

Candidate 1 evidence

Question 1

A) The last of us is a series that has two different audiences responding to its content. One of these audiences is a feminist audience. One scene where this is shown is in episode one, part two, when Tess is introduced. Tess is seen being tortured for information and tied to a chair. During this, she doesn't give up the information. This presents her as a fearless, powerful character who isn't afraid to be put in harm's way. For a feminist audience, they will find it refreshing to see a woman presented as strong and independent. They will see Tess as a character that contrasts the stereotype against women, that they are weak and small minded – especially as shown in media. The feminist audience will want to continue watching in order to discover if Tess continues to act the same way, and will want to see if she stays consistently fearless throughout the series. Another scene that a feminist audience would respond to is when Marlene is introduced. Marlene is the leader of the fireflies, an organisation that goes against the government – fedra – beliefs. The fact that a female leads such an organisation will be interesting for the feminist audience to see, as typically men are the ones in power. For a woman to have this role instead, the feminist audience will respond positively towards it as they aren't used to seeing women in media shown as independent and powerful. They will want to keep watching in order to discover if TLOU continues to break other gender norms targeted at women. The female audience will see Marlene's character as an example of the way women should be introduced in media content, and will want the character to influence other series and movies to do the same with their own female characters. They will then want to continue to watch the series to see if it shows any other women as being in charge or important to the plot. In episode one, Ellie is introduced. In her very first scene, she jumps out at Joel with a knife and attempts to hurt him out of belief he will hurt her. This fights against the gender norm of women being weak and scared to protect themselves in both media and real life, which will appeal to feminists as they want to see women presented as the opposite, the way that Ellie is in TLOU. This shows that Ellie isn't hesitant to defend herself, and isn't afraid of getting hurt. This will appeal to the feminist audience as they may believe that due to Ellie's character being both young and being able to defend herself, it will provide a good example to the real world about how women should be presented in media, and how they should be considered in real life. They will want to continue watching the series in order to discover if Ellie continues being defensive of herself, and to see if she continues to break stereotypes.

Another audience that the last of us appeals to is Joel. Joel is a very male appealing character from the start. This can be seen during the outbreak in episode one. Sarah is running from her neighbour, Mrs Adler, who is infected and trying to kill her. Sarah is afraid and seems to be unable to defend herself. Joel jumps in and saves her by hitting Mrs Adler with a bat. This suggests Joel as a hero, showing that he is brave and will harm others in order to protect his family. This appeals to a male audience as they may find it relatable to care about your family enough to put it in harm's way, as fathers are usually very protective of their children. They will also enjoy seeing Joel as a hero, as they may look at themselves in comparison. They will strongly like his character due to his bravery and strength, and will want to continue watching the series in order to discover what else Joel does that puts men in a good light. Another scene that appeals to the male audience is in episode 1 when Joel is shown to be living in the QZ. He is shown to be throwing bodies into a fire. There's then a child body, and though Tess finds herself unable to throw it into the fire, Joel does. The emotionlessness

he shows during this scene, to be able to do such a thing, suggests that he is a ruthless character. For a male audience, they may find it exciting to see a character who isn't afraid of violence. This is because typically, men enjoy seeing gore and compromising situations. They will hope that Joel continues to be violent throughout the series, and will keep watching in order to discover if he gets himself into more similar situations where he has to make a choice that could hurt someone, and does it without thought. In the end of episode 1, a guard tries to hurt Ellie. In retaliation, Joel beats up the guard and almost kills him. This scene is gory, with close-up shots of Joel beating the man up relentlessly without pause. This appeals to the male audience as typically, they enjoy gore. They will like seeing Joel protect Ellie, as it strengthens the idea of his protectiveness that they may be able to relate to. The strength that Joel shows in this scene may appeal to the male audience as they may then see him as an example of what they should be, and look up to him. They will want to continue to watch the series in order to see if Joel becomes even stronger. They will also want to watch so that they can continue to see Joel as a role-model, and will potentially find his bravery and strength influential on their own personalities and physical appearance.

b) The last of us uses a genre hybrid. This helps to attract a wider audience. One genre that TLOU uses is the horror genre. This can first be seen in episode one, when Joel, Sarah and Tommy are trying to escape the infected, and Sarah twists her ankle, leaving Joel to carry her. This suggests that the characters are moving slower, and may make the audience question whether or not they will make it, which will cause them to want to continue watching with anticipation. The adrenaline that this scene causes refers to the horror genre as typically, in horror movies, there are high-tension scenes where the characters are attempting to escape the chaos and it makes the audience fear what is going to happen. This doesn't appeal to a feminist audience, as Sarah being hurt and carried by Joel suggests that she is unable to protect herself, and needs a man to do it for her. This agrees with the stereotype set out for women, that they are weak and incapable of defending themselves, which is what TLOU are presenting for Sarah's character by making her get carried by her father. A feminist audience would have preferred if she had potentially made herself a make-shift cast, and ran on her own, the way a strong and independent woman would. This can dissuade them from continuing watching the series, as they will want to see a woman in power, and Sarah is doing the opposite of that. On the other hand, this scene will appeal to a male audience as they will see Joel as both protective and caring towards his daughter, enough to slow himself down in order to save her. They will see him as a hero, and will want to continue watching the series in order to discover if there are any other scenes where Joel is presented in a similar light, as a hero. Another example of the horror genre is in episode two, when they are walking through an abandoned, water flooding area and Ellie gets a fright from a skeleton popping up out of the water. This refers to the horror genre as it's considered a jumpscare, which is very typical for the horror genre to have. This scene will set the audience on edge, and make them fearful for what's next. This will attract an audience who enjoy high-tension scenes, as the jumpscare will make them believe that there may be more scary scenes throughout the series. For a feminist audience, they won't appreciate Ellie's fear – but instead will want her to have been completely fearless and unbothered by the skeleton, so that she is breaking the female stereotype of being easily afraid. Another scene that shows the horror genre is in episode two. When they are in an abandoned museum, a new type of infected are introduced – clickers. They can't see, and therefore they find people by sound. Tess and Joel proceed to fight these infected in order to save themselves. This scene refers to the horror genre as the clickers move in a very unnatural way that makes them twitch and not walk the way a human would. They also make strange noises, squaking and clicking. This inhumane introduction of them can make the audience afraid as they will find the way that the clickers move disconcerting and will find that it

makes them feel uneasy. An audience who enjoy gore may enjoy this scene, as the way that the clickers look – with no face and only skin, disorted, skewed features, will leave them appealed towards the scene as they will like things that discomfort them. This may make the audience want to continue watching in order to discover if there are any other types of infected. A female audience will appeal to Tess helping Joel fight them off, as despite them being terrifying, Tess is fully capable of defending herself, Joel and Ellie from them despite her fear. A feminist audience will find this refreshing, as instead of just Joel fighting on his own, by letting them fight side by side it is suggesting the equality of their strength and attributes, which is what feminist fights for.

