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WACE English 2007

Viewing Trial Mark

Script	Question Number	Rank	Mark /30	
1				
2				
3	<u>Script</u>		Not	<u>Available</u>
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Section Three - Viewing

①

In the visual stimulus images entitled Image 1 and Image 2, the groups and cultures depicted enforce dominant western ideologies towards these groups, as a result of the relationships and representations depicted. Image 1 is a still image taken from the feature film entitled Three Kings (1999) and depicts three heroic and masculine soldiers walking through a desert. This image enforces and promotes the popular views of the western culture of seeing army soldiers out in the field. Image 2 enforces the dominant beliefs of the western society which show that families in less economically advantaged countries are ^{more} loving and promoting of companionship, as a result of its depiction of an Istanbul family, who are embracing, talking and laughing outside a building in Turkey. Also, Image 3 challenges the dominant ideologies of the western society towards the female gender role, as a result of its depiction of an independent and empowered female figure holding a samurai sword, with a determined expression. My interpretations of these images reflect my assumptions.

In the western society, dominant ideologies have been constructed about the representation of masculine and heroic soldiers of war, as a result of popular culture representations through movies and television. Image 1 enforces this westernised view of clean-cut heroic soldiers, who are masculine, empowered figures. The image is a still extract taken from the western Hollywood feature film entitled Three Kings (1999). As reflected by the title of the movie, the image depicts three uniformed soldiers, all carrying military weaponry and ~~equipment~~ bags. The centre soldier, (as acted by George Clooney) is slightly in front of the other two, and is holding a large firearm in his right hand. The other two

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soldiers, to his left and right, also have firearms strapped to their back, and are carrying military bags. The fact that the leader of the three heroic ~~men~~ ^{figures} is wielding a gun, appearing as if he is ready to shoot at the sight of an enemy, reflects the ideologies of western citizens towards the action-packed, adventurous representations and connotations to war.

Also, the three men are all clean-cut, shaved, and clean. Though this is an untrue representation of what war and conflict is really like, it is supportive of the dominant legacies of western society towards war being an advertise popularised phenomenon, which appeals to males who are in hope of becoming heroic, strong, masculine ^{unfettered} figures which are somewhat like those depicted in Image 1. From my viewing of texts such as Fahrenheit 9/11, ⁽²⁰⁰⁴⁾ directed by Michael Moore, I have personally seen archival footage of modern day conflict and its violent and dirty aspects, so I, as a viewer, can see through the constructed ~~image~~ ^{portrayal} of soldiers being clean-cut and independently heroic, as in Image 1. However, there is a dominant ideology in western society of soldiers in modern conflict being idealised.

Similarly, Image 2 reflects the Western ~~mis~~ ^{mis}interpretation of comradeship in countries of less economically advantaged contexts, such as Turkey. The image, according to my interpretation, depicts a family from Istanbul outside a building sitting and standing on a platform with steps. The image shows 3 adults, who are each fulfilling a motherly role, with 3 infants, one in an embrace with her mother, one holding the hand of his mother, and the third standing off to the right of the image. There are also 3 female youths between the ages of 11 to 14, who are conversing, laughing sitting on the

steps. This photograph, I have found, is not constructed, but appears to be taken at a random moment, as no one is looking towards the camera, and each person appears to be in an unchanged circumstance. The popular way of the western society in seeing family groups in 2nd or 3rd world countries of lower economic status is promoted by this image. The western opinion, which I have understood as a result of growing up in western society, is that families ~~are~~ in less economically advantaged societies, value companionship and ~~for~~ maternal relationships over anything else. This has been enforced in Image 2, and has been constructed through western television programs and documentaries such as Foreign Correspondent, on ABC in Australia.

