

Year 10 Media Knowledge Booklet

Term 1

Name:

Class:



***Knowledge Organiser* - GCSE Media Studies – Unit 1**

1. An Introduction to Media Studies
2. Film and Film Marketing

Big Questions:

- What is Media Studies?
- What is Genre?
- What is Narrative?
- What is Representation?
- What are the names of key camera angles used by the media?
- How is Cinematography (camera work and editing) used in Film and TV to create meaning for the audience?
- How is Mise-en-scene used in Film and TV to create meaning for the audience?
- What is meant by 'typicality' and 'conventions' of a genre and how are these concepts used by the film industry?
- What are the key ideologies of Western society?
- How are films marketed and promoted?
- How can Uses and Gratifications Theory (Blumler and Katz) explain why audiences watch films?
- What are the key advances in the history of Film and how does it help our understanding of social, cultural and technological contexts?
- How can we analyse or 'deconstruct' film posters?
- **SET PRODUCT 1: No Time to Die Poster (2021), Key Pages from 007 Website**
- **SET PRODUCT 2: The Man with the Golden Gun Poster (1974)**



MEDIA STUDIES: INTRODUCTORY TERMINOLOGY

Genre A category of film, book, music, etc.	Narrative Construction of storyline or plot.	Representation The way a person, group, place or issue is presented by the media.	Cinematography Camera angles, camera movement and editing.	Mise-en-scene Everything used within an image. Eg. Props, costume, etc.
Denotation Literal, obvious or surface meaning.	Connotation Less obvious, deeper or implied meaning.	Construction The way a product is put together through selection, omission and combination.	Deconstruction The process of students analysing the methods and reasons of the constructed product.	Convention A typical or common element of similar products.
Demographic A group of people with shared characteristics.	Target Audience A group of people which a media product is intended for.	Typicality Evaluating how typical a media product is for its genre and context.	Ideology Shared values and norms within society.	Stereotype A simplified and often unfair representation of a person, group, place or issue.

FILM and FILM MARKETING: KEY TERMINOLOGY

Tagline Film slogan	Key Image Main image	Billing Block Names/credits	Camera Angles: <i>High Angle</i> <i>Over the Shoulder</i> <i>Long Shot</i> <i>Establishing Shot</i> <i>Mid Shot</i> <i>Low Angle</i> <i>Extreme Close Up</i> <i>Close Up</i>	Mise-en-scene: <i>Setting</i> <i>Colourisation</i> <i>Lighting</i> <i>Camera angles</i> <i>Camera movement</i> <i>Editing</i> <i>Pose</i> <i>Facial expression</i> <i>Hair and make-up</i> <i>Costume</i> <i>Positioning</i> <i>Framing</i>
Typography Font	Iconography Recognisable features	Campaign Ongoing advertising strategy		
Star Names Main actors	Bankable Actor Popular actor	Synergy Multi-platform		
Hierarchy of Elements The order of importance	USP Unique selling point	Franchise More than one film		
Gross Profit made	Budget Money spent	Box Office Ticket sales		
Narrative Code A story-telling feature	Action Code A feature promising entertainment	Enigma Code A feature to intrigue the audience		

SET PRODUCT 1: No Time to Die Poster (2021) and Key Pages from 007 Website (Homepage, No Time to Die section, merch, etc.).



CELEBRATING SIXTY YEARS OF JAMES BOND

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GCSE Component 1: Exploring the Media

Focus areas:

- Media language (Section A)
- Representation (Section A)
- Media industries (Section B)
- Media contexts (Section A & B)

THE PRODUCT

• *No Time to Die* is a James Bond film that was released in the UK on 30 September 2021, after a global premiere at the Royal Albert Hall on 28 September 2021. Starring Daniel Craig as 007, this is his fifth and final performance as the fictional MI6 agent. The release was significantly delayed from April 2020, following a change in director and the COVID-19 pandemic.