Another genre in TLOU is post-apocalyptic. This can first be seen during part 2 of episode one, when a young boy comes to the QZ. He is tested for cordyceps with a temperature tester, and then injected with a jag. This shows the post-apocalyptic genre as for a child to die, it shows the harsh reality of the world after the apocalypse has begun. The audience, typically a female audience, may feel very empathetic to the young boy, and may have found the scene too harsh. This is because they are typically more maternal than men, meaning that they may not continue watching the show as they will have found it cruel and upsetting to harm a young child. In relation to the genre, this scene suggests to viewers that many people, including children, have died due to the apocalypse as they have tested positive. This makes the audience question how many people have been infected, and how many people have died and are going to die, which will make them want to keep watching in order to find out. An audience who enjoy the apocalyptic genre will enjoy this scene as they will see it as a realistic representation of what actually would happen after an apocalypse. They will find it refreshing to see a series not shy away from harsh topics, such as child death. They will want to keep watching as they will want to see what other scenes the series provide that are realistic. Another scene that shows this is when Ellie gets bitten by the infected at the end of episode one, and shows her bite to Tess and Joel. It seems to have cleared up, and Ellie explains herself as immune to the virus. This refers to the post-apocalyptic genre as it is typical of this genre to have someone who is different from the other people, typically someone who is immune to the virus. This is because usually in apocalyptic movies and series, there tends to be someone looking for a cure, and in this case, the cure would be Ellie. A feminist audience would be very appealed by the idea of a woman being the cure for the virus. This is because typically, it's men who get the more important roles – and they will be both excited and proud to see a woman in that role. They will want to continue watching in order to see if Ellie dies, as her importance as a character will be important to them. They will also want to see if Ellie can make an impact on other characters and overall save the day, being a hero the way that feminists would want women to be presented in media. The audience will be interested upon discovery that Ellie is potentially a cure, and will want to see whether or not she is able to stop the outbreak of cordyceps and put an end to the death that has happened. Another scene that shows the post-apocalyptic genre is in the end of episode 2, when Tess sacrifices herself. She does this in order to save Joel and Ellie from a horde of infected. This shows the post-apocalyptic genre as typically there is a sacrifice in these genres for the greater good. It's usually a side character that doesn't hold that much importance, just like Tess. This will appeal to feminist audiences as they will find it appealing to see a woman take charge and save lives the way a man typically would. A male audience will enjoy seeing Joel live and continue on in the series as they see him as inspiration and won't want him to die. Though, many may be saddened by Tess's death but still find it effective to the series, strengthening the plot. This will make the audience want to continue watching in order to discover if there is another character like her, and if any other important characters die.

SECTION 2

Pair A

In poster one the main character is positioned slightly to the right. He is the largest thing on the poster, proving him to be both important and the main character. His clothing looks put together, and the colours of it coordinate. He then has a gun slung over his shoulder. This represents him as an organised and prepared character. This can appeal to the viewers, as it foreshadows to them that there may be some action in the movie, and this character will be fully prepared for it. It refers to the idea that his preparation may cause him to survive throughout the movie, which will be appealing to viewers who doesn't enjoy when the main character dies. The gun suggests the genre of action. This is because guns are usually used for protection, and the idea that the man in the poster has to protect himself suggests that there is some type of unknown danger that may harm him. This can make the viewers want to discover what the danger is because it will leave them in anticipation as they are unaware of what is going to happen in the movie. The main characters facial expression has furrowed brows and pursed lips, which makes him look angry, and prepared for a fight. This can again suggest to the viewers that there will be action throughout the movie, and many scenes where the character will fight. This can appeal to an audience who enjoys violence and high-tension scenes, and will make them want to watch the movie in order to discover how much action and violence there really is in it.

In poster two the only character in the poster is centre, which makes it clear that he is the main character. His outfit is put together, but his rolled up sleeves suggests an element of stress and hard work. This is because if his sleeves are rolled up, he may have had to do it in order to get them out of the way – as if he needed full concentration and no distractions in order to do whatever he was doing. To the audience, this suggests that he is stressed about the situation at hand – and presents the idea that there is an outbreak of chaos that he is looking out on. This appeals to the viewers as due to his supposed stress in the poster, they will wonder what his reaction to the situation will be. They will question whether he will die or not, or will be able to help others. Although his facial expression can't be fully seen, he seems to be shocked. The slightly parted stance of his lips suggests to the audience that he can't believe what is happening. This makes the viewers curious about the plot of the movie, wondering whether his shock will have a negative impact on his survival or not. It represents him as not a fearless character – but instead a character who really does have fears, and may respond well due to it. This can attract an audience who want to see more realistic representations of people, and the humane reaction of fear toward the situation that the man is in will help with this.

The colours in poster 1 seem to signify hope and heroism. This is because there is a yellowish hue throughout the entire poster. Yellow usually is associated with happiness, but in relation to the poster, the yellow seems to be signifying hope and heroism. By putting the title 'I am legend' in a golden, yellow colour, it suggests the idea that it is talking about the main character himself. This gives the audience the idea that the man may be a hero, and may also have hope for the world. This

introduces the idea that he may save many people in the movie, and will make them want to watch it in order to discover if he really does do that, and to see how many people he saves. These colours represents the character as a good man who saves people, which could attract an audience that enjoy seeing men in power, such as a male audience. Although, a feminist audience wouldn't be appealed by this as they would want to see a woman in this role instead. The brightness in the backround in comparison to the darkness that the man is walking towards suggests that he is walking away from hope and putting himself in danger, in relation to the yellowness, it suggests that he is doing this in order to save others. The idea that he is putting himself in danger for this reason outlines to the viewers that he is being represented as a selfless and strong character, which will again appeal to a male audience who want to see men represented in a good light.

In poster 2 the colours are consistently dark, they are black, grey, red. These dark colours are usually associated with danger and violence, which suggests to viewers that this movie will heavily consists of it. The dark colours with minimal brightness throughtout the poster suggests a lack of hope, and maybe that he movie will include some harsh scenes such as death and gore. This targets a more mature audience, as that isn't suitable for children to see. The death and gore that is suggested in the movie through the dark colours could frighten them, and therefore parents wouldn't want them to watch it. The dark colours target an audience that enjoys the horror genre. This is because dark-coloured movies usually mean that the movie its self has a dark, scary plot. This then suggests horror. The dark colours in comparison to the defeated look of the character suggests that it may be a sad movie, which suggests that an audience who enjoy movies without happy endings may like it as that's what it looks like it may have.

