wider audience leads to a bigger profit - this is necessary as they spent \$65 million to make the film. Not all audiences respond as expected.</p> <p>While not a specific target audience, the Matrix could appeal to women and feminists - Trinity has been included to appeal to them and to cause</p>

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	<p>will react with satisfaction as the film explores the idea that they were right all along and the Government really are 'buying to cover up the truth' - therefore, they will find appeal and invest in the film's similar plot. They will also delight in seeing their theory in a popular high budget film as it brings it to the attention of new audiences. They too will likely wish to see this explored in cinema, therefore this could generate a profit.</p>
	<p>The film would also appeal to those who wish to see a more diverse cast and characters</p>

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	the film, Morpheus. Audiences may	
	therefore look upon the film	
	less favourably, and avoid	
	going to see it, losing profit.	

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c	<p>The 'Matrix' follows Vladimir Propp's narrative theory "Propp's structure". The idea that all forms of narrative feature 7 characters / functions. The Matrix includes 'The Hero', 'The Villain', the 'Princess / Princesses father'. This is used as due to its simplicity it can be understood by audiences of any age or ability - leading to a larger audience and larger profit.</p> <p>In the Matrix - Neo is "The Hero" - this is the character who goes on a quest to restore equilibrium and often saves the Princess.</p>

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	<p>Audiences as he is a 'good' and 'reliable' guy that they can root for, causing them to be entertained by the plot and inverted. He also appeals as he's nice and exciting as he's a rebel who fights authority and is willing to commit violence and crime to save people - thrilling to watch. The Hero is such a simple role it can appeal to fans of any genre, drawing them to the cinema, generating a profit. However some feminists may react negatively and argue they can't trend "The One" and 'Hero' - as she's a Rebel too - they may find this annoying and sexist.</p>	

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C	<p style="text-align: center;">continued</p> <p>In the Matrix Morpheus is represented as both the Princess and the Princesses father. The Princess is the victim must threatened by the Villain. Morpheus is the princess as he has to be saved by Neo from the Agents in the helicopter scene. Neo sees her down and saves him - he's clearly the Princess. This will delight female and feminist audiences as typically women are forced into the role of princess, they'll delight in having some different representation. Morpheus is also shown as the Princesses father - the character who</p>	

	rewards the hero for their	
	work. In the film Morpheus	
	is the Princess's father as he	
	has a mentor like	
	role and teaches Neo the	
	history of the matrix regarding	
	him - with information. This will	
	entertain audiences as they'll	
	enjoy seeing a black actor	
	in one of the films lead roles,	
	as they'll appreciate diverse representation	
	is needed in Hollywood - in	
	the 90's and today.	

Candidate E evidence

QUESTION	MARGIN
<p>1.a) The target audience (TA) of 'The Sixth Sense' (TSS) was white males aged 15-40 in the ABC1 bracket along with horror fans. Males would enjoy this film as Dr Malcolm Crowe is represented extremely positively as he's rich and successful in his job as a child psychologist, he lives in a large mansion and has an attractive wife. Men would enjoy how Bruce Willis portrays him and would see the film as he's in it as they stereotypically enjoy action movies like the ones Willis has previously starred in like Die Hard and Armageddon where he is a macho-hero character. Men are generally represented well in TSS as they are often professionals like doctors & teachers. The ABC1 bracket tend to be smarter and would enjoy being duped by the surprise twist ending of Malcolm being dead the whole time as they wouldn't have seen it coming due to the enigmas Shyamalan included which were resolved in</p>	

the ~~the~~ flashback at the end of the film. They would enjoy that they were out smarted and would be able to understand the complex narrative of the film. Horror fans would enjoy the aspects of gore through the wounds on the ghosts like the headshot victim and the frequent jumpscare like when Cole goes to the bathroom and the suicide ghosts wakes past the doorway to the jarring orchestral music by James Newton Howard who had previously worked on a supernatural horror, 'The Devil's Advocate'. The tense cinematography to heighten the moments of horror were ~~also~~ ^{also} done by someone who had worked previously on 'Silence of the Lambs', Tak Fujimoto. These two horror alumni ~~are~~ would be able to make horror fans suitably scared which is what they want.

