**National 5 Media Revision**

There are lots of different types of question you could be asked in the exam, and lots of technical terms that could be used in those questions – half the battle is in recognizing the terms and knowing what the examiners are looking for. Use the table below to help learn key vocabulary and work out which texts you need for which type of question.

| **Question keyword / phrase** | **What it means** | **Which text(s) you can use to answer on it** |
| --- | --- | --- |
| **Genre**  | The type of text you are writing about, e.g. horror, romance, drama etc. | **Prom Night / Cabin in the Wood**s (teen horror trailers); **Shawshank Redemption** (prison drama) |
| * **Genre convention**
 | The features that tell you what genre a text is (e.g. dark lighting, characters screaming = teen horror genre conventions) | As above |
| **Purpose** | The reason why a text was made (e.g. to entertain an audience; to advertise a feature film; to make a profit; to inform and educate the public about safety etc.) | **Prom Night / Cabin in the Woods** (made to entertain an audience and to promote the feature films in order to make a profit); **Shawshank Redemption** (entertainment/profit); **Shame on You / Dumb ways to Die** (information and education) |
| **Tone** | The mood or atmosphere of a text, or part of a text. | Any text - **Prom Night/Cabin in the Woods** (dark, intense, scary tone); **Shame on You** (shocking tone); The ending of **Shawshank Redemption** (uplifting, heartwarming tone) etc. |
| **Narrative**  | The way a text creates a story |  |
| * **Narrative Structure**
 | The overall shape of the narrative – e.g. the Todorovian structure | **Shawshank Redemption (**uses complete Todorovian structure)**;** **Prom Night/Cabin in the Woods** (As trailers, only use part of the structure) |
| * **Narrative code**
 | The building blocks of a narrative – i.e. **action codes** (any action that moves the story on); **enigma codes** (questions an audience wants to know the answer to); **binary oppositions** (opposing forces that create conflict in a narrative) | As above |
| * **Narrative convention**
 | The types of events you expect to find in a certain type of narrative – e.g. you expect to see jump scares in a teen horror trailer; you expect to see people trying to escape in a prison drama etc. | As above |
| **Language** | Film Language – that is, MUSCLE; Mise-en-scene; Use of camera; Sound; Colour; Lighting; EditingNB – *questions on language will often not use the word ‘language’ but talk about technical and cultural codes instead* | **Shawshank Redemption** (opening sequence; Andy’s arrival at prison; the escape sequence etc.); **Prom Night/Cabin in the Woods;** **Shame on You/Dumb Ways to Die** |
| * **Technical code**
 | Technical aspects of film language (i.e. camerawork, sound, editing, lighting etc.) | As above |
| * **Cultural code**
 | Features of film language that have cultural meanings (i.e. mainly the mise-en-scene, but also colour at times) | As above |
| **Representation** | How texts create impressions of people, places and/or ideas | **Shawshank Redemption** (the Warden as cruel, hypocritical religious; Andy as intelligent and good; prison as dangerous and corrupt etc.) |
| * **Stereotype**
 | Commonly repeated representations that are easy to recognize | As above |
| **Institutions** | The legal and financial and practical factors that affect the making and distribution of a media text | **Shawshank Redemption** |
| * **Internal controls**
 | Factors affecting the making of a text (e.g. production companies; budget; casting etc.) | As above |
| * **External controls**
 | Factors affecting the distribution of a text, often legal (e.g. age ratings – BBFC and MPAA; health and safety law; animal cruelty law | As above |
| **Target audience** | The audience a text is aimed at, usually broken down by age, gender, interests | **Shawshank Redemption;** **Prom Night/Cabin in the Woods** |
| **Preferred reading** | The message the producers of a text want the audience to take from it. | **Shawshank Redemption;** **Shame on You / Dumb Ways to Die** |
| **Differential reading (or Differential decoding)** | Alternative interpretations that some audience groups may take instead of the preferred reading | **Shawshank Redemption;** **Shame on You/Dumb Ways to Die** |
| **Society factors - Ideas from time or place** | Anything from the society in which the text was made, set, or consumed that affects the content of the text | **Shawshank Redemption** |
| **Profit** | One purpose for making a media text is to make a profit for the producers | **Prom Night / Cabin in the Woods;** **Shawshank Redemption** |
| **Promotion** | Some Media texts are made to promote ideas, products or people (i.e. trailers promote the feature film; PSAs promote public safety etc.) | **Prom Night / Cabin in the Woods;** **Shame on You / Dumb Ways to Die** |
| **Public Service** | Media texts that are not intended to make a profit; that are paid for by the government or charities to inform or educate the public | **Shame on You / Dumb Ways to Die** |
| **Entertainment** | Media texts that aim to entertain the public | **Prom Night / Cabin in the Woods**;**Shawshank Redemption** |
| **Education** | Media texts that aim to educate the public (i.e. teach them about an issue or idea) | **Shame on You / Dumb Ways to Die** |
| **Information** | Media texts that aim to inform the public (i.e. inform them about an issue or idea) | **Shame on You / Dumb Ways to Die;** **Prom Night / Cabin in the Woods** (trailers inform the public about a new feature film, about the date of release, about the starts/director etc.) |
| **Influencing attitudes and behavior – intentionally** | Media texts that want their audience to change something about their behavior or their attitudes. | **Shame on You / Dumb Ways to Die** (want the public to take more care about safety when driving / around railway tracks); **Prom Night / Cabin in the Woods** (want the public to go to the cinema and spend their money on watching the feature film) |
| **Influencing attitudes and behavior - unintentionally** | Media texts that have an effect on audience’s behaviour without meaning to. | **Dumb ways to Die** (has been criticized as unintentionally reinforcing the idea of suicide, especially as related to railways) |