• The film was produced by the British company EON (Everything or Nothing) Productions and distributed in UK cinemas by Universal Pictures. *No Time to Die* is available to stream on Amazon Prime.

• The film's budget was an estimated \$250-301 million, making it the most expensive Bond film to date. So far it has grossed over \$774 million worldwide at the box office.

• The poster was designed by Empire Designs, a British film promotion agency. The first teaser poster for the film was released on James Bond Day, 5th October 2019, as part of a global marketing campaign for the film. The typographical logo of the film title, *No Time to Die*, is in Futura Black.

PART 1: STARTING POINTS – Media Language

Consider the codes and conventions of media language and how elements of media language influence meaning:

- The dominant image is a mid-shot of James Bond, smartly dressed. This suggests that he is the film's protagonist. According to Vladimir Propp's theory, he would be considered the 'hero'.
- This is reinforced by the action shots of him on a bike and in a car, which connote he is on a quest.
- Guns are commonly used as props in the action/ thriller genre therefore audiences can expect violence, action, and danger. Each gun is casually pointed, connoting that the figures are alert and ready for action.
- Nomi is wearing a military costume with an earpiece, which connotes her role as an active agent. Like Bond, as a 00 agent, she is a trained assassin. Her calm and focused facial expression connotes that she is in control. This reflects the shift in the Bond narrative towards more contemporary depictions of women. However, Paloma's (Ana De Armas) costume is a glamorous, revealing, navy-blue evening dress cut to her waist. This type of dress would be historically more typical of how 'Bond Girls' have been depicted by the franchise.
- Safin (Rami Malek), Q (Ben Whishaw) and Swann are looking directly at the audience, seemingly making eye contact. This is a

common convention in film posters and helps give a more personal approach to this format.

- A common convention for film posters is to have the names of the actors placed in quite a prominent position as another way to entice the audience, but this poster does not do that. This may be because the producers are confident that the audiences will recognise Daniel Craig and any text may detract from the visuals.

- This poster uses plenty of visual 'star appeal', as Lashana Lynch would also be recognisable to fans of the Marvel Cinematic Universe given her role in *Captain Marvel* (2019).

- The large iconic 007 logo at the top of the poster is eye-catching and bold. The choice of a worn, aged, blue tone for the typography hints at the content of the film, which shows a more experienced Bond. The colour also creates a sense of cohesion with the blue tones of the El Nido bar, the villain's suit, and the glamorous dress of CIA agent (Paloma).

Towards the bottom of the poster, the title of the film appears along with another smaller 007 logo. The gold font for 007 represents luxury, wealth, aspiration, and exclusivity—all traits that are associated with the Bond franchise. The capitalised title suggests power and strength.

- The title *No Time to Die* can be read in several ways – either that Bond could be so active that he doesn't even have the time to die, suggesting that the film will be fast paced and exciting, or it could be read as a bad time to die, suggesting a more sombre tone to the film. It also suggests there are going to be some significant deaths in the narrative.

- Beneath the title are more typical conventions of film posters – release date, social media, production companies and distributors. The latter are much smaller so as not to divert the audience's attention away from the main image or the rest of the poster.

Intertextuality:

- The montage design, where separate images are laid over each other, references previous Bond films, providing a sense of familiarity, nostalgia and pleasure to fans who recognise the link. The 007 gun logo acts as an intertextual link between *No Time to Die* and previous Bond films. It has become synonymous with Bond.

- It is significant that there is no intertextual reference to Ian Fleming (the author of the James Bond books) on this poster – this is a departure from previous Bond films, signifying *No Time to Die* is not based on one of his original books.

Narrative:

- The exotic locations that we expect for a Hollywood spy thriller and Bond film are shown in the background shots. Italy and Cuba are contrasted by using warm daylight and cold neon lights at night for Bar El Nido. This opposition echoes other oppositions in the poster, making for a more cohesive design.