In the background of poster one, the buildings can be seen to be decaying. The sheets hanging up on them look as if they have been there for a long time as the material is worn. There are also overgrown plants and an overturned car, which suggests that the area hasn't been looked after for a long period of time. This dishveled look suggests that the movie will centre around the post-apocalyptic genre. This is because the area looks as if has been left for a long period if time, which wouldn't be like that if the apocalypse had just begun. On the other hand, this is what poster 2 looks like, as in the background of poster 2, it consists of fires, helicopters, and lots of smoke. The way this is layed out is to look as if it is happening in that exact moment. This suggests to the viewers that this movie has the genre of the apocalypse, meaning it has just started, unlike poster 1 which seems to be a movie where the apocalypse has already happened and it consists of the aftermath. Poster 1 will attract an audience that are after a less gory, and less reactive movie as typically post-apocalyptic will have less chaos due to it having already happened in the past. This is different from poster 2, which will target an audience that are interested in seeing adrenoline filled scenes and lots of gore, as the idea that the apocalypse is happening during poster 2 means that there will likely be consistent action throughout the movie. This will make viewers want to watch both movies as they will be want to know whether both characters survive in their different situations, and will want to see how different their lives are in comparison – consdiering one has already lived the apocalypse, and one is just beginning to.

Candidate 2 evidence

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	<u>Section One:</u>	
	Q:	
	A:	
	one audience who would respond positively to the last of us are gamers. TLOU is based on a popular video game released in 2013. it has a lot of pre-existing fans who would want to see the story and characters they love adapted faithfully into the show. One thing the gamer audience would respond positively to is the use of shot-for-shot sequences. An example of a shot-for-shot sequence in TLOU episode one is the scene where Sarah and Joel sit	

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	<p>together on the couch, and Sarah gives Joel the repaired watch, in this scene Joel and Sarah are sat in the same positions as in the game, but their sides of the couch are swapped, and they are slightly closer to each other than in the game. The mise-en-scene is identical to the game with Sarah wearing the exact same pink band t-shirt she does in the game. There are also several lines of dialogue lifted from the game, for example Joel holding the watch to his ear and pretending it's broken, and Sarah joking "I sell hardcore drugs".</p>	

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	When Joel asks where	
	she got the money to repair	
	the watch. This shot-for-	
	shot scene appeals to	
	the gamer audience, as	
	this scene is the first	
	scene in the game, and	
	the fact it has been	
	adapted faithfully (all be it	
	at a different point in	
	the episode.) gives the	
	gamer audience faith the	
	show will be accurate	
	to the game. Another	
	shot-for-shot sequence	
	in TLOU episode one is	
	the outbreak scene	
	where Joel, Sarah, and	
	Tommy try to escape,	
	this moment is shot	
	in Sarah's POV from	
	the back of the car,	
	this is how the section	

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	<p>was played in the game, the characters all drive away in a truck near identical to the one in the game. They drive past Texas road signs which are directly copied from the game down to their colour and placement. They also drive past a freinds farmhouse which is burning down. Joel and Tommy also have a dialogue exchange lifted from the game, Tommy says "They got a kid" and Joel coldly responds "So do we" as he drives past a family on the road side. Overall the inclusion of shot-for-shot sequences will illicit a positive</p>	

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	<p>Response as they will see the story they loved in the game being presented the same way as it was in the game / this will make them happy as it shows the show will adapt the plot directly from the game.</p>	
	<p>Another Audience that would respond positively to TLOU are non-gamers. These are people who haven't played the game before and aren't familiar with it's plot, they would want the show to be easy to understand and get into without being familiar with the game. The Non-gamer audience would</p>	

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	<p>response as it gives them sufficient scientific background on the fungus, so they will be familiar with it in the outbreak scenes, the cold open also helps create fear in the audience as since they're a modern audience they'll be aware of global warming and see the outbreak could be scientifically possible today making the show believable.</p>
B:	
	<p>one way categories is used in the last of us is through it's use of post-apocalyptic genre conventions, this will appeal to an audience of fans of the post</p>

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	<p>a Post-apocalyptic genre, as it will make it clear the show has aspects they already enjoy in other media. One example of the post-apocalyptic genre conventions in TLOU is Joel being a lone male protagonist who protects others. Male leads are popular in post-apocalyptic media, often times taking on protective father-like roles for other characters. When the audience first sees Joel after the outbreak, he is a man on his own in the bleak and dystopian quarantine zone, then the audience is introduced to Ellie who Joel has to protect them and get</p>	

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	<p>back against FEDRA. Ellie as a character literally represents the hope for a cure, she is immune to cordyceps and can theoretically be used to create a vaccine, this is something less is hopeful is true but Joel doesn't believe, showcasing the conflict between hope and surrender a classic convention of post-apocalyptic media.</p> <p>Overall the use of categorized through post-apocalyptic genre conventions as appears to an audience of post-apocalyptic fans, as they will see that TLOV has a lot of conventions and plot points that they find appealing and entertaining. This</p>	

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	Will cause fans of the post-apocalyptic genre want to continue watching as it's their kind of show.
	<u>Section 3: Pair A</u>
3:	
	The poster for I am Legend shows narrative, the film and it's poster appear to be in the new equilibrium section of Todorov's narrative structure. The city of New York seen in the poster's background appears to be desolate and empty - a deer is seen coming the streets and tall grass is shown to be growing out of the road, suggesting nature is reclaiming

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	<p>the now abandoned city, the man on the poster carries a gun on his back, and a full satchel across him, this suggests he's well prepared and familiar with his environment. All of this suggests the world has been in a mixed state for a very long time and this what life is like now, meaning this is the new equilibrium or new norm.</p>	
	<p>By contrast the poster for world war 2 appears to be in the disruption stage of Todorov's narrative structure. In the poster fire - smoke, and damaged buildings are shown which suggest</p>	

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	<p>destruction is still actively happening in this world, helicopters are also shown in the poster - suggesting a military response to whatever is happening, the man in this poster wears normal work clothes and is unarmed - suggesting he is unprepared for what's happening and it's just begun. All of this suggests the world is actively being damaged and destroyed and the equilibrium has been disrupted leading to catastrophe.</p>	
	<p>The poster for I am Legend shows a positive representation of men being strong and taking action, on the poster</p>	

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	Will Smith's character is dressed in practical, tactical, almost militaristic clothing, this suggests he may be someone with combat training. He has a large gun hung over his shoulder, and a seemingly full satchel slung across the other, suggesting he is well prepared for conflict or warfare. All of this portrays the male protagonist as being someone strong and confident who's taking action in a dangerous situation.	
	By contrast the poster for World War Z shows a more negative representation of men being inactive or weak. On the poster Brad Pitt's character is	

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	war 2 display conventions	
	of the post-apocalyptic	
	genre, by portraying a	
	lone male protagonist at	
	the centre of the films	
	plot. Both posters show a	
	man alone in a place of	
	conflict or danger. Both	
	men are shown to be	
	determined. Smith's character	
	in I Am Legend marches	
	through the abandoned	
	streets of New York with	
	a serious look on his	
	face, and Pitt's character	
	in World War 2 looks	
	down onto the destroyed	
	city he's flying into.	
	This suggests both men	
	are serious figures who	
	are working alone to	
	solve the problems their	
	respective worlds are facing.	