Historically, there has been a representation of the female gender which has been constructed as follows: The female figure has forever been related to as a feminine, emotional, motherly figure, and this image is reflected in western films and other media of popular culture. Image 3 challenges the dominant hegemonies of the western society in relation to gender roles, with its depiction of a female, empowered figure, in possession of a samurai sword. The image is a poster promoting the western feature film entitled Kill Bill volume 2 (2004), and shows the female protagonist of the film in a bridal outfit, holding a samurai sword with a determined expression. As a result of the large use of lighting in this image, the female appears powerful, and with an appetite for destruction. Though she still appears feminine, with her bare, smooth back showing, the ~~image~~ portrayal of this empowered female figure challenges that of the motherly representations which are

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prominent in today's western society. The figure in Image 3 appears violent and determined to inflict damage by the creator's use of the light shining down from the top left corner of the image, highlighting her strong grip on a shining samurai sword. The female depicted does not appear loving, or motherly, but independent and empowered which challenges the dominant historical representation of the female gender role in western society.

The provided visual stimulus entitled Image 1 and Image 2, reflect and support the dominant western hegemony on the groups and cultures depicted. Image 1 reflects the heroic + masculine image of a modern-day soldier which has been constructed through popular culture, and Image 2 reflects the western ideologies towards communism in countries of less economically advanced status. Image 3, however, challenges the historical representation of the female gender role in western society as a result of the ~~power~~ depicted empowered feminine figure, and the use of lighting.

1. Image 1 from Three Kings promotes the idea that American soldiers are arrogant cowboys who go in with all guns blazing. The image has been taken from a low angle which gives the subjects an air of superiority.

The 3 men have similar wide-legged, swaggering poses and George Clooney is holding his big machine gun up in the air. The poses and the gun all connote masculinity, power, aggression and confidence. They look as though they are in the desert, probably somewhere like Iraq. Despite being on foreign land these men look like they are in control. This promotes the idea that Americans are a super power and it supports the American government's belief that they are the best country in the world and they know best.

The three soldiers all have machine guns as well as what looks like ammo and possibly other weapons clipped to their belts. Their facial expressions are tough and they appear to be warriors who firmly believe in what they're doing. This supports the popular view of Americans as a nation who are convinced of their own righteousness

and superiority.

The people in the background are small and fade out of the shot. They aren't wearing uniforms so I'm assuming that they are citizens of the desert where these soldiers have landed. The positioning of the soldiers big and strong in the foreground is symbolic of the power the soldiers have over those tiny, fading, marginalised people in the background.

Image 3 is a subversive image of femininity. Uma Thurman is dressed in a flowing white bridal gown and veil and this is a stereotypical image of femininity, but this is juxtaposed with the glinting samurai sword in her hand and her serious, vengeful expression.

~~The~~ This is obviously a poster for a violent film and traditionally movie violence has been the domain of males, so this image subverts the mainstream view of film violence. We are not expecting to see a beautiful woman in a bridal gown slashing people up with a samurai sword.

The image also subverts cultural aspects of film conventions. The background of the image is Chinese characters

and the sword is a samurai sword, so we would expect the star of the film to be asian and male. Instead she is a caucasian female.

This image is both subversive and challenging. confronting people's stereotypical assumptions of the action / martial arts genre and giving them the opposite of what they were expecting.

Pages 8-10
(Script no. 3)
not present

Section Three: Viewing

Qu. 2

The way that women are viewed in society is a predetermined idea of gender stereotypes.

Males are generally clasped as stronger, than the weaker female stereotype.

In the poster promoting the film Kill Bill Vol. 2 we view a bride which paints the picture of beauty, hope, love and a life full of promise.

The wedding gown ^{she wears} is the standard which offers the suggestion of innocence and purity. Instead of a bouquet of flowers in her hand, the bride holds a sword. The sword replaces the initial ~~response~~ understanding of innocence and beauty and adds strength to the character.

The question of the brides intention, why has she got the sword? Who or on what is she going to use it? The sword adds a mystery to the identity of this woman, the bride.

