

Knowledge organiser



# Media Studies

**RAYNES**  
PARK HIGH SCHOOL

## Knowledge Organiser for Pokémon GO

<p><b>Production Context</b> Produced by <b>Niantic</b> and <b>Nintendo</b>. Uses <b>augmented reality</b> and is <b>playable</b> on iOS and Android devices. Uses the same tech as Google Maps (GPS). Had an <b>extended release</b>: 6<sup>th</sup> July 2016 USA, Australia and NZ then later in other countries (e.g. South Korea in Jan 2017). <b>Free</b> to download and play but there is the ability to spend real money by purchasing <b>PokeCoins</b> which allow you to get <b>extra items and enhancement</b></p>	<p><b>The Target Audience</b> It was aimed at <b>young boys</b> but appealed to a much wider audience. In the first month the <b>average player</b> was a highly educated, well paid 25 white women. <b>Now the average player</b> (according to <b>YouGov</b>) is aged 18 - 34, male, likes Kinder, Smirnoff and fast food especially Domino's Pizza and is 'more likely to be unmotivated'. This <b>information</b> was used to help market the film e.g. MacDonald's, movie theatres and pubs were a Pokestops.</p>	<p><b>The Funding Model</b> <b>Funding</b> was provided by Nintendo, Google and App distributor for Apple and Android - each would benefit if the game was successful. The game generated a lot of revenue via <b>in-app purchases</b> (pokecoins), <b>in-game events</b> like Halloween where ghost Pokémon and candy (to upgrade and evolve) were more available and distances were shorter. <b>Sponsored Location</b> (Pokestops) - companies pay to show up as prominent locations in the game. This <b>helped</b> businesses to increase/ attract customers</p>
<p><b>Cultural Context</b> Part of a very popular global franchise. Many different parts e.g. films, TV, merchandise, theme parks. Given the success of the franchise it was safe to assume it would be successful.</p>	<p style="text-align: center;"><b>Issues around Audiences</b></p> <p><b>Core fan base</b> is those who grew up with the franchise but it has more fans because of its innovative nature. Within the first few days of release there were issues. Every time the game was released in a new place there were issues with <b>downloading</b> it (due to demand), <b>safety concerns</b> included players getting injured while play due to being distracted, or playing and driving, trespassing and players being targeted by criminals due to people being unaware of their surroundings. There was also concern about the risks associated with <b>online social media</b> - not knowing who you are chatting to, keeping personal information safe and concerns around arranging to meet strangers offline. Pokémon character could also be placed in dangerous places as the game just used GPS and did not consider where the location were - it just made them a certain distance from players.</p>	
<p><b>Use and Gratifications Theory</b> <b>Entertainment/Diversion</b> - can play the game for fun, easy to play, can play anywhere, can easily progress and feel good about this <b>Social Interaction</b> - can interact with other players online esp via Twitter and Facebook, they challenge each other to battle, meet in 'gyms' to train, meet up at events etc.</p>	<p><b>The Pokemon Franchise</b> Started in <b>1995</b> and the trademark is owned by Nintendo. It began as a pair of video games for the <b>Gameboy</b> but now includes more video games, an animated TV series, a trading card game, 17 films, comics, books and toys. It is the <b>second best-selling video game</b> franchise behind Mario and is one of the highest grossing media franchises of all time. It has a huge fan base because of its long history and the way in which it has adapted to include <b>new technology</b> and a changing fan base</p>	

## Knowledge Organiser for: 'The Archers'

<p><b>Production Context</b> Produced by the BBC, publicly funded broadcaster. Aired on Radio 4 the main spoken word station. Convergence with other technologies. Available on I player and has presence on social media with websites/Twitter etc.</p>	<p><b>The Target Audience</b> Original audience was agricultural workers. Now audience mainly female ABC1 demographic Older demographic 40 plus listeners who are targeted with storylines which they can relate to</p>	<p><b>Messages and Values</b> Strong community values. Set in fictional village where everyone knows each other. Family values: based round the Archer family Specific messages delivered through storylines. For example introduced gay marriage and surrogacy and issues of drug supply in rural communities</p>
<p><b>Social/ Cultural Context</b> Covers contemporary issues which are in the news. Helps shape national debate on issues such as domestic abuse with the Helen &amp; Rob story. Would include real events like the death of Princess Di, foot and mouth outbreak, and 9/11. They would often re-record episodes to do this. In the 1950s it was seen as a way of bring people together and even now people will discuss it but now that happens mostly online</p>	<p style="text-align: center;"><b>Uses and Gratifications</b></p> <p><b>Simple entertainment</b> – Story lines are designed to entertain the audience with trivial events like the 'Flower and Produce' show, they would be engaged by the on-going storylines, reflect that their relationship was better than Rob and Helen's <b>Information and education</b> – Many story lines are designed to inform the public about current issues in agriculture such as intensive farming. The plots educate the audience about issues like domestic violence. Gave information out about domestic abuse - warning signs and helpline, inf about 'Battered Women's Syndrome' <b>Personal identity</b> – The audience relates their own lives to those of the characters, see Helen as a role model as she stood up to Rob <b>Social Interaction</b> – By using social media outlets, the audience can share their reactions to the programme with other listeners <b>Escapism</b> – Many listeners wish they lived in an 'idyllic' English village and use the programme to imagine that they live in Ambridge.</p>	
<p><b>Historical/Political Context</b> Oldest 'soap opera' has been running for 65 years. Originally for farmers to gain information on crop developments. Broadly neutral politically but covers issues of political interest to rural communities</p>	<p style="text-align: center;"><b>Representation</b></p> <p>The tag line of 'An everyday story of country life' positions the listener to believe that the characters are typical of those found in rural communities. A number of stereotypical representations are used. The large scale farmer, the small contractor, the village busybody. These simplify the characters for the audience Increasing representation of gay and minority ethnic characters used to increase audience and to reflect the diversity of British life Clear use of victims and villain following gender stereotypes</p>	
<p><b>Key Terms and conventions</b> Radio Soap Opera, Public Service Broadcasting, Convergence, OFCOM, licence fee, remit, omnibus, market share, brand identity. cliff-hangers, on going narratives, multi strand narratives, melodrama</p>	<p><b>Industry Information</b> The radio industry was considered under threat from digital media like Youtube but has embraced change and found new ways of attracting listeners through digital platforms. The BBC especially has been at the forefront with the introduction of the Radio I Player which The Archers can be accessed on. Radio 4 has maintained its position as the UK's flagship spoken word station. Radio is regulated by OFCOM. There are two type of radio - commercial (has adverts) and Public Service (govt money, licence fee), not for profit, to benefit people and this is BBC Radio 4. BBC remit - education, inform and entertain. There is a tight production schedule that includes biannual meeting (pre-production) monthly recording session that last for 6 day (production) and the shows go to air 3-6 weeks after recording (post-production/ distribution)</p>	