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These lone male protagonists are a classic convention of the post-apocalyptic genre, and are clearly established in these posters.

Section one: Q1B: continued:

One way narrative is used in TLOU is flashbacks, which are used at the end of episode one to provide a deeper insight on Joel's mental state, and motivation, this will appeal to a non-gamer audience as it provides deeper context on a character they still aren't too familiar with. At the end of episode one Joel, Tess ~~and~~ and Ellie are stopped by a FEDRA

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	guard while they're attempting	
	to escape the Q2. During	
	this scene there is a	
	blinding white light, and a	
	high pitched ringing that	
	plays this is supposed to	
	make the audience feel how	
	Joel feels being confronted	
	by the guard. When Joel	
	tries to protect Ellie from	
	the guard, the flash light	
	on the guard's gun blares,	
	and a flashback to	
	Sarah's death plays, the	
	sudden memory of Sarah's	
	death triggers Joel and	
	results in him beating	
	the FEIRA guard to	
	death with his bare	
	hands. The use of the	
	Flashback here - shows	
	Joel's trauma and PTSD	
	from Sarah's death - and	

Candidate 3 evidence

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1a.	<p>One audience that will have a particularly good response to Emerald Fennell's 2020 'Promising young Women' (PYW) is <u>young Women</u>. Young Women may have good responses as they find the film's use of language and categories relevant to today's reality. One example of this is the protagonist character, Coosie. This is because she is on a mission throughout the film to seek revenge on predatory men, which young Women may find inspiring and empowering. This is first established in the opening scene when 'boys' by Charli XCX is playing with slow-mo, low view shots of men's bottom half's dancing in the club. This may be pleasing and comedic to</p>

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	<p>Women as roles are reversed, as it is stereotypical for women's bodies to be centred in music videos. The scene then cuts to a 'drunk' and disoriented Cassie with three men speaking derogatory about her, this may be good for young women to watch as they are seeing light being shone into the way predatory men behave. The scene then cuts to one of the men taking Cassie back to his home. The man then tries to take advantage of Cassie in his bed. This is when Cassie reveals her sober self, repeating the phrase 'What are you doing?' whilst staring directly into</p>	

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	<p>the camera. Young women may find victory and satisfaction from this scene as it shows the man deserving his karma for attempting to take advantage of a woman under the influence. Although, the scene then cuts to Cassie in her own home falling the man in her notebook that entails her victims of her revenge plan. Young women may find this underwhelming as they may have expected some sort of violent showdown or be a witness into seeing how that man will change his ways from now on. Overall, young women will have a good response from PYW.</p>

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	<p>Another audience that will have a response is <u>men</u>. Although, men may not respond well to this film. This is due to how men are displayed all in a negative or predatory way in the film. For example, Ryan. Ryan is first seen as a classic romantic and lover towards Cassie. After their first encounter in the coffee shop since Cassie had left medical school. Men may negatively respond to this scene though as Ryan is pictured as desperate or a 'doormat' for Cassie as he continues to drink his coffee after Cassie had spat in it. Ryan continues on with this 'nice guy' act throughout the film, showing love and respect for</p>	

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	<p>Cassie, like any classic relationship. This is until Cassie has revealed Ryan's secret on his involvement in Cassie's best friend's Nina's rape. This may have a negative reaction from the male audience as it portrays that all 'nice guys' have their dark secrets. Ryan then turns on Cassie, shaming her by using the derogatory terms such as 'you fucking failure'. Men may respond negatively to this as it paints men out to not have the ability to take accountability. Another example of men having a negative reaction to this film is through the use of gendered spaces. One gendered space Pennell utilised to embody predatory men is the Club.</p>

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	<p>When Cassie completes her revenge schemes, she hunts in the club. Men may have a negative reaction to this as it has shown the portrayal of most men in clubs are seeking to find drunk women to take advantage of, ruining the reality of going out. Overall men may feel disheartened when watching PYW, as they will feel invalidated of their feelings due to the portrayal of male stereotypes that have been set in place.</p> <p>Another audience that may have a positive reaction to PYW is <u>feminists</u>. This is because the normality of rape culture is heavily brought to light throughout</p>

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	<p>the film. One example of this is how Nina's rape had been disregarded and unbelieved by the police, proving that in reality there is many faults with the justice system. Due to Nina serving no justice by the law, she finds no way or rejoining peace, therefore takes her own life. This may be found as a powerful storyline for the film feminists as true realities for women that have been dismissed by normalised rape culture is being spread through the film. Another example of feminists having a good reaction to this film is through gender manipulation. This is seen when Madison had been</p>

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<p>influenced by men to see Nina as an attention seeker. Again, showing the further impact of how rape culture is becoming normalised. Madison uses phrases such as 'she was asking for it' when explaining Nina's attack. Another example of why feminists may have a positive reaction to this film is because it shows the normalization of rape culture at fraternity/bachelor parties. During the fraternity party, Nina's brutal attack had been videoed, and when played during the film, you could hear all the egging on and laughter, encouraging a rape to take place.</p>	

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<p>At the bachelour party, it is shown that men paying to take advantage of women is also normalised as when Cassie had arrived in her costume, they were all excited and betting on who would get her first. Overall, feminist may have a victorious response to PYW, as the film sheds detailed light on how much systematic change is needed in the justice system, and how rape culture is also becoming too much of a social norm.</p>	

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16.	<p>In Emerald Fennell's 2020 'Promising Young Women' (PYW) categories such as the romance genre have been displayed. These were used through Cassie and Ryan's relationship, from the start of their relationship, how it blossomed, and until it came to its fatal end.</p> <p>The romance genre convention seen in the film, is the 'meet cute' this happens when Cassie and Ryan reunite in her coffee shop after they had not spoken since she had left medical school. Ryan sparks conversation with immediate</p>

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	<p>interest on taking her out. He does this by playing desperate when he still drinks his coffee after Cassie had spat in it. Cassie is reluctant to agree or show any interest in Ryan as she has gained severe trust issues against men after past trauma from her best friend Nina's rape, which had no precautions against the men that had attacked her. Cassie had eventually learned to let these feelings go to pursue Ryan after he had spent time trying to win her over.</p>	