The visual symbols in this poster give me the impression, that this bride is struggling with her femininity. The bridal gown represents the desire to be a 'normal' woman, ~~to~~ live the cultural ideal of marriage. The sword offers strength and power, to break ^{irony off}

Q. 2.

from the stereotypical ideal of a weak and helpless woman, A woman in conflict. Whenever ^{the topic of} gender stereotypes and women in conflict are ~~suggested~~ discussed I refer to Tom Tykwer's energetic experimental film Run Lola Run. ~~This film details the conflict~~ ~~internal conflict of a woman~~ ~~struggling~~ The main character is Lola a strong woman, that needs to get \$100 000 marks within twenty minutes or her boyfriend dies.

The strength of Lola's character is ~~she~~ ~~is~~ ~~viewed~~ throughout the film in a series of three hypothetical sequences. Will she succeed or won't she? The viewer learns of the direction and requirement of Lola's character from the beginning without actually getting to know Lola first.

The colour red is used actively in this film to give the viewer an understanding of power, ~~or~~ fear and even love. Lola's hair is vibrant red, making her stand out from the other people in her environment. ~~Instal~~

It gives me an impression of her ^{desire to} ^{fulfil} her goal, what she needs to achieve and her ^{personal differences with her surroundings.}

During the film Lola ^{was} trying to win \$100 000 marks on a roulette table at the casino, ~~when~~ she releases ~~the~~ ~~me~~ an intensely thrill

Qu. 2.

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scream ^{which continues} until the ball dropped.

My interpretation of this scene is that Jola was willing her number, Black 20, to win her the money she so desperately needed. She was taking control of the situation and taking control of her life. Jola was the strength, a woman in with power.

Factors in the Kill Bill Poster and from Tom Tykwer's film Run Lola Run some express the desire for women to break from the stigma of being weak ^{and} unambitious, to take control of their experiences and direction in life. The power and strength within the sword, removes the weakness of women, removes the gender stereotype but ~~adds~~ ^{with} conflicts with society's views.

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☆ section three: viewing ☆

1. Images 1 & 3 are classic cultural juxtapositions of each other.

Image 1 - drawing the three "American hero" guys going off to save the world is the classic Hollywood idea of what a hero is. They're handsome, rugged, brave looking men with guns and the huge line of people following them is perhaps indicating that this is what a "hero" is - this is how people imagine them and how they are portrayed.

In comparison to this, image 3 is its juxtaposition. It shows the stereotypical idea of a female - wearing a wedding dress and veil, this gives the viewer a mental image of all the stereotypical things that accompany this image - the idea of a blushing bride, full of romantic ideas and so in love.

~~the viewer then notices~~
The viewer then notices that the "blushing bride" has a huge sword in her hand, indicating she is ready to fight and does not fit into the box ~~because~~ that she is automatically put into because of her appearance.

6

Viewing
Q2

The immediate construction of visual images has a considerable amount of influence upon the way in which the subject matter is seen, however this is but one of the factors which is playing a role when viewers examine images and other visual texts. Beneath the way in which these images are constructed there is a deeper meaning, an indication of what the creator of the image may hold true. How this is taken is largely influenced by the personal context of the viewer. The image of a group of women of varying ages taken in Istanbul, some 9 years ago is a snapshot of the modern culture it is striving to be. At its surface, it shows the diversity of the group. The documentary Women of the Holy Kingdom examines the lives of women in Saudi Arabia. Both explore similar ideas upon a more thoughtful examination.

The image taken in Istanbul shows a mash of western and Istanbul culture, showing two girls on the left wearing western clothes, a central group of women wearing clothes that are traditional of Istanbul ^{but with bags and other objects common to western society} and finally on the right to girls who look sad wearing traditional attire. It is almost transitional in this way and uses the rule of thirds to draw the eye to each focal point, leading lines also play a part in highlighting other features such as a young boy who appears to be wearing a white tuxedo like garment and a hat of traditional dress. Each of these things show not a clash of western culture, but an integration into its own. The expressions of the women (less happy the more they are traditionally dressed) and as result portrays this ~~other~~ attitude that traditional culture is stifling upon these women. However with this comes an

underlying belief that Western Culture is more superior in the way women are treated and it is assumed that these women would be unhappy in their traditional ways. Coming from a ^{Anglo-}European background obviously endorses this idea, however a greater understanding of women in such cultures actually conflicts this interpretation.

