

## Question 2

### Candidate 1 evidence

2(a) There are various representations in the show 'Killing Eve'. The representation of the shows title character Eve is particularly notable. She does not conform to the conventional depiction of a detective based character but instead features much more variety and depth. For example, she is shown running late for a meeting where she is disorganized and messy to the point where she has to eat breakfast during the meeting.

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20a)	<p>This makes her appear to be a somewhat flawed character which effectively makes her relatable to the audience and thus likable due to shared traits between the audience and Eve. Also, she is demonstrated to be humourously committed to her job as a detective due to her fascination with serial killers. This is shown when she phones her assistant to inquire about a physical detail of a killer based on interrogation statements, of which her assistant jokes about it being sexual in nature instead due to her obsession with murderers. This funny aspect of the character's representation further makes her likable to the</p>	

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2(a)	<p>audience and breaks with the usual over-serious depiction of detective characters. What further makes this representation notable is how despite the somewhat contradicting nature Eve can be at times shown as deeply serious. This is <del>deeply</del> evident during the scene where she discovers the witness has been attacked and the following action taken against her as a result of her failure to protect the witness. This duality of disorganised humour and undertone of a serious detective makes the representation of Eve very realistic and as a result largely likeable for the audience due to her characters depth. Overall</p>	

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2(a)	<p><del>Another profound</del> Eve's character breaks with the conventional archetype of a detective character for one that is much more diverse and as a result enjoyable for audiences.</p>	
	<p>Another profound representation in Killing Eve is that of the series' <del>at</del> antagonist Villanelle. She fulfills the role of an international contract killer however does this in a way that is much more in-depth than the typical depiction of an emotionless assassin. Firstly, she is shown to be incredibly vengeful in a way that is infused with her cruel sense of humour. This is</p>	

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2-(a)	<p>evident during the shows opening scene where she spills over a little girls ice cream after discovering that she was smiling at the café staff instead of her. This demonstrates her to be incredibly cruel especially as she smiles after she does it, thus quickly establishing her as the villain, due to her cruel humour and petty nature as demonstrated by her taking a kind of vengeance on a little girl. This cruel nature and vengeful attitude is shown later when she stabs and kills a man who touches her without asking, of which she remarked that he should ask for permission. This her to be a strong merciless</p>	

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2(a)	<p>Killer due to how she infused killing with a cruel remark which in turn makes her a somewhat likeable villain. This is due to how the man appeared misogynistic by how he tried to touch her and how she took vengeance as a result thus illustrating her to be a strong female character. Finally, she further breaks the concepts of the typical depiction of a hitman when she is shown to have a taste in fashion. Whilst this initially sounds mundane when combined with her killer lifestyle becomes particularly interesting as shown by how she casually asks a man she was sent to kill the designer of his bed sheets, the name of which</p>

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2(a)	<p>she writes on her hand whilst he is dying in front of her. This shows that <del>his</del> whilst retaining the ruthlessness of the typical hitman Villanelle and her depiction is made much more in-depth and as a result interesting and likeable due to her cruel humour that accompanies her ruthless murders.</p>
2(b)	<p>Society factors have played a major role on the show of Killing Eve. Gender roles in particular and the challenging of them has been profound. This can be seen with <del>the</del> Eve and how she doesn't conform to the typical depiction of a detective.</p>

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2(b)	<p>Normally this role is considered as one that is masculine due to its activeness whilst roles that are more passive are considered to be filled by women. The representation of Eve however challenges this as she takes an active role whilst fulfilling this detective role, which challenges these gender roles by providing an alternative representation of a woman as a detective in the hopes of normalising such depictions so that typical gender roles become less dominant in society. Similarly Villanelle also challenges gender roles as the role of a hitman in media is typically represented as a man. Villanelle challenges this by</p>



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11b)	<p>not only demonstrating the same ruthlessness within the role but by also retaining many feminine aspects of herself such as the taste in fashion, thus offering an alternative to the typical assassin character by having one that is deeply feminine.</p>	
	<p>Along with this the influence of feminism has also been extensive. Non-feminist depictions often represent women <del>as</del> as lacking depth in character and/or being reliant on an accompanying man. Eve however challenges this as she is shown in a way that is in depth and whilst having a husband, he is <del>is</del> represented in the</p>	