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	<p>The romance genre convention, the 'Perfect Partner' is also used through the films display of Casore and Ryan's relationship. Their relationship is deemed perfect to the audience when they are shown how they behave together. The first scene when we see how they interact in a loving way - is when Ryan makes a fool of himself in the pharmacy, bursting crisp bags open and showing his cringe dance movements to Cassie, singing along to a famous Paris Hilton song. This shows how he is the perfect partner as he is not afraid to be himself around her. This scene then cuts to a montage of their relationship blooming into something</p>	

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<p>where Cassie enabled herself to let go of the issues she was suffering from before. The 'perfect partner' convention had then fallen apart when Cassie had exposed Ryan of his involvement with Nina's attack. Instead of Ryan confessing to his crimes and attempting to reconcile with Cassie, he had immediately turned on her and made himself to be the bad guy he truly was, unmasking what he had been hiding the whole relationship.</p>	
<p>Another genre in which Fennell had chosen when placing her categories was a thriller. This is shown through Cassie's revenge scheme against</p>	

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3a	<p>In poster 1, one representation that is seen is Will Smith written in bold at the top of the poster, this has been done as he is a famous actor that has many fans that will want to watch films that he stars in.</p>	
	<p>Similarly, in poster 2, Brad Pitts name is also boldly written at the top of the poster. This is also because he is a very recognisable actor that attracts a large audience to watch films that he stars in.</p>	
	<p>One One category easily recognised in poster 1 is genre. The genre apparent in this poster is thriller/action. This is seen through the hazard symbols scattered on each building, each building also</p>	

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being run down and broken. This gives the idea to the audience that something bad has happened to the city that the film takes place in.

Similarly, it is easily recognised that poster 2 is also an action genre. This is seen through the many helicopters in the air and all the buildings that have been lit on fire, suggesting to the audience of an attack.

In poster 1, the colour palette remains gold/beige/black, suggesting that the city is filled with dust and is empty from society, ~~the~~ emphasising the

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	thought of an action / suspenseful film.
	The poster 2 similarly has the same colour palette that remains in with three colours which is black/grey/orange. These dark colours in a city keep the idea remaining of an action film as cities in reality are bright and full of colour.
	The target audience for poster 1 seems to be teenagers/adults as Will Smith is a recognised actor for these ages and the thriller/action genre is very popular for teenagers.
	Similarly for poster 2, the target audience also

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	<p>appears to be for teens / adults, as Brad Pitt is a recognised actor for the adult generation and the action genre is popular for teenagers.</p>	
	<p>The placement of the main character is off centred but also what draws the most attention to the poster, telling the audience that the film is based around only one character.</p>	
	<p>Similarly in poster 2, the main character is also slightly off centred but draws the most attention, although the helicopters make it apparent he</p>	

Candidate 4 evidence

ENTER NUMBER OF QUESTION	Section 1	DO NOT WRITE IN THIS MARGIN
1.		
2.	<p>a) A target audience of 'Get Out' are horror fans aged 15-30. As 'Get Out' is classified as a horror and fulfills many</p>	
2.	<p>a) A key representation in 'Get Out' is the representation of white people. White people are viewed to be evil and deceitful however certain groups of white people cover up their racism and prejudice with a facade of liberal educated 'wokeness'. An example of this is Dean, the father of the Armitage family who is a doctor, a very privileged career which shows us how he has benefited from the education and job system that is very clearly geared to benefit white people. Dean collects 'trophies' and trinkets from when he visits other countries and cultures. Dean displays these on the walls of his house and uses them as a key conversation point when talking to characters such as Chris.</p>	

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	<p>In conversation Dean boasts about his achievements and uses these cultural items to make himself seem more culturally aware and educated, he uses them to his own benefit. This is a key example of cultural appropriation as Dean takes these items for himself and misappropriates their original meaning in order to use them as a mask to cover up his racist ideologies and true deceitful self that lies underneath. Dean uses ebonics such as 'this thaang' and telling Chris if he could've voted for Obama a third time, he would've. This connects directly to the cultural appropriation and coveting of Black items as Dean making himself appear liberal, educated and accepting of African Americans and their culture provide a facade he can hide his malicious intent behind. *</p> <p>Another key representation in 'Get Out' is the representation of the police. The police are represented to be an institutionally racist organisation who's</p>	

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	<p>operation and enforcement only truly benefits white people. When Rod goes to the police with the intent of gaining help to find Chris and escape a possibly dangerous situation, officers are quick to shoot down and disregard Rod's concerns. Rod tells the officers a Black man named Andre who was reported missing, was at the Armitage house but didn't appear as himself, he was dressed in different clothes, a beige formal suit, typically associated as formal-wear for an older white man. The police officer responds "I didn't used to dress like this". This shows that the police are institutionally racist and these micro-aggressions and derogatory actions have even embedded themselves into African American officers such as the one speaking to Rod. The police do not understand slang terms such as "my boy" which Rod would assume African American officers would recognise. This again shows how the police force has been corrupt by racist ideology, effec-</p>	

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	irely brainwashing its officers, including the African American officers.	
	* Another key example of the facade	
	white people utilise is Rose and her	
	actions to stand-up and fight back for	
	Chris. When driving to her parents	
	house Chris and Rose are ^{engaged with} stopped by	
	a police officer regarding the deer they	
	have just hit, however the officer is very	
	quick to ID Chris despite him doing	
	nothing wrong. Rose begins to stick up	
	Chris telling the officer Chris did not do	
	anything wrong and therefore the officer	
	has no right to ID him. While	
	this seems that Rose is passionate	
	about fighting back against racist	
	micro-aggressions it is actually a key	
	example of Rose's facade as in reality	
	Rose want's Chris to feel comfortable	
	with her so she can ultimately lead	
	him to his doom, but also in the case	
	of Chris disappearance one being put	
	through the co-agula police won't	
	have any proof he was with Rose	

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	<p>from documents such as IP. This is Rose proving the representation that white people are evil and dreadful.</p>	
b)	<p>An institutional factor that effected 'Get Out' is the low budget. The studios behind 'Get Out' are Blumhouse studios, known for awarding small budgets to productions but allowing to bring in a very large profit. Movies such as Sinister also had a smaller budget but grossed a very large profit. The budget did not allow filming to happen in places such as Los Angeles or Upstate New York, therefore states such as Alaon Alabama for places like the Armitadge house where used instead. Despite the movie setting of The Armitage house it was filmed in a regular Alabama family home. The Armitage house appears to be a regular suburban family home in a white neighbourhood, however the house echoes the slave trade and plantations. The exterior of the house is has many windows and white pillars</p>	