The documentary Waves of The Holy Kingdom directed by Sharmeen Obaid-Chinoy follows the same ideas that can be seen in this image, however what discredits Obaid-Chinoy's view is the interviewing of women who do not feel they are disadvantaged by their culture. For the most part Obaid-Chinoy uses film conventions and tone that suggests these women do not know what they are talking about such as sound biting and her almost sarcastic approach to interviewing them. Similarly ^{as in} the image taken in Istanbul, Obaid-Chinoy chooses to structure her documentary to promote religion and ~~the~~ culture as stifling and damaging to women, that they have little rights and it is as a result of their culture. Such is her portrayal of anyone associated with religion; who are either shown at a long shot, which perhaps gives rise to the idea that they are far from reality or in a close frame, which suggests their close modestness. In this way the values are similar in both however Obaid-Chinoy holds more of a belief that Western concepts such as democracy are more beneficial rather than superior but either way both share the same underlying assumption that women would be happier diverting from traditional ways. Both's constructions seek to influence ideas of viewers.

However construction merely acts as an aid to showing these ideas, beliefs, assumptions and portrayed values and attitudes. In the end construction can be seen to be influenced largely by the personal context of viewers such that women in Istanbul would consider both the magazine and documentary in a completely different light. Being in a society that promotes individual gender equality etc amongst other secular values, where religion & diverse mores for not are easy to dominate I am more likely to consider these women to be disempowered by ~~the~~ the rigidity of their culture, however also seeing friends who have such faith in their culture and religion also aids in my accept of women who choose to live by their traditional culture even if it is perceived to be less forward to them.

In the magazine of women from Istanbul, there is a certain amount of value placed upon western associated objects as those with them appear to be happier. (the laughing girls, the mother taking care of her child) In some ways this can be said to be indicating material happiness over religion and culture nowadays, however it appears this is not in a critical nature. Often in media women from cultures such as mine are shown to be unhappy in their less than modern ways. These images are immersed in Western ideals and there are few visual texts that show otherwise. Women of the Holy Kingdom similarly promotes this as Ornel - Ornel expresses her dissatisfaction at having to wear a full covering that she feels oppresses her individuality. The ~~suppression~~^{oppression} of women has become a topic of ^{actual} discussion particularly from Western Culture

to middle Eastern cultures and countries such as Saudi Arabia, Istanbul, Pakistan and many others. They are commonly seen as war torn countries where cultural freedom and democracy do not exist. What it keeps coming back to with response is the existence in a ~~place~~ thought to be ~~free~~ more free society (however in some cases this isn't entirely the case) Those constructing visual texts will have certain responses they would like to evoke in mind and this is reflected in the construction of images, but this does not entirely dictate response.

Both the image of women in Istanbul in 1998 and the documentary Women of the Holy Kingdom directed and written by Sharmeen Obaid-Chinoy portrays images with the same basic ideologies, which comes across in their construction; their discourse employed. However the real major factor in influencing responses to visual is the viewer's context. Each of these factors all act together to ~~shape~~ collectively influence an individual's response and in the end it is context that dictates whether the response will be in line with the values and ideas displayed within the image/images or whether it will be against. In the case of these two visual texts it is context that has shaped my response and subsequent understanding of the issues of women in middle eastern countries as exposed by both.

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Section 3

Q. 2.

Image 1.

The three soldiers are very important, powerful and are the leaders of his people.