Knowledge Organiser for The Guardian Front Cover 4<sup>th</sup> September 2015

<p><b>Production Context</b> It is a national, daily paper Circulation- 189,000 Online edition has over 42.6 mill readers and the website is free to access. In 2006 the size of the newspaper changed - it was made smaller but it is still considered to be a broadsheet</p>	<p><b>The Target Audience</b> Is well educated, relatively young - most aged between 18 - 39 (60%), more men read it than women (59%), they are very liberal (open to new ideas, different opinions, govt support for health, education, welfare etc.) and 89% are middle class or higher (ABC1)</p>	<p><b>Messages and Values</b> Overall the front cover has a positive bias towards the issue of refugees and immigration, they are showing sympathy to the situation and seem to be suggesting that European govt have allowed this crisis to continue The newspaper has a liberal bias and are more supportive of the Labour party so in this front cover they are critical of the conservative govt response to the crisis. The key message is that we need to do more to help and that refugees and migrants are valued The messages and values on this front cover are ones that the target audience will also have</p>		
<p><b>Social Context</b> March 2011 civil war broke out in Syria, 11 mill people have fled their homes, 1 mill have fled to Europe. The journey is very dangerous and difficult. Opinions on these migrants vary - some want to help but there is also fear and uncertainty</p> <p><b>Cultural Context</b> The audience will recognise the 2 robots - subtle form of advertising, the film is out soon. They are also intertextual references. they created a shared understanding</p>	<p><b>Technical Codes</b> Masthead is lowercase curvy and colourful= unique, personal mode of address, informal Headline - quote, this is not typical, will draw attention Caption - explains death, anchorage text that makes us sympathise with the situation Secondary story - linked, the headline attempts to show DC is a bad light, he lacks compassion, empathy Regular segment g2 placed at the time - selling point</p>	<p><b>Media Language</b> <b>Visual Codes</b> Dominant image shows the 2 boys as happy little boys wearing typical clothes, smiling = human face to the tragedy = allows reader to engage and has connotations of innocence and vulnerability Colourful images at the top - eye catching and Happy (change of tone), first thing audience see No image of DC - less important than the boys Iconic images of R2D2 and C3PO, Emma Stone</p>	<p><b>Written Codes</b> Quote from father explaining their deaths as wholly accidental = anchorage text that tells us how to react, Emotive language - anguish, tragedy = audience is positioned to feel for the refugees and dislike the govt as they have not done enough</p>	
		<p><b>Representation</b> The text of the main article is constructed to position the audience to accept the newspaper's viewpoint - the Kurdi family (and all refugees) are blameless victims. It does not see the father as someone to blame (other papers did). The selection of the image makes the boys look just like any other youngsters, their nationality is irrelevant and contrasts with the images used before (of the boy's body on the beach), maybe using this image would make the audience more likely to pick up the paper as it was not so shocking. This representation of refugees/migrants contrasts to the dominant stereotype of middle eastern people (terrorist, criminals, benefit scrounger and 'stealing jobs'.) The image serves to remind the readers of the reality of the situation and show how desperate many people are to flee their home in search of safety. The boys could represent all migrant children involved in the war, highlighting their innocence, vulnerability and defencelessness.</p>		
<p><b>Key Terms and conventions</b> Masthead, Headline, Caption, Copy, Pug, Standfirst, Secondary Story, By-line, Puff, Turn, Trail, Splash, Left Wing, Right Wing, Liberal, Conservative, Demographics, Immigration, Immigrates, Migrant, refugees, Civil war, Mode of address, stereotype</p>				