- There is an image of a man wearing a mask and carrying a gun – this character would be Propp's 'villain'. There are connotations of death and danger here. The mask is covering up his identity, suggesting that he wishes to remain hidden. This acts as an enigma code for the audience (Roland Barthes) as we want to find out who this character is and his role in the plot.

- The denotation of the motorbike and Aston Martin suggests that there will be action sequences and excitement within the narrative, both of which are conventions of action films.

PART 2: STARTING POINTS – Contexts and representations

Social and cultural context:

- James Bond is an action hero who, since the 1960s, has been constructed to embody historical masculine stereotypes such as strength, skill, independence, etc.
- The representation of women in the franchise has also historically been stereotypical: 'Bond Girls', who are the beautiful 'love interest' for Bond, are often insignificant to the narrative and ultimately disposable (Propp's 'princess').
- The representation of gender in the Bond franchise has evolved over time, to an extent, in a bid to reflect the changing social context. It would be useful to consider the poster for *The Man with The Golden Gun* (1974) here.
- Craig's Bond is not as sexist and overtly stereotypical as the earlier incarnations of the character and reflects some contemporary notions of masculinity as his Bond is older, more thoughtful and shows signs of vulnerability. The poster, however, needing to communicate the genre and franchise quickly, only lightly reflects some of these character developments and continues to represent Bond as the familiar action hero.
- Hollywood's representation of race and ethnicity has shifted significantly over the decades. Mainstream audience expectations have changed because of numerous events and individuals. Two of the most significant events to prompt audiences to question what they are seeing in Hollywood was the #OscarsSoWhite campaign in 2016, and the killing of a black, American man, George Floyd, by the police force in 2020. The latter ignited a wave of US and global protests, which challenged long-established symbols of racism (e.g. flags, statues, buildings), calling on corporations and institutions to change.
- Aston Martin has a longstanding brand relationship with the James Bond franchise. In *No Time to Die* several different models appear, but on the poster, Bond can be seen in a DB5. This model was the first ever Aston Martin used in the films, when Sean Connery drove it in *Goldfinger* in 1964.
- Dr Madeleine Swann (Léa Seydoux) is pictured twice on the poster. A French psychiatrist and one of Bond's love interests, she would be recognisable to fans, as she also appeared in *Spectre* (2015).
- James Bond has retired to Jamaica in *No Time to Die*, and his 007 title is reassigned to a new MI6 agent, Nomi (Lashana Lynch). This was widely reported before the launch of the film and the announcement of a black, female 007 led to a minority of racists trolling the actor Lashana Lynch online. On being cast, Lynch stated "We [Black women] know how it feels to be misandunderrepresented and we know how it feels to yearn for someone, anyone in the world to speak our truth for us when we feel like we don't have a voice. And I'm hoping that my career and my choice in roles and me just being me, authentically, is shining a light on our power." (<https://www.latimes.com/entertainment-arts/movies/story/2021-08-26/no-time-to-dielashana-lynch>)
- There are three gun props used in the poster. The Advertising Standards Agency (ASA) states that "ads for computer games, films, TV programmes, should ensure that they do not promote violence or anti-social behaviour by depicting weapons in a threatening context or in a manner that could be seen to be glamorizing violence".

(<https://bit.ly/3l0Ga7W>). Therefore it is significant that each of these weapons are relatively small or partially seen, and are not actively being used.