• camera angle: shot angle is at middle ^{angle} and long shot. which only recorded almost of whole body figure of the three. ~~the suggests~~ Thus we can see only little detail of the background - the shot is heavily focused on the 3 soldiers. This represents the important roles of the 3 because everything else in the picture become insignificant as it only support the representation of the 3 men. 3 men ~~are~~ seemed powerful in this shot as everything else is small ~~and~~ and the 3 men are big. Size of ~~the~~ image represent physical power. ~~This layout is~~

• The layout is suggested that the 3 men in up front are ~~the~~ leaders since they are at the front of the picture and ~~the~~ behind them are their followers or teammates. This represent their leadership.

• The equipment. Guns are the weapon for killing which also indicate power and in this picture the middle man ^{held} his gun up to his chest which it seemed like a ready pose which the other two have their guns behind their back. This also suggest that the middle guy is the commander.

of the group. This is because of his 'ready' pose.
In this pose suggested his responsibilities of protecting
his team: mates from what ever the threat is. That is
his number one priority. But the other two in
this picture both of their hands held only bags, which
suggest their top priority that is the carrier or
the transport man which is not as important as
the middle man holding a gun and a back.
~~He also~~ This also symbolise the hardship and the
responsibility of a leader (the middle man).

The far similar image I have view in class this
year was also have same convection as in this image.
But in a different context. The image is from TIME
magazine, ~~then~~ inside the picture there is a man
sitting on a chair and his wife with apron cleaning
dishes. ~~The~~ The man was positioned in front of camera
and his wife on the back ground. The man is obviously
more important ~~and~~ and powerful and also a lay back
type as suggest in the picture. ~~The man is~~
The ~~woman~~ wife on background is ~~not~~ cleaning hard
while a man is ~~is~~ reading newspaper. This also
suggest that a man is ~~is~~ a leader of this family
and the wife is the followers which the figure
of the two speaks. Newspaper symbolise power
and knowledge.

SECTION THREE - VIEWING

Question one

~~Discuss the ways in which at least two of the images~~

Question Two

~~Discuss~~ the factors which influence your response to a ~~group~~ and/or ~~individ~~ in at least ONE of the images and in a visual text you have studied.

response to ^{society} ~~grp~~ / indiv in regards to violence & warfare

~~In the~~ There are

There are a range of factors that influence my response in regards to my viewing of visual texts. As a result the factors such as techniques and conventions influence my response to groups and individuals in viewing text.

a movie still from the 1999 film *Three Kings*

Image one^a there are certain items, ^{and features} I am inclined to notice in the picture due to their careful and strategic placement within the text, ^{which challenges my ideas of} Image ~~3~~ ^{three} ~~draws~~ attention to the fact that the meaning subject in the text is in fact a woman, which challenges my response to

social value

social value

P1: Image 1

Question one

P2: Image 3

~~Discuss~~ the ways in which at least ~~two~~ of the images provided could promote, challenge or subvert popular ways of seeing groups ~~or~~ / or indivs.

how do conventions ^{used} ~~promote~~ ~~or~~ promote, challenge or subvert popular views of grps/indivs.

visual

The way in which an image is constructed allows the image to promote, challenge or subvert popular values and ideas that exist in society. In both Image One, ^{two and} three there are elements that prompt me to challenge the typical ~~warrior~~ or ~~"violence"~~ ~~idea~~ ideals embedded in society in relation to gender roles ^{and activities}. Image one shows three ^{in the foreground} soldiers equipped for battle, the fact that they are male endorses my traditional views on soldiers being that they are primarily male, yet the equipment they carry prompts me to question and challenge ~~as~~ the reason they carry certain items.

a still shot from film, Three Kings 1999

Image Three

endorses the roles of women yet challenges social ideas about Muslims & Islamic culture

Image Three a movie still from Kill Bill volume two similarly challenges ~~me~~ my views in regards to weaponry and violence especially in regard to the fact that the subject of the image is a woman. In essence the way in which a visual image is constructed invites me as the viewer to challenge as well as endorse themes represented in the source in regards to groups and individuals in regards to my own, and prevailing social values.