**List of texts with suitable question types:**

|  |
| --- |
| **Shawshank Redemption*** **Narrative**
* **Representation**
* **Audience**
* **Language**
* **Society factors**
* **Institutions**
* **Genre**
* **Purpose**
* **Tone**
* **Entertainment**
* **Profit**
 |
| **Prom night trailer*** **Narrative**
* **Language**
* **Genre**
* **Purpose**
* **Tone**
* **Profit**
* **Entertainment**
* **Promotion**
* **Information**
* **Influencing attitudes and behaviours**
 | **Cabin in the Woods trailer*** **Narrative**
* **Language**
* **Genre**
* **Purpose**
* **Tone**
* **Profit**
* **Entertainment**
* **Promotion**
* **Information**
* **Influencing attitudes and behaviours**
 |
| **Shame on You PSA*** **Language**
* **Purpose**
* **Promotion**
* **Education**
* **Information**
* **Influencing attitudes and behaviours**
* **Public Service**
 | **Dumb Ways to Die PSA*** **Language**
* **Purpose**
* **Promotion**
* **Education**
* **Information**
* **Influencing attitudes and behaviours**
* **Public Service**
 |

****The Shawshank Redemption

## Director Frank Darabont. 1994.

**Revision notes**

These notes don’t contain everything you need for the exam, but they are a very good place to start! You will need to add detailed reference to the film, especially when answering on Genre, Tone, Language and Representation – use your own notes to help you with these.

Categories

* **Purpose:**
	+ profit from screenings in cinema and on TV, video/DVD sales
	+ entertainment which allows us the pleasure of ‘escaping’ from everyday reality through fantasies
	+ emotional release gives a feeling of intensity which may be lacking in our lives. Cathartic release.
* **Genre**
	+ **prison film**
		- typical iconography of the genre (characters, locations, props)
		- typical narrative of prison film i.e. oppression and escape
	+ **biracial buddy film**
		- young/old male wisecrack their way through the action; biracial films have black/white crossover appeal.
	+ **caper film**
		- criminal(s) plan a complex con that will set them up for life
	+ **melodrama**
		- battle between good and evil with cathartic resolution
* **Tone**
	+ serious, but humorous dialogue lightens bleak subject matter.
	+ nostalgic tone at the start (Inkspots ‘If I Didn’t Care’) establishes that this is old-fashioned ‘good story’.
	+ story is meant to inspire (Video cover: ‘Fear can hold you prisoner; hope can set you free’)
	+ uplifting ‘happy’ ending