## Knowledge Organiser for 'The Sun' (18 December 2013)

<p><b>Production Context:</b> Owned by News Corp (Rupert Murdoch). A tabloid. Published 6 days a week. In February 2012 launched <i>The Sun on Sunday</i>. The largest print run of any UK newspaper at 1.6 million Readership of 4.1 million daily makes it very influential.</p>	<p><b>The Target Audience:</b> 54% of readers are male Biggest audience share comes from C2DE demographic group - lower classes, would like the Aldi voucher Average reading age required to read The Sun is 8 years old Accessible to people with weaker literacy skills</p>	<p><b>Messages and Values</b> Very 'patriotic'. Supports what it perceives as traditional British Values. Supports Brexit and is anti the EU. Reinforces traditional gender roles in society Is anti-immigration Pro monarchy</p>	
<p><b>Social/ Cultural Context</b> Campaigns for justice in areas which mirror its readers views. Pro Brexit. Controversially still publishes topless pictures on Page 3. Reflects what it perceives as 'traditional British values'. You Gov poll said 42% wanted to limit immigration, The Sun Cover interprets this say everyone wants a blanket ban - not accurate. Some argue that the cover is xenophobic</p>	<p><b>Technical Codes</b> Red and white masthead connotes English Flag, patriotism/ nationalism Scaling of image make the UK look bigger than it is. Headline anchors a negative reading of the image, Puff includes an Aldi voucher. Lead article - The Sun says is an opinion piece and is the only copy</p>	<p><b>Media Language</b> <b>Visual Codes</b> The red line creates a physical barrier cutting Britain off from, Europe Romania and Bulgaria are the only two nations named suggesting that these are the two 'worst'. Use of red and white colour palette mirror English flag and red tap (bureaucracy) Close up of DC included in the corner he looks worried and is not important</p>	<p><b>Written Codes</b> Personal pronoun - '<b>You</b> tell him' Uses an imperative '<b>Draw</b> a line' Uses threatening language '<b>Or else</b>' Use of emotive language in lead article - flood, demand, halt, power. Direct address - '<b>You</b> tell' Collective term-'<b>The British people</b>'</p>
<p><b>Historical/Political Context</b> Used to be left wing working man's paper. Bought by Rupert Murdoch in 1974, it became right wing and supports the Conservative party. 18 Dec is International Migrants Day.</p>	<p style="text-align: center;"><b>Representation</b></p> <p><b>Immigration:</b> Creates a negative representation of immigrants. The text of 'The Sun Says' editorial positions the reader to have a negative view and to accept the paper's view as being true. Continues the negative stereotype of <b>migrants</b> as people to be feared potential terrorists, benefit scroungers and criminals The naming of <b>Romania and Bulgaria</b> positions the reader to think that these are the two worst countries 'Or Else' creates fear of what will happen if immigration is not controlled <b>David Cameron</b> is represented as a weak leader who is not doing what people want. The <b>EU</b> is seen as a bad thing - full of red tape, allowing uncontrolled immigration</p>		
<p><b>Key Terms and conventions</b> Tabloid, Broadsheet, Masthead Bias Negative stereotype Connotation of patriotism</p>	<p><b>Industry Information:</b> Print newspaper circulation is decreasing as more readers use on-line sources of news. This means that advertisers are less willing to spend money advertising in print newspapers. This led The Sun to lose £250 million in 2016. The Sun has an online edition with over a million browsers daily. However, it is unable to make money from this as competitors like <i>The Mail Online</i> offer their content free of charge so The Sun was forced to make their free as well. Newspapers are regulated by IPSO and The Sun has regularly had complaints about accuracy, invading privacy and harassment</p>		

## Knowledge Organiser for GQ Magazine July, 2016

<p><b>Production Context</b> Mag launched in 1931, renamed in 1967, Produced by Conde Nast, Multi-platform (iPad, website, app) 115,000 copies printed, 400,000 readers. The magazine for men with an IQ not just about girls</p>	<p><b>The Target Audience</b> Mostly men who are 25 - 45 years old, they have a high income (£300 watch), into fitness, fashion, like to know about new technology, want to know about hard hitting stories, like to buy brand names and are willing to pay for them (evidence = cover lines cover these sorts of stories)</p>	<p><b>Messages and Values</b> Key message about how to be a man = strong, fit, successful, you have to have the right look. Masculinity = physical strength. Men are valued on wealth and looks. They should aspire to be successful like the Rock.</p>				
<p><b>Social/ Cultural Context</b> Metrosexual -ok for men to care about looks, Spornosexual - extremely body focused, obsession with muscles, The modern man should 'have it all' - health, wealth, strength, success etc</p>	<p style="text-align: center;"><b>Media Language</b></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 33%; vertical-align: top;"> <p><b>Technical Codes</b> ECU of bicep = strength Layout - Strapline at top = what a man should be Rock cover line is biggest = important Colour Palette - Red, Black, White Cover lines are varied = lifestyle magazine Left third = most important info Main image = most important, appeal to TA</p> </td> <td style="width: 33%; vertical-align: top;"> <p><b>Visual Codes</b> The Rock is staring out at us - Direct address, Facial expression and body language = confident, determined, serious, tensing his bicep = strong, powerful Mise en scene - causal costume, has made his face/hair look good, tattoos = brave, real man</p> </td> <td style="width: 33%; vertical-align: top;"> <p><b>Written Codes</b> Rock = strength, stability, large font Man up! - Imperative/ command Most bankable star - hyperbole, Typography - size and colour used to show importance, highlight, style of font is classy. GQ - short and catchy</p> </td> </tr> </table>			<p><b>Technical Codes</b> ECU of bicep = strength Layout - Strapline at top = what a man should be Rock cover line is biggest = important Colour Palette - Red, Black, White Cover lines are varied = lifestyle magazine Left third = most important info Main image = most important, appeal to TA</p>	<p><b>Visual Codes</b> The Rock is staring out at us - Direct address, Facial expression and body language = confident, determined, serious, tensing his bicep = strong, powerful Mise en scene - causal costume, has made his face/hair look good, tattoos = brave, real man</p>	<p><b>Written Codes</b> Rock = strength, stability, large font Man up! - Imperative/ command Most bankable star - hyperbole, Typography - size and colour used to show importance, highlight, style of font is classy. GQ - short and catchy</p>
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<p><b>Historical/Political Context</b> African Americans are often depicted in a bad way, influence of Civil Rights to change this but still negative #OscarsSoWhite - black actors not being recognised, racism</p>	<p style="text-align: center;"><b>Representation - Gender and Ethnicity.</b></p> <p>Rock as a role model for men, someone to aspire to be like - strong, powerful, determined, successful (wealthy), good work ethic, kind, does not do bad things (breaks the stereotype drug dealer). Shows a male representation that is hyper masculine, strong and muscular (bicep) - men should be like him Men must have it all like the Rock -power, wealth, health, fancy watches, the latest fashion etc. Most bankable star = he is successful because he has a lot of money. The mag is also tell men 'how to be a man' suggesting that they are not good enough as they are. Focus on making yourself better.</p>					
<p><b>Key Terms and conventions</b> Strapline, Extreme Close Up, Cover line, colour palette, direct address, flashes, left third, masthead, anchorage, Capitalist ideology, hyperbole, Spornosexual, pose Metrosexual, body language, facial expressions Red connotes strength, power, courage, energy, warmth Black connotes power, sophistication, classic, , stylish</p>	<p><b>Link to Theorists and theories</b> The Rock is the 'hero' (Propp) - he has become successful through hard work and determination, he has key qualities of a hero - he is strong, powerful, cares about others he has broken the stereotypes associated with African Americans by being a positive figure Use and G Theory: Personal Identity - some men will see themselves as being like the Rock, Surveillance - some men will read this mag so they know what is happening in the world of fashion, fitness etc. Personal Relationship - some people will feel a connection with the Rock and want to read all about him</p>					

