

**HOW** has the text been constructed?

<b>1</b>	 	<p><b>Describe what you see or hear*</b></p> <p>Be <b>specific</b> and use <b>media terminology</b> (overleaf)</p> <p><small>*Also explore what has been <b>combined</b> or <b>omitted</b></small></p>	<p><b>E.g.</b> We see Bond holding a gun. This use of a <b><u>prop...</u></b></p> <p><b>Or:</b> The producers have placed a <b><u>prop</u></b> gun in Bond’s hand...</p>
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**WHY** has it been constructed this way?

**APPLY WHICH ARE RELEVANT TO THE QUESTION OR POINT YOU ARE MAKING**

<b>2</b>		<p><b>Explain what idea(s) this “connotes” or “symbolises”</b></p> <p>Use <b>abstract nouns</b> (overleaf)</p>	<p><b>E.g.</b> [This] <b><u>connotes</u></b> power,</p> <p><b>Or:</b> ...which <b><u>connotes</u></b> death, power and strength,</p>
<b>3</b>		<p><b>Explain what this suggests or implies about the scene, character, subject, producer(s) or topic</b></p>	<p><b>E.g.</b> ...<b><u>implying</u></b> that Bond is strong and authoritative.</p> <p><b>Or:</b> ...<b><u>suggesting</u></b> that the producers want Bond to appear strong and authoritative to the audience.</p>
<b>4</b>		<p><b>Explain how it supports or challenges a particular ideology</b></p> <p>See list of <b>ideologies</b> (overleaf)</p>	<p><b>E.g.</b> This <b><u>supports patriarchal ideology</u></b> because it reinforces the idea of male domination.</p> <p><b>Or:</b> This <b><u>challenges feminist ideology</u></b> because it reinforces the idea of male domination.</p>
<b>5</b>		<p><b>Explain how this aspect of the text has been affected by its context</b></p>	<p><b>E.g.</b> Such sexist attitudes were typical of the 1970s.</p> <p><b>Or:</b> This is typical for a film made in the 1970s - an era when the industry was heavily dominated by men.</p>
<b>6</b>		<p><b>Explain why the audience may find this element appealing</b></p> <p>See <b>audience appeal</b> (overleaf)</p>	<p><b>E.g.</b> This has been constructed to <b><u>appeal to the audience by providing young men with a strong role model that they may relate to.</u></b></p> <p><b>Or:</b> The use of the gun may <b><u>appeal to the audience by providing escapism</u></b> - suggesting the film will be full of action, which may help divert them from their problems, fulfilling one of the uses and gratifications outlined by Blumler and Katz.</p>

# 1 MEDIA TERMINOLOGY



## VISUAL CODES (MISE-EN-SCÈNE) (p.6\*)

**mise-en-scène** (inc. **setting, costume, props, non-verbal codes/gesture codes, high/low-key lighting**)

### TECHNICAL CODES:



**foreground/background** (p.7); camera shots (inc. **long shot, mid-shot, close-up, extreme close-up, over-the-shoulder shot, low/high angle shot, canted angle, point-of-view shot**) (p.9-10); camera movement (inc. **pan, zoom, tracking shot, hand-held camera**) (p.11); editing (inc. **cut, cross-cutting, juxtaposition, montage** and **shot/reverse shot**) (p.12); **anchorage** (p.13); **juxtaposition** (p.7)



### AUDIO CODES:

**diegetic/non-diegetic sound** or **music** (p.8); **sound bridge** (p.8)

### GENERAL TERMS (INC. GENRE CODES)



**media text** (p.5); **media code** (p.5); genre codes (inc. **genre, sub/hybrid-genre, genre code/convention, iconography, trope, repertoire of elements, realism/verisimilitude**) (p.31); **intertextuality** (inc. **parody, homage, pastiche**) (p.33)

### NARRATIVE CODES:



Does the text follow **PROPP's** theory that **narratives** feature the following **characters** and their **spheres of action** (p.27-29): a **hero** (who seeks something), a **villain** (who opposes the hero's quest), a **donor** (who gives the hero a magical property), a **dispatcher** (who sends the hero on their quest), a **false-hero** (who disrupts the hero), a **helper** (who helps the hero), a **princess** (the hero's "reward" (he gets to marry her at the end), a **father** (who rewards the hero))

Does the text follow **TODOROV's** theory that all **narratives** consist of: an equilibrium (state of order) being disrupted by a **disequilibrium** (a problem), which is overcome to form a **new equilibrium**. (p.26)

Revise additional **narrative** terms, such as **protagonist, antagonist, linear/non-linear narrative, dramatic irony, back-story, external/internal conflict, arc of transformation/character arc; enigma** (mystery) **codes** and **action codes** (p.30)

# 2 CONNOTATIONS (ABSTRACT NOUNS)

See semiotics – denotations/connotations/signifiers (p.34-35)



**power/strength**

**confidence/authority**

**danger/death**

**intelligence/cunning**



**vulnerability/fragility**



**conflict/violence**



**love**



**wealth/success**



**weakness/submission**



**poverty**



**happiness**



**peace/tranquility**



**bravery**



**anger**



**tradition**



**modernity**

# 4 IDEOLOGY

*This supports/challenges...*



- **patriarchal ideology** (the idea that men are superior to women – p.36) **because...**
- **feminist ideology** (the idea that men and women are equal – p.37) **because...**
- **racist/colonial ideology** (the idea that some races are superior - p.36) **because....**
- **a left wing/liberal ideology** (advocating equality/social responsibility - p.37) **because...**
- **a right wing/conservative ideology** (advocating tradition/individual freedom) **because...**
- **consumerist ideology** (the idea that we should buy things to be happy, express ourselves and maintain a healthy economy – p.38) **because...**
- **the view that...** (see **other ideologies** on p.36-38)

# 6 AUDIENCE APPEAL

*This has been constructed to appeal to the audience by...*



- providing them with useful **information** on.../helping them learn about...
- helping them **identify** with...
- providing them with a role model who they can **relate** to by...
- providing **escapism** by..., helping divert them from their problems
- helping them **connect** with people in real life by...

*..., fulfilling one of the uses and gratifications outlined by Blumler & Katz.*