Language: M.U.S.C.L.E

* **Cultural Codes (MISE-EN-SCENE—colour also has cultural representations)**
	+ everything that is added to each scene is there for a reason in order to put across meaning for the viewer.
	+ mise-en-scene includes such things as the props used to create the setting (such as the costumes, hair and make-up), the facial expressions and body language seen on the characters (to show emotion) and objects that provide connotations the viewer can recognise to mean more than the denotation of the props
	+ other ideas to think about: Art Deco font in titles and Inkspot’s song evoke nostalgic feeling plus establish time and place
	+ posters of Rita Hayworth, Marilyn Monroe and Raquel Welch to show the passage of time and changing representations of female sexuality
	+ biblical references will mean more to Christians
* **Technical codes (Use of camera, sound, colour, lighting, editing)**
	+ story line is all-important and the style is unobtrusive
	+ clear chain of cause and effect – each scene linked to next by dialogue/voiceover and/or causal linkage (liked to use of language)
	+ unobtrusive editing – generally continuity editing without ES – style or economic reasons?
	+ mess hall scenes in first 2/3 of film may have ten or more camera set-ups and use continuity editing but at the end they use steadicam with maybe only 2 set-ups – due to fears of running over-budget
* **Anchorage: The internal and external sounds of a film can help to anchor the images to the meaning of the shot/scene. A director will want to use sound to create specific interpretations of how we are to feel!**
* Voiceover: not much action in film, so Red’s voiceover is needed to move story along and explain what Andy is feeling
* Music: Thomas Newman’s score (music) moves from ‘cold’ synthesised music at the start (connotes the harshness of the prison) to more ‘human’ orchestral and piano music when Andy escapes. Rock and Roll music represents the passage of time and the youth and rebellious nature of Tommy
* **Sequences to analyse in detail - you need to be able to give at least 10 specific examples of film language in an exam answer – use examples from these sequences:**
* Opening sequence (Andy in his car, his wife; Andy being sentenced)
* Arrival at Shawshank
* Tommy’s death
* Andy’s escape

Narrative

1. **Todorovian Structure (Classic Hollywood Narrative): We are introduced to characters who encounter some kind of complication or disruption in their life. They then have to overcome problems in order to get back to normal (usually this is a new normality)**
* the world of the film, a status quo or **equilibrium** is established at the beginning of the film. We have a white Western society of 1940’s. The hero and main character Andy is introduced who is an intelligent and rich banker
* his world is **disrupted**. He is sent to jail for the murders of his wife and lover
* He **recognizes** the seriousness of his situation
* the story continues as Andy **attempts to repair** equilibrium and resolve the conflicts, problems or enigmas. This is the main part of the film and includes problems such as surviving prison life, dealing with the Bogs and the Sisters, building the library, giving financial advice, organizing the Warden’s scams and laundering the money, working against institutionalism, getting a retrial, spreading his message of hope, planning his escape and getting revenge on his captors and helping his friend Red
* at the end of the film these conflicts, problems and enigmas are worked out. A **new equilibrium** is established. Andy is free, rich and living his dream of doing up a boat and taking his friends fishing. His friend Red has joined him. It is the resolution of these conflicts, problems and enigmas from which the audience gets pleasure otherwise the film would be judged to be a failure

**2. Binary Opposites: these opposites create conflict in a story. By the end of the story, one of the opposites may have defeated the other.**

* + Good vs. Evil: Inmates are seen as the good guys and the guards are seen as the bad guys. The Sisters attack the other inmates but they have done nothing to them
	+ Past vs. Present: Past crimes have put them into prison but they are still in prison. Brooks was put into jail at a time there were no cars but when he gets out, they are all over the place
	+ Guilty vs. Not Guilty: Andy was innocent of the crime but he is actually in prison. All of the inmates say that they didn’t commit their crimes but they actually did
	+ Freedom vs. Slavery: Being locked up behind bars and the hope and desire to be free. The idea of being institutionalised and afraid to leave the prison
	+ Rich vs. Poor: Andy was a rich banker and now he is poor in prison. Andy is rich in knowledge and the prison guards don’t know how to do their taxes