Image The construction of Image one has great influence on the representations the reader makes from the image, in regards to our traditional attitudes towards warfare. In the source three men stand ~~wear~~ in the foreground wearing elaborate army uniforms, ~~to the background~~ complete with weaponry and an army belt. Due to the fact that the image is shot from a close up camera angle the ~~men~~ we can see the subjects are male, we can also see their expressions and ethnicity.

The fact that they are men endorses my ideas of war ^{and fighting} ~~which attribute it to a mainly male. In~~ ~~that war are~~ ~~are~~ predominantly ~~not~~ "mens business", however this image challenges my ideas of warfare and the role of soldiers; as they seem to be carry Louis Vuitton luggage ~~and~~ instead of traditional large backpacks on their backs, and instead of army tanks in the background there are ~~priced~~ black Mercedes driving. Another element of this image is that due to the close up camera distance it can be seen that the man on the right is ~~of~~ black in regards to skin colour. This challenges my ideas of war particularly due to the fact that in earlier wars such as WWI and WWII ~~black~~ Indigenous Australians were initially ~~discouraged~~ ^{discouraged} from joining the army. ~~an the image shows contrast between~~ ~~man~~ This source challenges my views of the army and its role as well as endorsing ~~my~~ ^{some of} common ~~ideas~~ ~~which point out~~ in regards to the gender of soldiers.

~~Image two~~ ~~Image two~~ is an ~~image~~ ~~that~~ ~~on~~ ~~Image two~~ ^{a conflict shot} depicts women, ^{and children} sitting on steps in Istanbul Turkey in 1998. Several wear veils suggesting they are of Islamic faith. This image uses a mid distance camera distance from a slightly lower than eyelevel camera angle. The shot ~~is only of women and~~ does not show any men ^{apart from a small boy} which challenges views in regards to Islamic women, especially such as those in Afghan culture who could not leave the home without a male accompanying her. ~~so some of the women~~ Most of the women

wear the traditional veil, yet one does not. These women also wear different types of clothing, which provide a great deal of skin coverage, while the woman on the far left wears western-like clothing. This challenges the idea that Muslim women should be completely covered from head to toe. The women and their children seem to be peaceful and calm, challenging ~~common~~ ^{prominent} ~~social~~ ^{views} on Muslim people which often stereotype them as being terrorists and extremists. This image shows these women and children as being neither. The image does not endorse the idea that women are the prime child carers, which is re-enforced by the absence of males in this picture. ~~These women seem peaceful~~ These women ~~seem relaxed~~ are shown as relaxed, and we see them ~~each~~ ^{each} busied with caring and speaking to their children, yet challenges and as well as ~~prom~~ endorsing various attitudes about Islamic women.

Source three ~~depicts~~ a movie still promoting the action film Kill Bill Vol. 2 from 2004, features a menacing woman brandishing a long dangerous looking sword. This text challenges ideas within society in regards to the role of women and violence in society. The darkness ~~that~~ ^{surrounds} of ~~the~~ that shrouds the female subject gives it an eerie, menacing nature. It is shot from a low ^{camera} ~~angle~~ ^{angle} which emphasises the woman's height. Her expression is seen as ~~the~~ ^{the} ~~image~~ ^{the image} is shot from a mid-medium distance. ~~She looks down~~

Her eyes seem angry. Her expression shows anger and malice, and her weapon a long shining sword is held at her side ready for battle. She wears a wedding dress which I find very ironic that a bride would want to fight a battle on such an occasion. The short caption states "The Bride is back for the final cut" which emphasises the ~~bride's~~ sword's presence. This image greatly challenges the ~~an~~ accepted role of women in society. Like ~~the~~ image two women are generally regarded as child-bearers and wives, not dangerous, violent assassins. ~~Her stance does not emphasise her womanly curves which again challenges a woman~~ The presence of the sword in the movie still also challenges ideas of weaponry at battle. In source one the soldiers wield guns, yet this woman carries a sword. As a result this image greatly challenges the accepted role of women in society and ~~also~~ ideas of war.