## Knowledge Organiser for The Man With The Golden Gun

<p><b>Production Context</b>          Film released <b>19/12/74</b>, starred <b>Roger Moore</b> (2<sup>nd</sup> time as Bond), based on book by <b>Ian Flemming</b>, film produced by <b>Eon Productions</b> and distributed by <b>United Artists</b>, Budget=<b>\$7mill</b>, box office=<b>\$97 mill</b>, Poster by <b>Robert McGinnis</b></p>	<p><b>Narrative</b>          The images on the poster suggest possible events that might happen in the film. They act as <b>Action Codes</b>          There is a <b>golden gun</b> (wealth), aimed at Bond. Is the villain going to try and kill Bond (the bullet has 007 on it). An <b>extreme close up shot</b> is used to show the gun and bullet.          The film will be <b>filled with action</b> e.g. cars chases (and crashes), there will be explosions etc. All of this is typical of an action adventure film</p>	<p><b>Representation of Issues and Events</b>          One of the <b>main themes</b> in this Bond film was the 1937 global energy crisis. With the embargo on oil, countries were considering alternative power sources and this is portrayed through the iconography of the power plant and the related explosions. By including this theme, the <b>producers are encouraging audiences</b> to consider what might happen if oil really did run out and predict what the outcomes might be</p>		
<p><b>Social/ Cultural Context</b>          Featured <b>Kung Fu</b> as martial arts were popular due to stars like Bruce Lee and Jackie Chan. Filmed in <b>Asia</b> (Hong Kong, Thailand, Macau)          At this time men were seen as <b>dominant</b> and women were seen as <b>objects</b> but the poster does feature a strong girl. Minority ethnic groups were often depicted as <b>dangerous, exotic to be pitied or laughed at</b>.</p>	<p style="text-align: center;"><b>Media Language</b></p> <table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p><b>Technical Codes</b>  <b>Mid shot</b> of Bond = central image = he is dominant, he is the hero  <b>Bright colour palette</b> = eye catching, exciting, fits the action/ spy genre  <b>Credit block at the bottom</b>, small = less important but does include key info  <b>Title in lower third</b> but big = more important, Includes writers name = famous  <b>Actor name at top</b> in colour = very important, includes writers name = famous  <b>007 logo at the top</b> = recognisable and the audience would watch this film  <b>Long shot of a karate girl</b> = not stereotype but use of 'exotic' ethnic stereotype            Bond looks at us = <b>direct address</b>, he is confident, strong</p> </td> <td style="width: 50%; vertical-align: top;"> <p><b>Visual Codes</b>  <b>Bonds costume</b> = suit = smart/ sophisticated/ the hero  <b>Lots of image</b> = tell us about the narrative            Bond holds a gun (<b>prop</b>) = signifies danger, action part of his 'uniform' = <b>intertextuality</b> with other Bond posters  <b>Hand drawn images</b> = limited technology in 1974            Girls costumes = bikinis = typical of old posters, sexualised  <b>Body language</b> = one appears to be looking at the golden gun assassin and pointing at Bond, other one has her arm out to protect Bond = are they allies or enemies</p> </td> </tr> </table>		<p><b>Technical Codes</b>  <b>Mid shot</b> of Bond = central image = he is dominant, he is the hero  <b>Bright colour palette</b> = eye catching, exciting, fits the action/ spy genre  <b>Credit block at the bottom</b>, small = less important but does include key info  <b>Title in lower third</b> but big = more important, Includes writers name = famous  <b>Actor name at top</b> in colour = very important, includes writers name = famous  <b>007 logo at the top</b> = recognisable and the audience would watch this film  <b>Long shot of a karate girl</b> = not stereotype but use of 'exotic' ethnic stereotype            Bond looks at us = <b>direct address</b>, he is confident, strong</p>	<p><b>Visual Codes</b>  <b>Bonds costume</b> = suit = smart/ sophisticated/ the hero  <b>Lots of image</b> = tell us about the narrative            Bond holds a gun (<b>prop</b>) = signifies danger, action part of his 'uniform' = <b>intertextuality</b> with other Bond posters  <b>Hand drawn images</b> = limited technology in 1974            Girls costumes = bikinis = typical of old posters, sexualised  <b>Body language</b> = one appears to be looking at the golden gun assassin and pointing at Bond, other one has her arm out to protect Bond = are they allies or enemies</p>
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<p><b>Historical/Political Context</b>          Film set during the <b>1973 Energy Crisis</b>, this is hinted at in the poster - <b>power plant</b> in the lower left corner and an <b>energy beam</b> aimed at Bond. Prior to <b>1990</b> illustrations more common on posters due to technology.</p>	<p style="text-align: center;"><b>Representation of Gender and Ethnicity</b></p> <p><b>Males</b> – intelligent, strong and prepared to put yourself in dangerous situations. If you were all of those things, you would be successful, gain respect and women would want you. The assumption then is that men should also be heterosexual. Typical of time  <b>Females</b> - Two are wearing bikinis which show off their slim bodies, are heavily made up, wear earrings and bracelets. The two women also have long flowing hair. Stereotypical of the time          However - Another female, dressed in a karate uniform, shown in a martial arts pose, and appears to go against this stereotype. She too has flowing hair but this time it is much darker and her skin tone suggests she is from a different ethnic group to the other females. This goes some way to explaining why she seems not to support the dominant sexualised stereotype portrayed by the other females; she is seen as exotic, different, the 'other'.</p>			
<p><b>Key Terms and conventions</b>          Credit Block, Central/Focal Image, Typography, Visual Codes, Written Codes, Enigma Codes, Action Codes, Hero, Villain, Helper, Princess, Sexualisation, Mid Shot, Long Shot, Extreme close up Layout, Direct Address, Narrative, Attire, Costume, Genre, Body Language, Stereotype, Ethnic groups, Masculinity, Iconography</p>	<p><b>Link to Theorists and theories</b>  <b>Roland Barthes</b> - Enigma Code (suggest mystery) e.g. who is the villain, is he going to kill Bond, are the women going to help or hinder Bond? Action Codes - suggest actual events that will occur in the narrative/ story  <b>Laura Mulvey</b> - The Male Gaze e.g. the images of the women focuses on the curves of their bodies, done to please men (and the film was aimed at men and the poster was designed by a male)  <b>Propp</b> - character types e.g. Bond is the hero, the man with the golden gun is the villain</p>			