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1. **Narrative Codes**
* **Action codes: events or actions in the story that drive the story onwards. They are major or significant moments in the story.**
	+ typical of prison genre e.g. Judge sentences Andy to life imprisonment, Red being rejected for parole, Andy arriving at prison, Andy offers to help the guard with his taxes, Brooks committing suicide, Tommy arrives – reveals Andy’s innocence, the warden has Tommy shot, Andy escapes, Red rejoins Andy on the beach
* **Enigmatic codes: questions, puzzles or riddles about the plot that the keeps the audience watching the film.**
	+ Major enigmas: Will Andy be proved innocent or will he ever get out?, Will Red get paroled?, Will Andy and Red meet up again on the outside?, Will Andy become institutionalised like Brooks?
	+ Minor Enigmas: Will Andy be the first fish to crack up?, Will Tommy pass his exams?, Will Andy ever get away from the Sisters?, How will Andy escape?, Will Brooks cope on the outside?, Will he ever get out of jail?, Will Warden Norton help Andy get out of jail?, Will the guard throw Andy off the rooftop?, Will Andy get revenge on his captors?, Will Andy get more books for his library?, Will Andy be able to spread his message of hope?, Will Red get Rita Hayworth for Andy?
* **Referential code**
	+ the use of film star posters to indicate the passage of some 20 years (Rita Hayworth, Marilyn Monroe, Raquel Welch)
	+ biblical references
	+ music of the period and later periods
* **Symbolic code**
	+ freedom versus imprisonment, humanity v brutality, hope v despair



Representation

**Ethnic Representations**

* Selection
	+ Red is black (Morgan Freeman) – as well as being an Oscar-winning actor, he increases crossover appeal.
* Portrayal
	+ race is not portrayed as an issue in Shawshank. Was it felt that this would be too disturbing an issue to have in a feel good movie?
	+ Red is ‘inferior’ to Andy (criminal and uneducated v innocent and educated)
* Ideologies
	+ lack of racial conflict expresses ideology of US as ‘melting pot’.
	+ representation of Andy and Red can be seen as expressing discourse of white racial superiority (but also it simply replicates the inequalities of 1940s)

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**Representations of Prison**

* Selection
	+ most of film set in prison
	+ social background of prisoners is not represented
* Portrayal
	+ prison brutal and dehumanising
	+ crime seen as fault of individual rather than caused by social conditions
	+ typical of Hollywood narrative – one outstanding individual escapes
* Ideologies
	+ expresses individualist ideology of USA – individual solutions to institutional and social problems

**Representation of Evil**

* Selection
	+ the Warden presents a religious man who would like to see his inmates rehabilitated by the power of God
* Portrayal
	+ the Warden does not care about his prisoners
	+ bible and cross-stitch used to hide true persona.
	+ uses inmates as slave labour for his work programme.
	+ does not allow Andy to leave prison, and kills Tommy the only person who could testify to Andy’s innocence.
	+ but he is beaten by Andy and takes his own life.
* Ideologies
	+ evil and corruption will be overcome

**Representations of the American Dream**

* Selection
	+ TSR focuses on individuals, mainly Andy
* Portrayal
	+ Andy is an outstanding individual whose intelligence and hard work leads to his escape
* Ideologies
	+ expresses individualist ideology of the USA – anyone with talent and hard work can succeed i.e. make lots of money