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	<p>adorning the front. This exterior connects to plantation houses and the typical white pillars that would be found on the outside. The inside of the family home appears very fairly normal however the basement underneath the house hide horrors like kidnapping and the co-organised transplant process. The opposition (binary) of the interior upper part of the house above ground and basement below ground represent and connect to plantations as from the outside they have this mask of normality but inside behind this mask, terrors unfold. Filming in Alabama amplifies the connection to plantation houses due to the states historical association to plantations as it is a southern state and one of the last states to abolish slavery. Filming in Alabama also reminds us how horror may lurk anywhere, even where least expected, such as regular suburban neighbourhoods in states like Alabama. This connects directly to the representation of white people and how this mask of normality through use of "normal" family homes in suburban neighbourhoods is all a front</p>	

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	to cover up what lies beneath, deceit, lies,	
	racism and evil. As white people are a	
	privileged group and families such as the	
	Armitages are well-educated it is unexpected	
	to find horror lurking there.	
	Another institutional factor 'Get Out'	
	faced is casting. Blumhouse do not	
	pay their actors up front and instead	
	cast actors who really believe in the	
	message and purpose of the film, instead	
	of solely gaining a profit. Therefore, the	
	actors casted in 'Get Out' were not	
	A-list celebrities but instead actors with	
	a passion for the role. Daniel Kaluuya,	
	who was casted for Chris is not	
	actually African American but instead is	
	a black British man. Casting Kaluuya in	
	the role allowed for him to learn about	
	African Americans and the African American	
	experience but also allowed Chris to be	
	a sort of 'everyman' as Kaluuya connected	
	to both British and African American	
	audiences. This influenced the representation	
	of Black people in the film as it	
	shows how Black people have a	

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	<p>diverse cultural background, however regardless of this all unfortunately experience prejudice and racism in their lives as Koolhaas himself said some of his own racist experiences he had had, had drawn him to the role of Chris. This adds to the representation of Black people and how this racist aggressions are widespread. The casting of Rose was well calculated as the actress, Allison, typically starred in WASP roles & white - anglo - saxon - princess roles. Having costed someone who typically is seen in this nature adds to Rose's character and the unexpected nature of her actions and ultimately betrayal of Chris as this is not expected of a white "princessy" character. This further adds to the representation of white people as how they wear this facade of care and liberal education but beneath that are unexpected liars and racists. Therefore the possible unappeal due to not being paid upfront, drew in much more meaningful and personal actors who could bring their own pasts and experiences to the</p>	

ENTER NUMBER OF QUESTION	representation of both white and black people.	DO NOT WRITE IN THIS MARGIN
Section 2	① ②	
3.	<p>Both poster A and B only contain one character, and both of these characters are men. In poster A 'I Am Legend' we see Will Smith on the right hand side of the poster, and is a very large section of the poster. Having Will Smith alone as the only character on the poster and a man suggests that this film will involve a lot of his own independence and personal journey as he goes through the film. Men in film typically are seen as adventurous and very capable to do things on their own and rely on themselves, falling into typical gender roles. Having only Will Smith alone on the poster will draw in audiences and make them want to see the film as the idea that he may be all alone and must have to fend for himself can be a very intriguing and entertaining story.</p> <p>Similarly, in poster B we see Brad Pitt alone in the centre of the poster.</p>	

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	<p>Unlike Will Smith he is facing towards a city and not looking straight ahead, however he is still the only person we can see on this poster again suggesting typical male gender roles and independence in the way he will move through the storyline. Brad Pitt is not completely alone on the poster though, we do see helicopters that are obviously manned by someone, but Pitt's independence on the poster tells us that he will be facing certain aspects of the film alone and experiencing things independently. This will draw viewers in as it is intriguing to wonder what independent tasks and journey's Pitt's character will go on and the poster raises audience enigma codes such as "why is he alone"? Further compelling audiences to see the film.</p>	
	<p>In Poster A ^① we can assume the genre is dystopian. As with setting → Will Smith is alone on the poster in a very barren place covered by a orange smoky sky this conveys themes such as post-apocalyptic and loneliness/explor</p>	

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	<p>ation, which are typically found in dystopian films. The torn cloth with radiation symbols on the building makes us assume there may have been a major incident/event involving radiation that led to the areas emptiness, again connecting to the dystopian genre. The use of the text 'the last man on earth is not alone.' tells us that Will Smith is indeed the last man on earth, a very common trope found in dystopian films, the addition of something else lurking on earth adds ominous/mysterious tones to the poster/film, tones that are commonly featured in dystopian films. The genre of dystopian will draw in many audience members as this is a recognisable and well-enjoyed genre. Alongside this genre fanbase enigma codes are created such as "what radioactive event happened?" and "what else is on earth with him?".</p> <p>However, in poster 2 'World War Z' we can assume the genre is action. Right off the bat the title of the film that's on the poster 'World War</p>	

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	<p>Z' has connotations of action through the use of the word 'war'. We associate war with violence and battle, common elements of an action film. Alongside the title of the film we can see destruction and demolition of the area Brad's character is in; building being blown up, lots of smoke and helicopters. Demolition and destruction are common aspects of an action film. The dark colours of the film poster also convey themes of loss and death, very common themes of an action film. This draws in action movie fans as they can very clearly see this genre markers and also raise enigma codes such as "what has happened to the city".</p>	
	<p>In 'I Am Legend' when referring to Propp's Character Roles. Eight different roles that are present in every single film. We can assume Will Smith's character fulfills the final 'girl' role. Due to Will Smith's character being the 'last man on earth' we</p>	

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	<p>know that he is the final man standing. His character on the poster walking out of the empty area all alone shows that he has been fighting for himself and survived what event, everyone else died not. Having Smith's character fulfill this</p>	
	<p>In 'I Am Legend' when looking at Propps Character Roles we can recognise that the role of 'the prize' is Will Smith's characters life. He has survived whatever disastrous, radioactive event has taken place in the area and been able to leave with his life. Propps recognised eight character roles that feature in every film, the actions of these roles (31 in total) build the story. The tipped over car behind Smith in the poster tells us that struggle and most likely fight has been needed to survive this event and the events to come, with his life. This draws audiences to the film as they wish to see how Smith's character wins this prize and is able to walk away with his life.</p>	

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	<p>In contrast to this the 'World War Z' poster suggests that Pitt's character is fulfilling the character role of the hero. We can assume this by Pitt's characters stance as he oversees the destruction, most likely planning his ways to conquer the problem. Pitt himself is in what seems to be a helicopter or people carrier moving towards the destruction to intervene, a very 'hero' move. This draws in viewers as it is intriguing to see how Pitt's will prevent the problems and destruction and how he will behave in heroic ways.</p>	
	<p>Both posters utilise starpower. I Am Legend has Will Smiths name enlarged at the top of the poster. Will Smith is known for many films such as Men In Black and countless other well rated films. By having Will Smith's name in large at the top audiences who are familiar with his work will be drawn to the film as they recognise and admire his acting skills and have knowledge on the quality of films he is in.</p>	