## Knowledge Organiser for Pride Magazine November, 2015

<p><b>Production Context</b>  <b>Monthly, lifestyle</b> mag, first published in <b>1990</b>, readership (including online) <b>300,00</b>, circulation (printed copies) (of over <b>146,000</b>, distributed by <b>COMAG</b> (part of <b>Conde Nast</b>), still in Black ownership Name links to <b>black liberation</b> but could be confused with <b>Gay Pride</b></p>	<p><b>The Target Audience</b>  <b>Females of colour</b>, aged between <b>24 - 35</b>, are <b>middle class</b> or higher, many would have a <b>good education</b>, they would be interested in <b>fashion</b> and <b>beauty</b>, <b>spend a lot of money</b> on fashion and beauty products, most of the audience would live in <b>London</b>, they are a <b>niche</b> audience (smaller than average with specific interests)</p>	<p><b>Messages and Values</b>  <b>Key message</b> - Be proud of who you are, and your culture, have confident and self-respect. <b>Focus on body image</b> - reminding the reader that they could/ should look better (women are <b>valued</b> based on looks). Women should <b>aspire</b> to be successful like Naomie Harris. <b>Mixed messages</b>: straighten hair - conforming to European ideas of beauty, consumerist context about buying hair care products like relaxers, straighteners.</p>				
<p><b>Social/ Cultural Context</b>  <b>Modern mags</b> focus more on beauty, less on homemaking mag <b>encourage</b> us to feel bad about ourselves but they will make us better <b>BLM</b> - campaign against police racism, big on <b>Twitter</b> as is Pride (lots of followers)</p>	<p><b>Media Language</b></p> <table border="0"> <tr> <td data-bbox="461 440 1048 759"> <p><b>Technical Codes</b>  <b>Masthead</b> - covered but still recognisable  <b>Strapline</b> - best magazine of its kind  <b>Colour Palette</b> suggests pride, strength strong  <b>Cover lines</b> - serious issues (FGM), success of NH, Range of topics, aligned around NA  Breaks <b>left third</b> rule - worried about topics?  <b>Narrative</b> - cover lines start of a story</p> </td> <td data-bbox="1048 440 1525 759"> <p><b>Visual Codes</b>  <b>Pose</b> is confident and sexy  She looks at us - <b>direct address</b>  <b>Costume</b> not revelling but still tight  <b>Serious facial expression</b> - she serious!  <b>Colours</b> are eye catching, contrasting  <b>Hair/make up</b> = pretty, beautiful but not over the top</p> </td> <td data-bbox="1525 440 2110 759"> <p><b>Written Codes</b>  <b>Personal pronouns</b> - we, you, draws TA in,  <b>Hyperbole</b> - failed, sexualised, mocked  <b>Alliteration</b> - Bond and Beyond emphasis her success as a Bond girl (sexy)  Use of <b>acronym</b> (FGM) - assumption that the TA will know what it is, comfortable dealing with a controversial topic.</p> </td> </tr> </table>			<p><b>Technical Codes</b>  <b>Masthead</b> - covered but still recognisable  <b>Strapline</b> - best magazine of its kind  <b>Colour Palette</b> suggests pride, strength strong  <b>Cover lines</b> - serious issues (FGM), success of NH, Range of topics, aligned around NA  Breaks <b>left third</b> rule - worried about topics?  <b>Narrative</b> - cover lines start of a story</p>	<p><b>Visual Codes</b>  <b>Pose</b> is confident and sexy  She looks at us - <b>direct address</b>  <b>Costume</b> not revelling but still tight  <b>Serious facial expression</b> - she serious!  <b>Colours</b> are eye catching, contrasting  <b>Hair/make up</b> = pretty, beautiful but not over the top</p>	<p><b>Written Codes</b>  <b>Personal pronouns</b> - we, you, draws TA in,  <b>Hyperbole</b> - failed, sexualised, mocked  <b>Alliteration</b> - Bond and Beyond emphasis her success as a Bond girl (sexy)  Use of <b>acronym</b> (FGM) - assumption that the TA will know what it is, comfortable dealing with a controversial topic.</p>
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<p><b>Historical/Political Context</b>  The <b>term</b> Pride come from the <b>Civil Right Movement</b> that encourages/ celebrates black culture, wanted people to be proud of being black and having afro hairstyles</p>	<p>Representation - Ethnicity, Gender, Issues  NH a successful black women as a <b>role model</b>, came from a similar background to the <b>TA</b>, The magazine presents black people as <b>outgoing, confident, and ambitious</b>, NH is attractive, slim, fashionably dressed - fits the <b>stereotype</b>, the magazine (like other magazines) <b>encourages</b> women to work harder to improve themselves because they are inadequate (How fare would you go?), the importance of body image is the same for different races, a lot of <b>pressure</b> on women to be perfect, the mag reminds reader that they are <b>judged on their looks</b> (Objectified, Sexualised, Mocked)  <b>FGM</b> - hard hitting issues but is it reported on from the beauty/ cosmetic surgery side?, <b>brave</b> move to have such controversial topic on the cover, <b>use of !</b> shows they view it as shocking and not being done for religious reason but because of aesthetics/ beauty.</p>					
<p>Key Terms and conventions  Strapline, Cover line, colour palette, direct address, flashes, left third, masthead, anchorage, polysemic, hyperbole, FMG, BLM, pose Metrosexual, body language, facial expressions, Image as commodity  Red connotes strength, power, courage, energy, warmth, Black connotes power, sophistication, classic, stylish</p>	<p>Link to Theorists and theories  <b>Use of stereotypes</b> - Stuart Hall says stereotyping reduces people to a few simple traits or characteristics that are often negative about minority groups. The cover challenges ethnic stereotypes but does reinforce some gender stereotypes (challenges others). <b>Gender Representation</b> - Laura Mulvey talks about the male gaze and how women are shown (behaviour and looks) in a way that men would like. Cover does reinforce some gender stereotypes e.g. looks but challenges others e.g. she is strong and powerful. <b>Narrative</b> - Roland Barthes and the use of enigma codes - cover lines tease us to want to read more.  “to provide readers with a sense of community, comfort, and pride in this mythic feminine identity” (Bignell).  “define and shape the woman’s world” (McRobbie)</p>					