**Representation of Andy**

1. **Andy is working against the prison system**
* Andy hangs on to the life he lived before he was sent to prison.
* Montage of taxes for guards
1. **Andy has hope. Fear can hold you prisoner; hope can set you free**
* He spreads it throughout prison by playing music
* Montage of prisoners listening to record player
* Giving the Harmonica to Red:
* Instrument of music
* Andy gives this to Red after his parole is rejected
* Andy tries to give Red hope so he can avoid the same fate as Brooks’s
* Red will not play it for Andy
* Later on when he is alone in cell, he gives it one small whistle
1. **Get busy living or get busy dying**
* Andy recognises the importance of having hope and living for something, or else life is not worth living.
* Andy refuses to sit in his cell for 60 years and wait to die.
* The hope of one day returning to the outside world is what allows him to regain his freedom at the end of the film.
* His escape is his rebirth. (Symbolic rebirth with the fluid in the pipe, being squirted out to freedom and being cleansed by the rain).
* He is redeemed.

**Audience**

* **Target audiences**
	+ seems to be aimed at older film-goers e.g. 40 plus who don’t generally like action blockbusters – use of 1940s-1960s music and movie stars backs this up
	+ however the film got an MPAA R rating (restricted, adult accompaniment for 17 or under) because violence and rape implied rather than shown
	+ biracial pairing implies black/white targeting

**Why then is movie popular with all ages and genders?**

* + perhaps it engages with the ‘structure of feeling’ of many people who feel trapped in oppressive situations (school, work, family life, …) – TSR gives the fantasy of escaping from an oppressive reality to the sun with lots of money
	+ film seems to have special appeal to Christians in the USA. (strange given some of the content). But evil is beaten, having hope to reach another ‘better life’ and redemption are central ideas. A hypocrite in the Warden?
* **Audience - Preferred Reading**
* Darabont has said that through this film he intended to show that he believes you make your own luck by determination and effort; you must believe in yourself no matter how bleak things seem. This is why he liked Stephen King’s original novella
* Andy: ‘Get busy living or get busy dying’
* Video cover: ‘Fear can hold you prisoner; hope can set you free.’
* By believing, you can advance. You can make it happen and be redeemed
* **Audience Differential Decoding**

Audiences decode texts in different ways:

* **dominant decoding**: agree with preferred meaning
* **negotiated decoding**: partial agreement with preferred meaning e.g. accepting the meaning but resisting Christian interpretation
* **oppositional decoding**: disagree with preferred meaning seeing it as expression of dominant ideology e.g. seeing it as an expression of dominant ideologies of USA
* **non-decoding**: seeing it as irrelevant
* African-American critics have criticised Freeman’s casting as being typical of Hollywood
* Film-goers whose taste is for art movies with more experimental style and plotting find TSR dull

**Institutions**

* Produced by **Castle Rock Entertainment** – mini-major who make films to be picked up for distribution by majors
* Castle Rock Entertainment believe in the right of artistic integrity and gave Darabont right of final cut but ‘persuaded’ him that his first cut was denying the audience a ‘happy ending’ – the pleasure of seeing Andy and Red re-united (the original had an open unresolved ending where Red was seen on bus to Mexico wondering if he would see his friend again)
* In King novella, the film being watched was *The Lost Weekend*; getting the rights to show this was too expensive to use so they used *Gilda* (cheaper but better as it starred Rita Hayworth)

**Internal Controls**

* Budget $25 million
* Darabont’s first feature film so he was teamed with leading cinematographer Roger Deakins
* Shoot took 57 days and every day over-budget cost $120,000
* Deakins came up with economic and creative solutions to shooting when the film was about to go over-budget e.g. the final mess hall scene was shot with Steadicam rather than using separate camera set-ups (cheaper but also more creative as it introduced variety); also just two camera set-ups used in Warden Norton’s ‘inside out’ programme (again an elegant solution came from financial constraints)
* The Mansfield State Reformatory in Ohio was used for the exterior shots.  However the prison is now derelict and improvements had to be made prior to shooting.  The interior shots were done on a stage as it was cheaper to do so than to renovate the interior of Mansfield prison.
* Test screening led to cutting of some redundant scenes but still 22 minutes over preferred 2 hours.
* Film cost $25m and gained $18m on first release. Re-released when gained seven Oscar nominations – took $10m domestically. Phenomenal success on video/DVD and when screened on network TV. It has become of the most successfully video and DVD rentals of all time.