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	<p>In Poster 2, Brad Pitt's name is also enlarged for the use of starpower. Fans of Brad Pitt will be able to name many high quality, well-done action films he's starred in such as 'Fight Club' and 'Mr and Mrs Smith'. Fans of Brad Pitt will be drawn to see the film as they can recognise the quality of his acting and films he stars in.</p>	
	<p>Both posters mirror societal fears in different ways. 'I Am Legend' mirrors societal fears of a future post-apocalyptic world where humans must fend for themselves and essentially live for survival of the fittest. We can see these fears through Will's characters independence and the barren and dystopian background. Similarly in poster 2, 'World War Z' mirrors societal fears of war and mass destruction. We can see this through the destruction of Pitt's characters surroundings, and title of the film. These societal fears draw viewers in as audience are desperate to know what</p>	

Candidate 5 evidence

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2.	<p>a) Representations in the film 'Get Out' are very important to the story. African Americans and White Americans representations have the biggest impact. One way African Americans are represented is as being weak and vulnerable. An example of this is when Chris is asked by the police officer to show his ID, even though he wasn't the person driving the car. This represents him as vulnerable because it demonstrates how even ^{despite} having not been driving, the officer assumes he was a likely cause of the incident, and targets him as such. This is an example of racial profiling, and due to Chris's reaction we can assume it's something he deals with frequently as a black man living in America. He seems unbothered and used to it. Peele includes this to communicate that despite what many racist white people think, racism is still very much an issue in America. The matter is only dropped when Rose steps in, suggesting that, as a white person, she has more power than Chris, and reinforcing the representation of black people as vulnerable. This representation is also explored in the cold opening of the film. In</p>

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<p>this scene we see Doc, a black male character, alone at night in an all white suburban neighbourhood, and only one shot is used throughout. The camera begins by following him, and then when he stops moving it starts circling him, creating an uneasy atmosphere as though he's being hunted. This represents him as vulnerable because it goes against ^{reverses} the stereotype that it may be unsafe for a white person to be alone in a black neighbourhood. Peale includes this to send a message that, despite what many racist white people may believe, that black people are dangerous, the racist power dynamic in our society will consistently put black people into a more vulnerable position.</p>	
<p>The representations of white Americans in "Get Out" are very different from those of black Americans. They are represented as wealthy, powerful, and racist. This can be seen during the Armitage family gathering as there are several micro-aggressions throughout the scene. One of these is seen when Rose</p>	

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	<p>introduces Chris to an older woman. She asks Rose "is it better?", an inappropriate question about her and Chris's personal life. Not only does this completely disregard Chris, who is standing right next to them, but it dehumanises him, reducing him to nothing but something Rose simply has. This shows the woman's deep rooted racism as it is clear that she thinks of black people. Pele includes this micro-aggression to communicate that in our world today people so frequently throw around comments that appear to be harmless, but if you look closer are signs of people being either unintentionally or discreetly racist. Another recurring micro-aggression that we see is white characters wearing their appreciation of individual black people like a badge of honour. A golfer at the family gathering says "I do know Tiger", referring to Tiger Woods, a black golfer, and Dean repeats his love for Obama throughout the whole movie. This is a sign of racism because it is a clear overcompensation of racist people who are trying to emphasise how</p>

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'not racist they are. These seemingly positive comments are simply an attempt to show that they don't hate every white person, and so they can't be racist.

b) Many institutional factors had an impact on the making of *'Get Out'. One of these was the production company. 'Get Out' was made by Blumhouse productions, a company known for making very successful horrors. They are responsible for some of the biggest hits this decade and make a point of using low to mid range budgets to make successful films with huge profits. An example of this is their film 'Paranormal Activity'. This film uses a simple found footage ghost story format and was filmed in predominantly one location. This made it cost effective and straightforward to film. Another successful low budget movie by Blumhouse is 'The Purge'. This movie focuses on a siege type narrative

* and representations within

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<p>and uses no special effects, keeping the production cost lower. Both of these films went on to be successful franchises that made the huge profits. "Get Out" is similar to these movies as many elements of them were repeated. It is filmed predominantly in one location, the Armitage house in Alabama, and despite there also being scenes shot in an airport in LA, the majority of the action takes place in one place. This made filming very cost effective and used a budget of only \$4.5 million. This affected the representations in the movie because the single location created a satirizing depiction of the wealthy life the Armitage family live. They have a large ^{large} mansion in a secluded area that emphasizes the their expensive yet secretive lifestyle. The single location also helps convey how trapped Chris is when he is there, reinforcing the representation of black people as vulnerable.</p>	
Another institutional factor that affected	

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<p>the representations of "Get Out" was the casting. the Bradley Whitford (Dean) was a well known TV actor from his role in "The West Wing", a political drama, at the time of casting. This meant people were aware of who he was, bringing audiences for the film, and the director could make references to Whitford's previous role. At one point he says "I would've voted for Obama a third time", linking to his role in "The West Wing". This benefited his representation of Dean^{Dean} as it made him seem genuinely like a nice person, despite his wealth, emphasising his villainous characterisation near the end when his villain is revealed. Allison Williams (Rose) was well known for her role in "Girls", in which she played a vulnerable and innocent character. This meant that people expected her to play a similar character, drawing them in as making her evil plot twist more surprising. At the beginning she is viewed through high angle shots, making her appear non-threatening, helping</p>	

to portray how kind and caring she is. However, at the end she is seen with her hair slicked back and standing in front of pictures of her victims, emphasising her wickedness and cruelty. Her good acting and innocent reputation contributed to this, creating a representation of racist white people as being cruel, but hidden among us in ways that make it hard to tell people's true nature unless they show it to us. Daniel Kaluuya ~~was~~ (Chris) was relatively unknown at the time ~~being~~ of casting, having only really appeared in "Black Mirror" a British show, making him unfamiliar to an American audience. This helped his portrayal of Chris as he could more effectively play an everyman who was relatable to all. His nervousness about meeting Rose's parents helped humanise him and gain audience sympathy, helping his representation of being innocent and vulnerable be portrayed. He appeared to be in a weaker position than the Armitage family from the beginning due to his effective casting as an

everyman.