Knowledge Organiser for: **This Girl Can 2016**

<p><b>Production Context</b>  <b>Developed</b> by Sport England.  <b>Funded</b> by Lotto. <b>Purpose</b> was to break down the key barrier that stopped women from doing sport (<b>fear of being judged</b>). <b>Wanted</b> to celebrate active women. Included TV adverts as well</p>	<p><b>The Target Audience:</b>  <b>Females</b> aged 24-40. This group were identified as least likely to take part in sport for fear of being judged because of their appearance.  <b>Appeal</b> – young woman as the model, appearance, not a celebrity, she is clearly enjoying being activity, group working out together, bright colours, positive slogan (fox),  <b>Use of hashtag</b> = appeal to modern audience, way to get info, create social cohesion by bring people together</p>	<p><b>Messages and Values</b>  <b>Key message</b> is that women should be proud of what they look like and therefore not be afraid of being judged when doing sport or physical activity.  <b>Values</b> woman not based on looks (she does not look typical), <b>instead</b> the value is not being healthy and happy.  <b>Brand name/Identity</b> - ‘This girl can’ suggests that anyone can get active.</p>				
<p><b>Social/ Cultural Context</b>  <b>Research</b> showed that there was a massive gender gap in participation. <b>As a result</b> of the campaign 1.6m got involved. <b>Numbers of women joining teams</b> is now increasing faster than men. Nike copied this idea.</p>	<p style="text-align: center;"><b>Media Language</b></p> <table border="0" style="width: 100%;"> <tr> <td style="width: 33%; vertical-align: top;"> <p><b>Technical Codes</b>  <b>Mid shot</b> =focus on action (enjoying it)  <b>Central Image</b> – centre= important  <b>Logos</b> at the top/small = less important  <b>Slogan</b> – Large/ central in front of image) = very important (covers the woman)  <b>No Photoshop</b> = looks are not important  <b>Colour Palette</b> – bright and eye catching</p> </td> <td style="width: 33%; vertical-align: top;"> <p><b>Visual Codes</b>  <b>Costume</b> – ordinary = anyone can do this, bright = eye-catching, not stereotypical  <b>Hair/Make up</b> – messy = she does not care  <b>Body Language</b> – full movement/ enjoying it  <b>Facial Expressions</b> – eyes closed/ singing, happy  <b>Colour</b> – red (passion/happy), text is white = stands out</p> </td> <td style="width: 33%; vertical-align: top;"> <p><b>Written Codes</b>  <b>Mantra</b> – made up of two similes, turning a negative into a positive -change attitude about sport  <b>Simile 1</b>–sweating like a pig = unladylike.  <b>Simile 2</b>- feeling like a fox=sexy dong exercise.  <b>Language</b> =Informal simple but positive.  <b>Typography</b> bold, unusual font. <b>“GIRL”</b> = wide appeal. <b>#thisgirlcan</b> – encourages involvement</p> </td> </tr> </table>			<p><b>Technical Codes</b>  <b>Mid shot</b> =focus on action (enjoying it)  <b>Central Image</b> – centre= important  <b>Logos</b> at the top/small = less important  <b>Slogan</b> – Large/ central in front of image) = very important (covers the woman)  <b>No Photoshop</b> = looks are not important  <b>Colour Palette</b> – bright and eye catching</p>	<p><b>Visual Codes</b>  <b>Costume</b> – ordinary = anyone can do this, bright = eye-catching, not stereotypical  <b>Hair/Make up</b> – messy = she does not care  <b>Body Language</b> – full movement/ enjoying it  <b>Facial Expressions</b> – eyes closed/ singing, happy  <b>Colour</b> – red (passion/happy), text is white = stands out</p>	<p><b>Written Codes</b>  <b>Mantra</b> – made up of two similes, turning a negative into a positive -change attitude about sport  <b>Simile 1</b>–sweating like a pig = unladylike.  <b>Simile 2</b>- feeling like a fox=sexy dong exercise.  <b>Language</b> =Informal simple but positive.  <b>Typography</b> bold, unusual font. <b>“GIRL”</b> = wide appeal. <b>#thisgirlcan</b> – encourages involvement</p>
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<p><b>Historical/Political Context</b>  The campaign was run by ‘Sport England’ who are a <b>government organisation</b>. There is no <b>commercial aspect</b> to the campaign – they were not aiming to make money.</p>	<p style="text-align: center;"><b>Representation</b></p> <p><b>Challenging</b> dominant ideology that women can’t do sport by portraying physical activity for women in an extremely positive way.  <b>Counter-stereotype</b> – She is enjoying sport, doesn’t care about being judged on how she looks, she is not weak or unsuccessful at sport. She is independent, confident and happy (body language and facial expression)  <b>Aspirational role model</b> – she is not a famous sports person, shows that anyone can do this  <b>Focusing</b> on what ‘real’ women –no airbrushing, photoshopping, no glossy not perfect but happy. Other adverts don’t do this  <b>‘Girl’</b> use to represent all women but some women may not like this word as it has negative connotation (childish, silly, too young)</p>					
<p><b>Key Terms and conventions</b>  Copy, Slogan, Logo, Central Image, Typography, Brand Identity, Propp, Rule of Thirds, Mantra, Protagonist, Dominant Ideology, Stereotype, Counter-Stereotype, Hashtag, Social Cohesion, Enigma Code, Use and Gratification Theory, Personal Identity, The Male Gaze (Laura Mulvey), objectify/ objectification</p>	<p><b>Link to Theorists and theories</b>  <b>Propp</b> - Dominance of image suggests she is the ‘protagonist’ / hero as she has overcome fear  <b>Laura Mulvey</b> - this images does not objectify woman, it is not focused on how they look or portraying them in a way that men stereotypically would like.  <b>Use and Gratification</b> - Personal Identity, the audience can see themselves in this person because she is not a celebrity. They can identify with her because she is ordinary, normal and like her they too could learn not to fear being judged and get active.  <b>Engima Code (Barthes)</b> - ‘this girl can’ - what can she do? Creates a sense of mystery, wonder</p>					