**External Controls**

* The MPAA gave the film a rating of R rather than NC-17 rating in USA which meant that teenage audience could see it. NC-17 rating would have been given if scenes of violence or rape had been explicit and this would have reduced potential audience (e.g. exclude teens and put off 40+) – the way the camera pulls away from Andy when he is about to be raped by the sisters shows us that the filmmakers were aware of the potential problems with ratings
* UK cinema rating was 15. DVD rating is 15.
* All scenes containing [Brook](http://www.shawshankredemption.net/movies/the-shawshank-redemption-characters.html#brooks)’s crow were monitored by the American Humane Association.  They objected to the feeding of a live maggot to the crow during a scene, as they considered it cruel to the maggot.  A maggot that had died from natural causes was found to complete the scene.

## 1995 Academy Awards, USA Nominated

Oscar Best Actor in a Leading Role - Morgan Freeman
Best Cinematography - Roger Deakins
Best Film Editing - Richard Francis-Bruce
Best Music, Original Score - Thomas Newman
Best Picture - Niki Marvin
Best Sound - Robert J. Litt, Elliot Tyson, Michael Herbick, Willie D. Burton
Best Writing, Screenplay Based on Material from Another Medium - Frank Darabont

Was up against *Forrest Gump*, *Pulp Fiction*, and *Speed* and so won nothing but was re-released because of the number of nominations.

In 2002, *The Shawshank Redemption* was voted the third greatest film ever made in [Channel 4](http://en.wikipedia.org/wiki/Channel_4)'s 100 Greatest Film Poll.

**Technology**

* Limited budget meant only a small amount of CGI was possible
	+ harnesses were digitally removed from rooftop scene
	+ lightning over prison during escape is digital effect

\* \* \* \*

**Notes adapted and enlarged from original material by Rick Instrell.**

Websites

<http://www.shawshankredemption.org/> Contains original script plus storyboards.

<http://en.wikipedia.org/wiki/The_Shawshank_Redemption> Links to other sites.

<http://www.imdb.com/title/tt0111161/> Internet movie Database

**Notes on *Prom Night* Trailer** (NB similar points apply to *Cabin in the Woods*)

The horror trailers can be used to answer questions on:

* **Narrative**
* **Language**
* **Genre**
* **Purpose**
* **Tone**
* **Profit**
* **Entertainment**
* **Promotion**
* **Information**
* **Influencing attitudes and behaviours**

You need to make your own notes as far as possible, but the following should give you some ideas to get started:

* **Genre – teen horror**: give detailed examples of genre conventions in terms of characters (group of teens; stereotypical American High School students); narrative (Todorovian structure with killing as the disruption); iconography (typical American High School setting; dark lighting; knife; screams).
* **Tone –** lighthearted and happy at first, then dark and intense – use film language examples to show how this is created.
* **Purpose – entertainment; promotion; profit** – give detailed examples from the trailer to show how it meets each of these purposes.
* **Narrative** –
	+ partial Todorovian structure used (no new equilibrium): give detailed description of each stage
	+ Enigma codes used to create tension and help promote film
	+ Binary oppositions between students / killer
* **Language - Representation of villain in *Prom Night***

|  |  |
| --- | --- |
|  | **Film Language**  |
| **Prom Night** | * 0.57s - Low angle medium shot of legs and feet at top of stairs – suggests mystery and power
* 0.59s - High angle CU of hand holding knife, girl in blue dress out of focus in the background – suggests danger, violence, dominance
* Loud dramatic music anchors sense of danger
* Policeman’s voiceover – “he got obsessed with a young female student ... he went psycho” – anchors images of crime reports, a knife in an evidence bag, a body in a body bag on a stretcher – suggests the villain has killed in the past, so is a plausible threat now.
* Several long shots of the girls framed in doorways, suggesting the POV of the killer – sense of danger and threat
* “I’ve missed you” whispered in husky voice over black screen, followed by reaction shot of girl looking frightened – creates sense of a personal threat
* Shadow on wall gradually getting larger – sense of mystery
* Close-up of knife suddenly flicking open, anchored by sharp stabbing sound – causes audience to jump in shock
* Montage of people running, screaming to suggest almost superhuman power of killer
* Final shot of trailer – hand slowly reaching out to girl’s shoulder suggests the killer has finally caught up with her
 |