In essence all three images endorse as well as challenge values and attitudes in regards to ~~men~~ individuals and groups in society. Their construction and camera techniques prompt the viewer to question and accept various elements of each text.

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(Script no. 9)
not present

Section three: viewing

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Question 2)

Visual images ~~can~~ use conventions which influence my response towards groups and/or individuals. Image one uses setting, characterisation and symbolism to create the audience to believe that they are tough and important. The conventions, ~~characterisation~~ setting, characterisation and symbolism are also used in one particular scene from Swimming upstream by Russel Mulcahy. They both are representations of tough men of their times.

Setting creates mood and atmosphere it gives meaning to why a particular thing in the journey is occurring there. Such as in the feature film Swimming upstream which is based on a true story. It is about Tony Fingleton and his life as he grows up, ~~represented~~ ~~shown~~ in the 1950's. A particular scene between his father, Harold Senior and ~~his son~~ Tony's brother Harold Junior is about them having a drunken fight on the floor of their kitchen. The kitchen is a typical middle class 1950's kitchen and represents the house which Tony was living in, for that time. This setting is important for conveying the time era and social-economic status of their family. This helps to convey the factors which are important in understanding the film, to make them ~~seem~~ ^{seem} masculine.

Image 1 provided is a still from the feature film Three Kings. Set in 1999 it is a picture in a desert environment with 2 Mercedes Benzs in the background and a trail of people behind them. This setting places the audience in an arid uncommon environment and puts them out of their comfort zone. And creating the feeling that the 3 men in

the picture a tough and important to be there.

Characterisation in essence is how a text is conveyed. Through the characters facial expressions, clothing and ~~gestures~~^{body language}. Image 1 is influencing the audience to believe that this group of people are tough and masculine. They have confident, ~~assured~~ determined facial expressions like they are concentrating on the job. They are wearing camouflage suits with belts of the finest equipment for combat use. Their ~~gesture~~ body language is confident and manly. Their is a sway in their walk which shows arrogance as well as confidence in what they are doing. Due to these factors in characterisation a masculine representation of these characters is created.

In Swimming Upstream Harold Senior and Harold Junior have angry, almost crazed facial expressions, as they are getting into a fight. Their clothes are of typical working class men of the 1950's, with dull brown colours and dirt smeared on them they look hard working labourers. Rough body language is apparent as they are throwing punches at each other and attempting to strangle each other. In these days it was considered masculine to have a fight rather than talk it out. So through the use of characterisation a masculine feeling was achieved.

Symbolism is used to represent a particular idea, value or attitude. Many symbolic objects

to represent masculinity and power are evident in Image 1. The three men in the foreground, the "three kings" are positioned with guns. The "toughest" man, positioned in the middle is holding the gun in his hand with it slightly raised in the air, from the audience views him as dominant and most powerful from this symbolic object dominating over the other men which are behind their backs. Each man has a kit of equipment attached to their waste and are holding bags which are full, this creates a meaning to the audience that they are full of important ~~equipment~~ equipment. These symbolic objects are all associated with power and therefore give this group of men a masculine representation.

In Swimming Upstream an important symbolic object is the beer bottle in the scene. When the men are fighting a beer bottle is knocked onto the floor, a camera positioned below the floor shows the bottle get knocked over and it leak all over the floor. The bottle is then picked up and smashed and Harold Senior attempts to use this as a weapon against Harold Junior. Beer is stereotyped in society as a masculine thing to drink, a broken bottle is also regarded as a weapon, weapons are regarded as masculine things through symbolic objects. Impressions of actions, events, people etc are made and in both of these cases these symbolic objects make the characters in the visual texts appear masculine.

The conventions, setting, characterisation and symbolism make up an image and are used to influence my response to a particular group. In this case between the conventions used in *Image 1* and *Swimming Upstream* represent the characters as masculine. Through the same convention just ~~represented~~ presented differently, we see masculine people of different eras.