Knowledge Organiser for Quality Street (Print Advert 1956)

<p><b>Production Context</b> Quality Street made by <b>Mackintosh</b> in <b>1936</b>. In the 1930's chocolate was <b>expensive</b>. This product was <b>cheaper for families</b>. The tin was introduced in the <b>1950s</b>.</p>	<p><b>The Target Audience</b> <b>People in the 1950s</b> - very different from today's audience. <b>Men</b> could buy this for their wives and girlfriends <b>Working, educated families</b> - new techniques made it cheaper to make, big words used in the copy <b>Women</b> - fits the idea that all women like chocolate. <b>Adults</b> - features adults in the advert</p>	<p><b>Messages and Values</b> <b>Aspirational message</b> linked to class - this product was symbolic of elegance and higher class but now working men can buy it for their families as a treat. <b>Brand identity</b> - The chocolate is luxurious even though it is now cheaper = references to the Regency Era, use of gold and purple, pose of people in the frame</p>				
<p><b>Social/ Cultural Context</b> Luxury and high class things were <b>now more available</b> (chocolate). Very <b>traditional gender roles</b> - men <b>worked</b>, women <b>stayed at home</b> and had to make husbands happy</p>	<p style="text-align: center;"><b>Media Language</b></p> <table border="0" style="width: 100%;"> <tr> <td data-bbox="456 520 1025 807"> <p><b>Technical Codes</b> <b>Composition</b> - Triangular arrangement of people, halo effect around man, product is framed in the central = attention <b>Camera</b> - Mid shot of people so we can see what they are doing. <b>Lower third</b> - where all the text is found (less important) <b>Logo</b> - at the bottom but in colour (stands out)</p> </td> <td data-bbox="1025 520 1706 807"> <p><b>Visual Codes</b> <b>Costumes</b> look like sweets (girls), Man is in a suit = professional/working. <b>Use of Gold</b> = wealth/ luxury <b>Rich warm colour palette</b> =attention, wealth <b>Facial Expressions</b> = excited by chocolates (treat) <b>Body language</b> (Kiss) = girls stealing sweets, man happy! <b>Typography</b> - bold, strong, colourful (purple = royalty) <b>Hand drawn images</b> - lack of technology</p> </td> <td data-bbox="1706 520 2141 807"> <p><b>Written Codes</b> PERSUASIVE LANGUAGE <b>Alliteration</b> = delicious dilemma <b>Superlatives</b>=delicious, delightful, distinctive <b>Description</b> of new sweets = we need to buy and try <b>Formal</b> - educated audience.</p> </td> </tr> </table>			<p><b>Technical Codes</b> <b>Composition</b> - Triangular arrangement of people, halo effect around man, product is framed in the central = attention <b>Camera</b> - Mid shot of people so we can see what they are doing. <b>Lower third</b> - where all the text is found (less important) <b>Logo</b> - at the bottom but in colour (stands out)</p>	<p><b>Visual Codes</b> <b>Costumes</b> look like sweets (girls), Man is in a suit = professional/working. <b>Use of Gold</b> = wealth/ luxury <b>Rich warm colour palette</b> =attention, wealth <b>Facial Expressions</b> = excited by chocolates (treat) <b>Body language</b> (Kiss) = girls stealing sweets, man happy! <b>Typography</b> - bold, strong, colourful (purple = royalty) <b>Hand drawn images</b> - lack of technology</p>	<p><b>Written Codes</b> PERSUASIVE LANGUAGE <b>Alliteration</b> = delicious dilemma <b>Superlatives</b>=delicious, delightful, distinctive <b>Description</b> of new sweets = we need to buy and try <b>Formal</b> - educated audience.</p>
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<p><b>Historical/Political Context</b> <b>Rationing</b> had ended= more sugar available. <b>The Regency Era</b>(elegance) is referred to (<b>Major Quality Miss Sweetly</b>) - the 1950s was a similar time post war.</p>	<p style="text-align: center;"><b>Representation</b></p> <p><b>Male dominated</b> - he is in control (chocolate/women), he is higher in class, the 'provider' (suit) and high status (central image), traditional stereotype that was common at the time of the advert. He is rewarding the women with chocolate. <b>Major Quality</b> - of higher class than Miss Sweetly, has power (military uniform) and status <b>Women</b> - love of chocolate, subservient body language suggest that they do as they are told, please the man (implies that this is what all women need to do to be successful). Women are also shown as manipulative - distracting the man to get to the chocolate. <b>Miss Sweetly</b> - very typical feminine colours and showing of skin. Even her name is suggesting a stereotype. <b>Age</b> - makes young people look fun and exciting (ad with old people show them knitting - less fun )</p>					
<p><b>Key Terms and conventions</b> Structural features, slogan, logo, copy, central image, typography, lines of appeal, superlative, alliteration, brand identity, rationing, Regency Era, patriarchal, intertextuality, rule of thirds, Z line composition, Triangular composition, Male Gaze</p>	<p><b>Link to Theorists and theories</b> <b>Intertextuality</b> - the people in the frame are from Quality Street ads from the 1930s. <b>Narrative/ Propp</b> - male is the 'hero' choosing between two 'damsels in distress' (distressed over the dilemma of which chocolate to choose), he has a more serious dilemma to solve. <b>Patriarchal Society</b> - This advert is showing that men are seen as having more power and status than women. <b>Laura Mulvey</b> and the male gaze - the two women are shown in a way that men would like. They are slim and pretty, acting like they really like the man and are being subservient.</p>					