* **Language - Representation of teenagers in *Prom Night***

|  |  |
| --- | --- |
|  | **Film Language**  |
| **Prom Night** | * Opening – girls shown in hairdressers, talking about dresses, smiling and happy, framed in the mirror, mise-en-scene of hairdryers, combs etc. – suggests getting ready for big night – stereotypical idea of the American school prom as glamorous party
* Stereotype of American teenagers / “prom queen” – glamorous blonde girl is main focus, supported by two friends
* Cuts to exterior of large house with wide lawn in front, suggesting wealthy middle-class family, then quickly to interior shot of blonde girl getting ready in front of a mirror, giggling with anticipation
* Low angle long shot showing girl descending staircase in long flowing cream dress, as her date and family look up at her in awe: stereotypical moment in teen films – the “reveal” of the leading character looking beautiful and ready for her big night.
* Close up of her date in smart suit, saying “you look beautiful” followed by quick cut to close-up of girl smiling shyly in response, then dissolve to long shot of him holding the limo door open. All stereotypical codes for American teenagers preparing for prom.
* Montage of shots of group of teenagers in limo, laughing and celebrating, anchored by loud pop-rock anthem which continues as we see a montage
 |

Very similar points apply to the *Cabin in the Woods* trailer – if you wish to write about it instead of/as well as *Prom Night*, you will need to make sure your notes are as detailed as possible.

**Notes on 2 PSA texts:**

* **‘Shame on You’** road safety advert (Northern Ireland)
* **‘Dumb Ways to Die’** railway safety advert (Australia)

The PSAs can be used to answer the following question types:

* **Language**
* **Purpose**
* **Promotion**
* **Education**
* **Information**
* **Influencing attitudes and behaviours**
* **Public Service**

Again, you need to make your own notes in as much detail as possible, focussing always on the **purposes** of theadverts (to promote public safety; to educate and inform the public about safety; to influence attitudes and behaviours)

**Language –** the more notes of your own you have the better – look at:

* The childish, cheerful tone of the song in DWTD as contrasted with its macabre lyrics
* The contrast between the childish cartoon images in DWTD and the fact that they portray graphic and violent death
* The raceless, genderless universality of the characters in DWTD
* The carefully constructed mise-en-scene in SOY (especially in the primary school at the beginning)
* The use of colour in the children’s clothing in SOY
* The cross-cutting between the two parallel actions in SOY
* The use of a quiet, folky cover version of ‘Sweet Child of Mine’ in SOY to create tone
* The close-ups of the children’s faces in SOY
* The slow, lingering panning shot of the empty classroom in SOY
* Etc.

**Narrative** – not much to say about DWTD for narrative, but plenty for SOY:

* Partial Todorovian structure (equilibrium; disruption; recognition) – be able to describe it with evidence from the ad
* Use of parallel narratives that come together shockingly
* Use of binary opposition between the innocence of the children and the deadly car
* Action codes in the crash

**Purpose / Promotion / Education / Information / Influencing attitudes and behaviours / Public Service:**

All of these elements could be asked about separately, but to answer questions on any of them you would need to:

* be able to describe the purpose or effect of the ads,
* and then go on to show in detail how they achieve it, which you could do by giving examples of film language and narrative and explaining how they help the ads to achieve their purpose.

NB both ads set out to influence the public’s attitudes and behavior when it comes to safety on the roads and on the railways, but DWTD has also been criticized for affecting peoples’ behavior **unintentionally** by effectively listing possible ways to commit suicide. Whether or not you think this is a sensible criticism, it is worth mentioning if you get a question on influencing behavior.