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2(b)	<p>typical way which women are as the role of wife. Villanelle also shows a great deal of feminist influence in her representation as she is often the dominant and active character in the scenes of which she appears, such as when Constantine visits her where she <del>is</del> asks deliberately childish questions to mock his serious tone, demonstrating her to be a strong female character. The #MeToo movement and its goal to spread awareness of sexual harassment has also influenced representations. This can be seen when Villanelle remarks to a man that he should ask for permission before</p>

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2b)	touching her, before she brutally	
	murders him. Whilst a rather	
	extreme example this shows how	
	the empowerment of women	
	against sexual harassment has	
	become greatly widespread	
	throughout media and how the	
	show demonstrates this with	
	perhaps its strongest female	
	character.	

## Candidate 2 evidence

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2.a)	<p>Within the film 'Get Out', the main <del>representation</del> negative representation featured is how white people are portrayed. Every single white person within the film is represented as being racist to some extent, and as willing to hurt black people, as long as it benefits them. This is particularly reflected through the Armitage family. Dean is shown to majorly overcompensate for his race without actually taking responsibility for racism, as he constantly praises black people such as</p>	

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	<p>Obama to Chris, yet is still willing to steal the bodies of black people to benefit his family. Jeremy is shown committing violence towards black people multiple times, particularly in the opening scene of the film, where he is shown strangling and kidnapping a black man. Rose is portrayed as the worst of the Armitages, as she pretends to be extremely liberal, even defending Chris to a white police officer, however it is revealed</p>	

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That she is actually just as racist as the rest of her family, and is willing to kill Chris by the end of the film. These characters clearly convey that white people are represented as being inherently racist, although many will hide it behind liberal values of overcompensation. The film also clearly represents white people as being actively dangerous towards black people, as the Armitages have dedicated their entire lives to brutally injuring and essentially killing black people in

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	<p>older to steal their bodies, and the Armitages, and their friends are the only named white characters featured in the film.</p>
	<p>Within 'Get Out', there are multiple representations of black people. Characters such as Rod are portrayed as being extremely paranoid <del>to</del> in relation to white people, as he constantly warns Chris to stay away from Rose's house because her family is white, and <del>is</del> constantly mocks white people for how they act,</p>

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as he believes white people to be inherently dangerous, even without <sup>1\*</sup> proof. Logan or Andre, ~~has been~~ is represented as being forced to exist ~~on the~~ in the opposite extreme - he has completely assimilated into white culture, as he is married to, and only interacts with, white people, while also wearing stereotypical white middle class clothes, and speaking in an old-fashioned and overly polite way. This is represented as being suspicious and strange, as it is seen this way by



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both Rod and Chris.

\* Rod also immerses himself in black culture, as he speaks using AAVE and ~~the~~ dresses in outfits typical of a black person who lives in the city.

Overall, Get Out represents Black people as either remaining true to their culture while retaining a distrust of white people, or as changing themselves in order to fit in with white people, and therefore no longer viewing them as a threat, as they now

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identity with them. As Rod turns out, to be entirely correct in his assessment of the Armitages, his views ~~and~~ are represented as the rational ones.

Another negative representation within 'Get Out' is that of the police. ~~In~~ the first scene that as they are portrayed as being institutionally racist in a way that is actively harmful to black people. In the first scene that a police officer is featured in the film, he is white, and acts

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suspicious of Chris, asking to see his driver's license, even though he was not the one driving. This quickly establishes the idea that the police actively discriminate against black people. Later in the film, Rod tries to tell three BAME police officers about Chris's disappearance, however they show no concern and laugh at him, refusing to help. This not only represents the police force as being so institutionally racist that they BAME officers will

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discriminate against their own race, but also clearly represents the police force as being harmful towards black people, as if the police had rescued Chris after Rose spoke with them, he would not have suffered the physical and mental trauma that the Amritages suffered upon him. This is emphasised at the end of the film, when despite Chris being the clear hero of the story and Rose the villain and murderer, when a police car arrives, Chris is immediately afraid

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while Rose is relieved, clearly representing the police as being harmful to innocent black people, but beneficial to guilty white people.