## Knowledge Organiser for Spectre (Film Poster)

<p><b>Production Context</b></p> <p>Film released 26/12/2015, starred Daniel Craig (4th time as Bond), based on the books by Ian Fleming, film produced by Eon Productions and distributed by United Artists, Budget=\$245mill, box office=\$880 mill, Poster by Empire Designs a British company</p>	<p><b>Intertextuality</b></p> <p>The white tuxedo references earlier Bond films – Roger Moore wears one as does Sean Connery in Goldfinger. Sense of familiarity and nostalgia. The pose is very similar to the pose of Roger Moore in The Man with the Golden Gun and many other Bond films. The logo (the 007 with the 7 shaped like a gun) is an iconic symbol of the franchise and instantly recognizable. Names like Ian Fleming and Albert R Broccoli are well known for their connect with Bond films of the past.</p> <p>Even the name Spectre (which means ghost) is intertextual as it refers to the ghosts/ enemies from James Bonds past and knowledge of the other Bond films Daniel Craig has been in will help you to understand the plot of this film.</p>
<p><b>Social/ Cultural Context</b></p> <p>The masked man is Bond from the opening scene, symbolising The Day of The Dead festival parade in Mexico City. It was not a real event until the success of the film. It now happens annually. The Tom Ford white tuxedo is a reference to Bonds of the past and was considered dated.</p> <p>After Spectre, celebrities such as David Beckham wore it at events showing what Bond wears has cultural significance. Note the lack of the typical 'Bond girl' in the poster. Bond as a character has evolved with the times. Sexual innuendo is no longer a big part of Daniel Craig's Bond and the female characters in Spectre are strong intelligent women</p>	<p style="text-align: center;"><b>Media Language</b></p> <p>Long shot of Bond = central image = he is dominant, he is the hero/protagonist Direct address= he is confident, strong Dark coloured background=connotes mystery / death White Tuxedo = connotes wealth, professionalism, the high life, Red Carnation= connotes love but also danger Common prop of a gun - tells is the genre (action/spy) and that he is always ready for action Credit block at the bottom, small = less important but does includes key info Title in lower third but big, 'Spectre' connotes ghosts from Bond's past, 'chainlink' type text connotes that the film links to previous Bond films ( Villains from Daniel Craig's previous Bond films are/were part of the Spectre organisation) Actor/director/author name at top in gold connotes luxury, important, attracts audience 007 logo under title = recognisable and the audience would watch this film, Serious facial expression tells us about his personality he is cool calm and collected, High Key lighting on Bond = connotes that he is good, important, Low key lighting on figure in the background connotes they are a villain, the skull costume connotes death and danger for Bond, Small font for actors name - so well-known that it does not need to be big</p> <p style="text-align: center;"><b>Representation</b></p> <p>Bond = Strongly masculine, closed body language connotes lack of emotion, independence, a professional, a ruthless assassin his pose suggests strength and power Bond's posture is strong and dominant, his arms are folded in a stereotypically masculine stance. High Key lighting= the strong light on his face shows his rough masculine features but also suggests that he is a good man and will do the right thing The gun =danger, finger on the trigger – ready to kill if necessary and has the skills to do this, the gun suggests danger but his posture connotes confidence with a relaxed attitude toward such dangers. Hero = Typical man hero of the action genre, he is white which is the stereotype in film (white characters are good, bad characters are other ethnicities. Audiences are led to believe, through this representation, that this is how a man should be. Villain in the background is also male, reflecting the male-dominated nature of the franchise, the main protagonist and antagonist who drive the narrative are both male. Lack of female representation - unusual as often Bond is pictured with women to show his popularity and the quality of protection. Women are under-represented in the action genre even though they were featured in Spectre and in powerful roles (e.g. M and Money Penny)</p>
<p><b>Key Terms and conventions</b></p> <p>Equilibrium, disequilibrium, new equilibrium, binary opposites, enigma code, antagonist, protagonist, franchise, Intertextuality, credit or billing block, logo, high key lighting, direct address, low key lighting, costume, props, posture, body language, facial expressions, typography</p>	<p><b>Link to Theorists and theories</b></p> <p>The skeleton mask depicts someone hiding in the shadows and could be seen as Propp's Villain / antagonist, but this acts as part of the Enigma Code ( Roland Barthes) because it is really just Bond's costume but on the poster it creates a sense of mystery as we wonder who is it and what they might do. According to Todorov a film will always have narrative disruption - will that disruption (or disequilibrium) be caused by the skeleton character. It could be seen as another darker side to Bond and act like a binary opposite (Levi Strauss)</p> <p>The skeleton also references the title 'Spectre'</p> <p>The dominance of Bonds image suggests he is the film's protagonist and so probably a 'good guy'. According to Vladimir Propp's theory, he would be considered the 'hero'.</p>