

# Transition Holiday Homework



Name \_\_\_\_\_

# UNIT 3 – Narrative & Ideology

Helpful resource: Website [www.mediaknife.org](http://www.mediaknife.org)

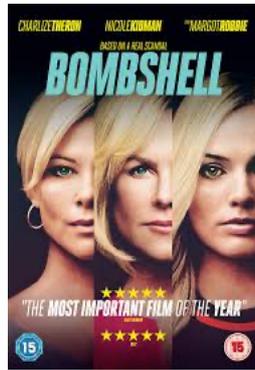
For this Area Of Study we are investigating the ideology of **GENDER & RACE**. How females and males are represented in media texts and how this has changed over time. And how people of colour have been represented in media texts and how these have changed over time.

*For your SAC & EXAM you will only have to select ONE ideology to stud, so pay attention to both and select you one you feel you can do better in.*

## **MEDIA TEXTS WE WILL INVESTIGATE THAT REPRESENT GENDER & RACE**



**2000**



**2019**



**2016**



**2016**

**(Year Produced and Distributed)**

## **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. To find text studied go to the TAB: Narrative and click on the film text you wish to investigate.

## 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: Explain why audience readings made by the intended audience may be different from readings made by present-day audiences. In your response, refer to one media narrative that you have studied this year.**

**6 marks**

### **Media Narrative: Erin Brockovich**

During the text's release in 2000, *Erin Brockovich* was received as a comedy. Today however, it is read as a feministic text, depicting the plight of women in Corporate America. *Erin Brockovich* was written by Susanna Grant who was and is an advocate for women's rights. She recently wrote, 'Unbelievable', a Netflix Series. Subsequently, the text has feminist elements showing the hardships that women face in patriarchal corporate America, and how some prevail against the patriarchy.

However, given America's relative conservatism of the time, audiences weren't very interested in 3<sup>rd</sup> wave feminism or detested it. Subsequently, the film was given comedic elements and dramatic events which made the text more engaging for audiences of the 2000's, whilst still retaining a modicum of women's rights advocacy.

Unlike audiences in 2000, today's audiences are more progressive and enjoy texts that reflect the ideology of 4<sup>th</sup> wave feminism. In turn, *Erin Brockovich* is perceived by today's audiences as less of a comedic/drama genre and more in-line with a serious statement on the relegation of women from Corporate America and the immorality of such phenomenon.

**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.