2.b The representation of white people in Get Out is directly linked to the prominent racism within American society. The Amityville represent the fact that while most Americans believe that racism can only be explicit and violent, it is often ~~not~~ hidden behind liberal, educated, middle-class values, allowing it to be more wide-spread.

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than many people believe. This is particularly evident during the party scene, as the guests all appear to be complimenting Chris on his looks and abilities, but are actually stereotyping him based on racist ideas about dark people's physical prowess. The representation of white people as being inherently racist also links to America's violent history of racism, as Jeremy's knight helmet references the racist group the Ku Klux Klan, in the deeply racist film Birth of a Nation. These

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representations clearly convey  
Jordan Peele's beliefs  
that racism is still  
extremely prominent within  
American society, and while  
it may have taken on  
a new form that is  
more subtle and is mostly  
based on microaggressions,  
elements of past  
segregation are still present  
within white communities  
to this day.

The representation of black  
people as being rightfully  
paranoid about the intentions  
of white people, links to  
well societal incidents where

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white people have injured or murdered black people due to racism. The opening scene of the film shows Andre feeling afraid for his life, due to the fact that he is walking in a wealthy, white, neighbourhood. His fears prove to be correct as a car drives towards him and the driver attacks him. This directly references the death of Trayvon Martin, who was shot and killed from a car, as his race caused him to appear suspicious in a white suburb. This



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	<p>reference clearly conveys that the paranoia experienced by the black characters in the film is justified due to real life events. Black people in the film are also represented as either shunning white, capture or attempting to blend in with it, which references cultural appropriation. Black people in America are often discriminated against for enjoying elements of their culture, such as hairstyles or rap music, however white people who appropriate these cultural elements are not, making</p>	

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many black people ~~see many~~ of  
extremely protective of their  
culture and way of  
white people, as Rod is,  
but can cause many  
to abandon their own culture  
and imitate white culture  
in order to avoid  
discrimination, as Andre is  
forced to do. When  
he becomes Logan, and  
rejects elements of  
black culture such as  
a fist bump.

The negative representation  
of police officers in  
the film, links to many  
incidents of police

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brutality and discrimination that police officers in America have shown towards black people. The scene where Chris is questioned by a police officer based on discrimination references the fact that black people are stopped and searched by police more than any other race. The police's failure to help Chris also references the fact that black people who go missing are far less likely to be thoroughly investigated by the police or to receive mass media attention. The film's

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clear message is that, American police officers do not prioritise black people who are victims of crime, but instead focus on convicting them for crimes that they are innocent of. The final scene in the movie also creates the representation that the police are actively dangerous towards black people, as the police car ~~is~~ is seen as a ~~target~~ target. Scary thing when it should be reassurance. This references the fact that there have been multiple cases of police officers

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shooting and killing black people, even if they have already surrendered. This scene directly references one of these incidents, as Chris has his hands up, just as teenager Michael Brown did in 2015, when he was shot dead by a white police officer for jaywalking. A chart made by activist group Black Lives Matter, Hands Up, Don't Shoot, reinforces that Get Out is referencing incidents of police brutality, and ~~is~~ representing them as being frequent and harmful to black people.

## Candidate 3 evidence

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2.a)	<p>The representation in <i>Goodfellas</i> are common Martin Scorsese film traits. The main characters are white middle-aged men with some sort of power/influence. However, there is one character who stands out from this trope - wife of Henry Hill, Karen. Although Karen begins as a naïve woman who is so in love with Henry she hides a gun for him with excitement instead of fear. She seems to be the expected obedient woman, but when her unexpected voiceover comes in, things take a turn. For Karen to be <sup>the</sup> only character other than Henry to have a voiceover and create a sort of side narrative, she suddenly becomes a very important piece on the board. It is completely unexpected for a woman to have importance or main character potential in a Scorsese picture and this immediately catches audience attention.</p>