Candidate 6 evidence

ENTER NUMBER OF QUESTION	SECTION ONE - ANALYSIS OF MEDIA CONTENT	DO NOT WRITE IN THIS MARGIN
2a)	<p>Representation of various characters deeply affect the perception of media content by general society. Representation means the way that characters or concepts are portrayed. That can involve stereotypical portrayals or countertypical portrayals. One movie that features particularly interesting portrayal of women is Spike Lee's "Do the Right Thing", which follows a main street in Bed Stuy and the conflicts that occur within it. The first scene of the movie sees a female character, Tina, change from a more typical feminine clubbing dress to a boxing uniform, where we then see her complete a boxing session to upbeat background music. This is a countertypical portrayal, and the quality of her costumes gives her depth. She is allowed to be feminine while still being active in "fighting against the power", a core message throughout the film. Women, black women especially, have just as much role in battling oppression as their male counterparts, and deserve the agency to do so. This differs from the typical representation of women from the time, where women characters existed in the shadows of the male heroes, playing roles like supportive partners. This scene sets up a positive representation of women, supporting progress and aligning</p>	

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	<p>with the feminist movements of the time. However, the rest of the film sees a more stereotypical role for Tina. After this first scene, she is only seen a couple of times as the mother of Mookie's child, often nagging him and cooing him to spend time with her. She is also seen having sex with Mookie. Through this, she is given little plot relevance, alongside the rest of the (small) female cast. This sets up a stereotypical representation of a woman as living for men, and not engaging in action. The nagging wife role is a particularly negative stereotype, rooted in misogyny. In this, we can see that Spike Lee attempts to portray a woman character as a counter-type through his first scene, pushing for women characters to have involvement in the political messaging of his story, but he fails to follow through on it, leaving Tina to the stereotypical role of the lover to push up his male cast. Overall, <i>Do the Right Thing</i> features an interesting representation of women, however flawed, dealing with both positive and negative representation.</p> <p>Another group that is given an interesting representation in the film is black people through the character of Radio Raheem. In the 1980s, when the film was made, black people were still treated poorly in America. Although</p>	

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	<p>the civil rights movement had occurred 2 decades prior. black populations often lived in poorer areas and were treated as second class citizens who were seen poorly by authorities. The character of Radio Raheem, however, is shown to be proud of his identity. He is seen wearing a T-shirt for Bedford-Stuy, the neighborhood the movie is set in, and goes around with a boombox - using music as a form of protest. This can be seen in the scene where he and the hispanic residents of the neighborhood fight by trying to drown out the other's music, and thus their culture. Radio Raheem wins this, showing his pride in his culture. This is a countertypical representation of black people. At the time, black characters were often violent, reinforcing stereotypes about the group being dangerous. Radio Raheem, despite seeming large and imposing to the camera due to low camera angled used in his shots, does not need violence in his attempts to further his status as a man of black culture. He can fight his oppressors simply by being secure in himself. It is this that makes the climax of the film all the more tragic. His boombox is broken when he and buggin' out confront Sal at his pizza. This deeply unsettles Raheem due to the boombox being a representation of his culture, but he still doesn't become violent. Despite this,</p>	

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	<p>the police are called, and they assume him to be violent. Despite the pleas of others, the officers use their baton and choke Raheem to death. The viewer only sees him writhe from the waist down reminding them of the lynchings of black people and telling them that this is the same. Radio Raheem is killed for being a proud black man. He is the representation of the fighting of oppression with love, but is treated no better than the hateful. In this, Spike Lee shows the problems black people face with authority despite who they are. Radio Raheem, who represents progression, is hurt despite his loving tendencies, showing the unfairness of his murder. The audience is to understand that they should be more like Raheem, and not to give up. Overall, PHTT shows a positive representation of Black people through Radio Raheem.</p>	
	<p>2b) Societal factors can affect the representation seen in media content. Societal factors are the things that are going on in the outside world at the time of filming, and how they affect the nature of that media. In Spike Lee's <i>Do the Right Thing</i>, the representation of authority is affected by the societal factor of police brutality. Police brutality</p>	

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	<p>is the unjust treatment of people by the police force, as they use more force than is necessary.</p> <p>In the '80s, when D+RT was filmed, police brutality primarily affected black people. Police officers appear throughout the film. First, they appear near the beginning of the film when a white man's car is made wet by the street messing with fire hydrants to cool down during the heat wave. They come off as submissive, different from the typical representation of police officers carrying about society, and side with the man in the car - ordering the residents to stop cooling around. It is to be questioned if they are patrolling the area because it is a black-majority, causing prejudice. Their discriminatory and cowardly nature come to ahead at the climax of the film in the pizzeria. When dealing with the peaceful protest by Raheem, one of the officers choked him to death with his baton, despite the cries from all involved including Sal that it is undeserved. When they realise what they have done in killing Raheem, they do not face their mistake, but pretend he is still alive by posing him at the back of their car, acting as though they had just arrested him. The brutal murder that took place is by the people who are supposed to protect society, but are</p>	

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	<p>often biased against our most vulnerable. They do not care about protecting society, but about having power, and do not have any issue with perpetuating violence. They are shielded from the consequences of their violence due to their titles, letting cycles of discrimination to continue.</p> <p>In this, Spike Lee offers a countertypical representation of authority, telling the audience that black people face institutional racism from these respected figures and are not protected the same way white people are. Having a title or a badge doesn't stop people from being capable of racism, often born of prejudice and fear. This is an incredibly interesting representation of authority that contrasts the typical representation of police officers as heroes, offering an alternative perspective from mainstream media. It is a negative representation of the group that has positive intentions of informing society of institutional bias.</p> <p>Overall, <i>Do the Right Thing</i> has a deeply layered representation of authority, written in the context of police brutality and institutional racism.</p> <p>Another societal factor that affects the representation of characters in Spike Lee's <i>Do the Right Thing</i> is gentrification. Gentrification is the process of</p>	

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	<p>renovating areas, that are usually minority owned, to the point that it^{it} can no longer be sustainably lived in by the initial group of residents. In <i>Do the Right Thing</i>, this issue is represented through the character Clifton. In the movie, Buggin' Out, alongside a cast of other black residents, get into a verbal battle with Clifton, the only white resident seen to live on the street, on the stairs of the building. Clifton reminds Buggin' Out that it is his home they are standing in front of, implying that he owns it. He is shown to be chilled as a character, but this scene shows the bones of racial dynamics in America at the time. Despite it being a neighborhood made up of primarily racial minorities, the only property owner we see is white. He is given more status despite not assimilating with the culture of the area, and would have the power to take people out of their homes. This is a counterotypical portrayal of white characters, who are almost never neutral in films surrounding race - they are either heroes who wish to save black people or evil doers who wish to kill all minorities. Clifton is neither, but shows the sinister nature of institutional racism. Through his character, Spike Lee shows how neighbor heads are taken away from racial minorities,</p>	

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	who often have less financial means, by white	
	property owners who can easily afford places in	
	said neighborhood. Minority groups cannot make a	
	home of places as there is the threat of being	
	bought out, showing how society puts them in the	
	place of second class citizens overall, D+RT	
	shows an interesting, neutral, countertypical	
	representation of white people in the context of	
	gentrification, showing the movie's theme of	
	institutional racism well.	