

Transition Holiday Homework



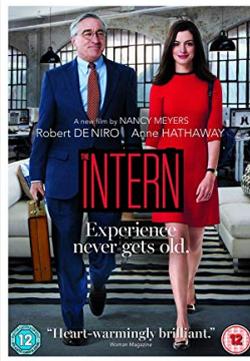
Name _____

UNIT 3 – Narrative & Ideology

Helpful resource: Website www.mediaknife.org

For this unit of work we are investigating the ideology of GENDER.
How females and males are represented in media texts and how this has changed over time.

MEDIA TEXTS WE WILL INVESTIGATE THAT REPRESENT GENDER:



We will be investigating other media forms like print productions to gain further insight into Gender and how this changed over time.

TO DO:

- Please read through the following SAC & EXAM top responses to ascertain the direction we are going for this Unit of work.
- Then please have a go at the 3 questions referring to the film text we watched in transition. Make sure Media Language is applied to your responses.
- The website also contains text responses and booklets to help with the media language.

TOP RESPONSES TO SAC & EXAM QUESTIONS BY PAST STUDENTS USING THE TEXTS YOU WILL INVESTIGATE.

Question: Analyse how media codes and conventions have combined to create an effect on or to engage an audience in one or more of the media narratives you have studied this year. Your answer should include a code and or conventions.

8 marks

Media codes and conventions are used within media products such as film in order to engage an audience or portray societies present values. Erin Brockovich (2000) directed by Steven Soderbergh uses Story Arcs and Character Development in order to portray the ideology of gender.

Audience's in the year 2000 engage with this ideology due to changing perceptions of a man's role in society and his key characteristics but also the idea of how a women should conduct herself. Story arcs most typically follow the pattern of, success to failure to overcome triumph to victory storyline. This storyline is followed as success is given to the protagonist towards the opening of the film in her achievement of obtaining a job. Failure is then followed by her character, to which the audience can empathise with. During this moment of conflict, Erin Brockovich proves strong, independent and driven.

The female figure is career and justice focused, embodying a women's role to not just be restricted to household duties. Her optimism leads to triumph as she is employed once more and comes across victory within the narrative by winning of her legal battle. This movement in the story arc allows the audience to feel motivated by her character. An empowering and self-driven woman is inspiring to audiences and portrays the idea through staying strong during moments of downfall that females can be successful.

Character development is displayed in the films antagonists, Erin's boss and partner. Through Brockovich's journey at work both characters are transformed by her dominance and resilience as a female. Her boss although doubting her potential in his company was featured in the final scenes to show how proud he was. He learnt to support her, going against societies norms where males are usually in charge. By the resolution of this text, gender roles in this narrative are encapsulated to hold no boundaries in terms of success.

Question: Analyse how media codes and conventions have combined to create an effect on or to engage an audience in one or more of the media narratives you have studied this year. Your answer should include a code and or conventions.

8 marks

Media creators and producers through the use of codes and conventions, attempt to encourage a target audience to engage with a consume a media product with a given ideology which reinforces such ideals, to create a casting effect on its audience.

Through the use of mise-en-scene and narrative possibilities, the 2000 text, Erin Brockovich highlights the explicit ideology of gender to its audience. Costume and Setting as a result of mise-en-scene in the opening of the narrative, represents the protagonist Julia Robert's character Erin Brockovich. The audience identify her as an unorthodox, struggling, single mother who is searching for employment. Audiences are able to form an expectation of the development of the narrative from the opening, where the use of make-up highlight the character of Erin. The choice of costume that audiences would consider sexual and tacky to a formal job interview, provides insight into her personal background as a poor single mother, as well as her individuality to allow audiences to form narrative possibilities and expectations of her.

Structuring of time has also been employed in alternative texts such as, 'The Family Man', to convey the ideology of gender to an audience. The 2016 text, directed by Mark Williams uses the technique of temporal frequency to emphasise the ideology within his narrative. Protagonist Dane Jenson is represented as a working-class man during the 2016 time period. Williams attempts to convey an explicit ideology of masculinity by referring back to the setting of Jenson's work office. Revealing this setting on numerous occasions to the audience, provokes them to identify his character as a hardworking, driven income provider for his family. These series of flashbacks also indicate to the audience that his work ethic in a 2016 American society, is required for a male to feel a sense of self-worth.

Question: Explain how a particular ideological point of view can be seen in one of the media narratives you have studied this year.

6 marks

2015 text, *The Intern*, directed by Nancy Myers follows the narrative of protagonists Jules (Anne Hathaway) and Ben (Robert Dier). The plot explores the ideology of gender and the changing interpretations of the ways in which men and women are expected to conduct themselves in a western society. Successful female, protagonist Jules, is depicted as a driven, accomplished woman who runs her own online fashion business. Her character also has a husband whom she stays at home and looks after their daughter.

Through the use of Jules point of view, audiences gain an understanding of the changing dynamics among women in the workforce. The film was distributed to an American audience in 2015. During this time period the ideology of women has advanced where they are able to grow self-governance and liberty in society. Audiences can relate to women gaining the victory moment in film narratives.

Alongside this, gender can also be seen where men are gaining greater diversity in a domestic role. Where the role of the income provider has shifted and audiences are now not threatened by the idea of this character being represented as either male or female. In this film text's case, we see Jules as the income provider. Another situation where the point of view of the leading character is representing the social values of America in 2015.

Question: How may an audience construct meaning in a media narrative?

2 marks

Audiences come to a media narrative with a number of expectations based on their previous reception and engagement with a text and storyline. Audiences may be able to construct meaning based on their previous interaction with specific genres where the narrative is expected to follow a similar story arc. Audiences will also require expectations to be met. They will have an understanding based on the genre how they want to construct the narrative and what they wish to take away from it.

Question: Analyse the role media codes and conventions have played in the creation of ideologies evident in one of the media narratives you have studied this year.

6 marks

Within the narrative Erin Brockovich (2000), Setting and Mise-en-scene aid in the deliverance of the ideology gender. Setting within the opening reveals the protagonist to live in a lower socio-economic area, suggesting to the audience that she is a single mother trying to make ends meet. Erin's character is represented to the audience as a struggling mother trying to stay afloat of societies expectations. She is constantly seen, frustrated and sourcing new ideas of income for her young children.

As the narrative progresses, her character goes against the common trends of this time period and makes a statement that she does not need help from a male to provide a, "good life" for her family. The audience then sees, Erin get a job working in a law firm and feel empowered and motivated for her character. Although this idea goes against the social values of this time period we are brought back to the reality of working women as 'sexual objects' by seeing her character wearing see-through, tight tops and short skirts. We then identify her character as a women who wants to work her way up in a male dominated workforce. By using this Mise-en-scene technique the audience relates to the ideology of femineity in the 90's as women being identified and rewarded for their appearance rather than their brains.

As the narrative resolves the audience are placed in a position where they mis-judged her character and realise she utilised her femineity and appearance to gain the support and trust of her clients. The audience can relate to this and support her decisions, resulting in her character being recognised for her ethical and business decisions.

NOW OVER TO YOU..... Before you return to school have a go at the questions using the text you watched in transition.