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	<p>to find out where her character goes. It is revealed on their second date that Karen has a strong backbone as she <del>stands up for</del> <sup>confronts Henry</sup> herself after being stood up. She shouts at him in front of his friends instead of the expected cowering, telling him that she would <del>not</del> <sup>not</sup> put up with his behaviour. Further on in the film, when Henry goes to prison, she becomes the provider for her family, again an <del>an</del> unexpected twist as it goes directly against societal norms, as traditionally men are the bread winners. On the other hand, there is <del>another</del> an opposing side to her character which is the fact that she never leaves Henry after every awful turn of events. This is largely due to the comfortable lifestyle she became used to, Karen is shown to be a greedy character, seduced by the rich way of life. We can</p>	

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	<p>See that even though Karen is capable of looking after herself, after years of their marriage she slowly becomes subservient to him and questions less and less if it means she can continue on with the materialistic possessions she loves so dearly.</p>	
b)	<p>Once again, when looking at the representation in <i>Goodfellas</i> it is evident that society and audience greatly influenced the profiles of characters.</p>	
	<p>For example, although Karen is a wild card, she does begin as a gender stereotype of women in society at the time, willing to do anything for her husband no questions asked. Also, she does not have a job and relies on the 'income' of Henry, and lastly is the one to look after their children whilst he is</p>	



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	<p>away working, partying and cheating on his wife. Karen is aware of this fact but feels as though she has to stay with him, due to the societal factors that it would create a bad reputation (it was frowned upon to separate) and also it was and still is against the catholic faith to get a divorce. We can see the direct inspiration from real life as traditionally Italian-Americans are of the catholic faith and although Karen is Jewish, she obediently follows these rules upon marriage, again reflecting the sexism of society in obeying the husbands wishes, the women forced to through away her own belief.</p> <p>Furthermore, it can be said that the target audience of the film was influential to the representation of the three main characters:</p>

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Henry, Tommy and Jimmy. The audience for a Martin Scorsese film is generally speaking white middle-aged men who are also fans of his work. A fan is very expectant of the ~~to~~ beloved formula being a white man as the main character, who although are not a 'good' character, are still loved. The main character is expected to be an anti-hero. Although, the point of Goodfellas was to break down what 'The Godfather' set up - that being that Gangsters are honest trustworthy people only doing bad deeds when it is just. The film manages to do this showing them as criminals and killers who are unredeemable, but at the same time the target audiences influence can directly be seen as they despite all of that, remain likeable.

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	<p>happily, the representation of <del>the</del> race is very <del>highly</del> weakened to the issues with racism in society at the time. This is due to the <del>excess</del> treatment of Samuel Jackson's characters who has no lines and ends up being shot in the head as to cover up 'loose ends'. This is a direct societal influence with the flippant treatment of black people. He is shown as less of a character and more of a prop, <del>a</del> in direct correlation with society's inhumane racist attitudes.</p>

## Candidate 4 evidence

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2.a	
<p>Billy Elliot is a movie which widely varies in its representations of main characters, such as Billy himself and his father Jackie.</p>	
<p>Jackie is represented as a stereotypical working class male with working class attitudes.</p>	
<p>Jackie prides himself in being the breadwinner of the household, which is seen in</p>	
<p>his distraught when the mines close and he is unable to provide for his family. He is also very passionate about his work and doesn't like when those</p>	
<p>mines who should be on strike go back to the mines. This can</p>	

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	<p>be seen in the supermarket scene when Jackie sees a colleague buying expensive items and calls him a "scab" for working again. This shows the stereotype of Jackie as a very aggressive working class male. His working class ways are also shown because of his limited knowledge on anything outside his "working class bubble" as when he finally accepts that Billy likes Ballet, they both go to London to audition Billy for the Royal Ballet. Jackie is very dumbfounded by London as he limits himself to his small town, which further builds on his working class representation.</p>

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	<p>Jackie is also represented as very disapproving towards Billy's ballet for the majority of the film. A key scene in which we see this disapproval is the scene in which Billy and his father are having a dispute when Jackie finds him at the ballet. Jackie's rage comes through when he says "you can forget about the fucking ballet". The way he swears and speaks aggressively towards Billy shows his complete disapproval, which may be due to the fact that he gave Billy his old boxing shoes and wanted Billy to continue in his footsteps. In scenes where Jackie is speaking to Billy about the ballet, many</p>	