However, men may be put off by emotional scenes like when Cole opens up to Lynn as the crying

may be too dramatic and they tend not to enjoy the drama genre. They might miss all the action and disengage during those scenes.

Women are another audience for TBS. They stereotypically enjoy drama films and would enjoy the emotional scenes like Cole speaking to Lynn in the car as they may form a maternal connection with Cole. This is due to his age and ~~innocence~~ ^{innocence} aided by his oversized jacket and large glasses, they will want to see him succeed alongside Malcolm. Scenes with Malcolm and Anna will also appeal to them like the dinner scene as their marriage is breaking down, they will enjoy the drama but also want to see him patch things up and hope they work it out. The score will also help aid the drama as Newton Howard worked previously on 'Pretty Women' which is also a drama film. Older people also stereotypically

enjoy drama and as they don't like horror, the use of drama may win them over as there is something for everyone in TSS. Shyamalan himself said he was surprised as many people liked it and the drama elements must've helped secure a larger audience which would turn a profit.

However, the representation of women in TSS is poor and many females could be offended by their gender's portrayal. All the women appear wear next to the men and this could cause them to boycott the film as they may think this is sexist in the time of the 1990s where gender roles had diluted and equality had progressed.

1.c) In TSS, Dr Malcolm Crowe and men are represented in a positive light. Malcolm is a success as a child psychologist, anchored by his fancy awarded or well furnished mansion we see at the start of the film. He comes across a professional due to how he wears a shirt and tie but in modest colours which makes the audience think he is humble. Malcolm is kind and caring as he is very invested in Cole's case and wants to help him so he doesn't go down the same path as Vincent Gray did as he feels awful he failed him. He has very genuine facial expressions to further help anchor this which can be seen in the "I see dead people" scene where in the close-ups you can see his concern for Cole. Though his investment in helping Cole makes it appear he is neglecting his marriage, we as an audience forgive him as we know he's trying his best to fix his

previous mistakes with Vincent. Kyra's dad is also represented well as he is genuinely upset over her death and is very good compared to her mother who ultimately killed her. The doctor Cole sees is also a man and he remains calm and professional despite how Lynn is screaming at him. TSS generally represents ~~men~~^{males} well in contrast to how women are represented and the TA of males ^{aged} 15-40 would enjoy this positive view on their gender. Having Malcolm be seen as a great guy will ~~give~~ give them someone to admire and aspire to be and give the 15 year olds a good role model to base their character on. However, some men may not like how great they seem compared to the women and may be offended by the misrepresentation on their part. Some may not enjoy how emotional the men like Kyra's dad or Malcolm are as they want a macho-action-hero.

Women are represented as weak in TES, especially Anna. When Vincent breaks into their house, Anna hides behind Malcolm, screams and offers no assistance to him. Here she appears physically weak to the audience which makes her character appear useless. Anna has also been taking antidepressants which make her seem mentally weak as she ~~couldn't~~ hasn't coped well after Malcolm died, unbeknownst to the audience she even appears morally weak as she attempts to cheat on Malcolm with a co-worker. This makes the audience think she is a terrible person. At dinner she gives Malcolm the cold shoulder and also doesn't make him dinner at home either which causes her to appear petty towards the audience and selfish as we know what Malcolm is going through. Through the twist ending, it is revealed our perception of Anna is wrong and she isn't a bad

QUESTION	
	<p>person, she's trying to cope with her husband's death. The audience feels guilty for our misconception and we pity her for having to go through such heartbreak and loss. Lynn also appears weak as she's powerless to help her son as he won't tell her what's wrong and this frustrates her. She appears emotional as she cries often and Cole has to calm her down as she sleeps. She also seems like she's struggling as a single mum as she works many jobs and misses Cole's school play. These portrayals could offend many women who see the film as their representation as weak isn't progressive for the time in the 1990s. They appear like they need the help of men which isn't true and ^{single} mothers could hate how Lynn is portrayed as they can see she's trying her hardest to make ends meet. Women could disengage when watching the film as their gender's</p>

QUESTION	MARGIN
<p>representation could seriously offend them and this way they won't care about the complex narrative or other features that make TSS great. Some may even boycott or walk out as the lack of a strong female lead may also further offend them.</p>	