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	<p>close ups of his face are used in order to highlight his shock and disgust at Billy's newspaper hobby.</p> <p>Disregarding these bad representations, near the end, Jackie is shown to have a softer and more caring side when he finally accepts Billy's love for ballet and tries rigorously to get enough money to take Billy to the Royal Ballet, and almost swallows his pride and returns to work from the studio for Billy, showing he has a family man side after all.</p> <p>Billy is represented almost as the binary opposite as his father. Billy is both feminine</p>

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<p>and masculine in many ways. He challenges the stereotypical working class boy representation by having a love for ballet, which is typically a girls sport, especially in the 80's. He is also very accepting of his gay friend Michael and how he crossdresses in various scenes, which was not accepted in the time of the 80's. This acceptance is also shown in the scene where Michael kisses Billy on the cheek and Billy doesn't react badly or homophobic. This shows Billy has a soft and caring side, which may be classed as non-masculine and weak. He takes up many feminine roles in the house due to</p>	



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	<p>his only female influence (his mother) having passed away and his grandmother whom has some dementia needs a carer. Therefore, in the first scene we see Billy taking on the carer role and cooking for his grandmother. This shows his feminine representation as those were mainly domesticated female roles in the 80's.</p> <p>However, there are many ways in which Billy still does fulfil the stereotype of a working class boy. Like Jackie, he can be seen to get aggressive and violent, such as in the <del>the</del> scene where he punches a young prestigious boy whom is trying to converse with him at</p>

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	<p>the ballet. He is also seen to swear <del>a lot</del> regularly, especially during disputes with his father. This shows his aggressive, masculine behavior.</p> <p>Billy Elliot also features a mid shot scene of Billy's blue tough boxing shoes next to delicate pink ballet shoes. This highlights his masculinity and how it contrasts with femininity, showing his impact is a masculine working class boy, whom also passes feminine activities.</p>
B)	<p>The society around Billy Elliot at the time of the movie is absolutely crucial to the plot.</p>

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<p>During Billy Elliott, there was a huge change in the mining industry due to the Prime Minister of the UK at that time, Margaret Thatcher, <del>the</del> privatising the mines, due to the country advancing more in cheaper resources like oil. This agitated many miners and resulted in miners going on a strike from March 1984 to March 1985, in a bid for the government to reconsider their decision. This was noted in Billy Elliott as we see various scenes of these strikes in which Jack and Tony both partake in. A scene which uses a god's eye view shows a picket line between the police and the protesters and highlights</p>	

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	<p>           law defenceless to miners were            in comparison to the police.            The strike also made Jackie            much more dear, which caused            him to take a huge sum of            his anger out on Billy.            There were also real            occurrences of that time such            as the 'Battle of Orgreave'            which was <del>the</del> one of the            most grand and intense picket            lines at the miners strike. This            shows how big the miners            strike actually was and how            severe it impacted society in            real life and therefore Billy Elliot.            Another social factor relevant            to the time of Billy            Elliot was working class         </p>

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	<p>attitudes towards gender.</p> <p>Many small communities like the one in Billy Elliot had deeply entrenched attitudes towards which roles each gender should fulfill.</p> <p>Men were expected to fill the "breadwinner role" and provide for the family, which is shown in the representation of Jackie. They are also not meant to show emotion which as it's weak, which causes Jackie to come across as tough and uncaring. However, we break through this hard exterior at the end of the movie when he finally supports Billy's Ballet.</p>	

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	<p>It was also expected that boys &amp; men do sports "like football &amp; wrestling" and anyone who blamed these kids and done female sports were considered to be "gay". Although many community folks may call Billy "gay" for his love of ballet, Billy is soon almost as a beacon of hope, As 1980's was a very homophobic time in society due to the AIDS pandemic and anyone who challenged what was accepted received hate, but Billy didn't care a fig for what others thought of him, which shows his extreme strength for challenging the typical stereotypes of society at his time and gives him a</p>	

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	Very positive and almost heroic	
	representation within Billy Elliot	