Representations of gender

- Bond is pictured three times in the poster and in all instances, he provides an image of masculinity that connotes skill, intelligence, and strength. In the larger image, although facing side on, Bond's posture is strong, relaxed, and dominant, acting as a frame for the rest of the characters. His facial expression is thoughtful and care-worn, reflecting more contemporary ideas of masculinity. In the smaller images, he is represented as calm, skilled and determined while driving at speed – all traits that we would expect in a hero and a spy. Interestingly, he is not represented with a weapon, which is unconventional for masculine representations in spy thrillers.
- The second most dominant character on the poster is also a male – Rami Malek as Lyutsifer Safin. His size in the poster could reflect the male-dominated nature of the franchise – the main protagonist and antagonist who drive the narrative are both male.
- The use of key light and make-up on all three women on the poster represents them as beautiful, which is what we would expect for a Hollywood blockbuster. Two women on the poster are given agency through their use of weapons – the guns suggest danger, but their posture connotes confidence with a relaxed attitude toward such dangers. Arguably, Nomi and Swann are more than the 'Bond Girls' of the past within the film. Nomi's military costume and earpiece suggest her actions are central to the plot, and her presence is not merely for the development of the male characters. Each woman is independent and not shown as a 'damsel in distress' or 'Proppian princess', reflecting the shift in Hollywood to represent women more equally to meet the expectations of a modern mainstream audience.

Consider representations of ethnicity and race

- The cast is predominantly white, which is typical of both Hollywood movies and the Bond franchise. Lashana Lynch as Nomi is British Jamaican and is represented as skilled and determined by using the military costume, earpiece, and gun. Very few people of colour have been represented on Bond posters in the past and the majority have been cast as villains or 'Bond Girls', therefore a black woman taking on the role of 007 is a significant piece of Hollywood and franchise history. Representations of Grace Jones, Gloria Hendry, Halle Berry and Naomie Harris on previous theatrical release posters could provide some good exploratory talk/activities.
- Safin, the centrally pictured villain, is played by Rami Malek, an American actor of Egyptian heritage. Bond villains typically stand in opposition to Bond, and not just morally, as this often extends to ethnicity too.
- There is a villain pictured in a parka jacket wearing a Japanese Noh mask, which are often used for ghostly or demonic characters in Japanese theatre.

Consider representations of age

- The use of light on Bond's main image highlights his older age, constructing a representation of wisdom and experience. Most of the characters are represented as youthful, in contrast to Bond, and as a result less experienced and skilled.

Possible areas for further investigation:

- Ben Whishaw's Q and the representation of stereotypical 'geeks' or LGBTQIA+ characters.

- Safin is represented as having facial scarring with disfigurement makeup conforming to the historical (and widely criticised) Hollywood stereotype of villains having some form of physical difference.

PART 3: STARTING POINTS – Industry

Historical and cultural context

- Hollywood is the oldest film industry in the world, originating in the 1890s. The first motion pictures were less than a minute long, due to the limitations of technology, and sound was not introduced into films until 1927. Hollywood is considered the 'film factory' of the world and exports its products to most countries. The first Bond film was released in 1962.

Consider the nature of media production, by large organisations who own the products they produce, and by individuals and groups:

- Film production consists of five major stages: development, pre-production, production, postproduction, and distribution.
 - Development – This is when the ideas are created, if necessary, the rights are bought, the screenplay is written and financing is sought from producers, partner studios and (for big budget productions) product placement relationships.
 - Pre-production – During this stage cast and film crew are found, locations are chosen, and sets are built.
 - Production – This is when the film is shot.
 - Post-production – This stage is when the film is edited. The crew work on the sound, images, and visual effects.
 - Distribution – This is when the finished film is distributed. The film is marketed and promoted.
- Big budget Hollywood films are screened at the cinema and released for home viewing.

- While the poster above is set for Section A, and does not need to be analysed textually for Section B, it can be used as a starting point for exploring industry issues:
 - Company names: universal, United Artists Releasing, MGM, EON can be researched in terms of production and distribution, ownership issues, including conglomerates.
 - Actors – exploration of previous roles, 'star' appeal.
 - Hashtag, website – role of new technology and social media in marketing film products.

Other areas to research:

- Director, writers, other crew e.g. DOP, Costume Designer – exploration of these roles and their position in the production process.
- IMAX – the role of technology in the distribution of products.
- Soundtrack by Billie Eilish on Interscope (owned by Universal) – 'star appeal', synergy and convergence of different platforms to promote the film.
- Synergy with other brands (e.g. Nokia, Triumph, Omega) to fund production and/or market the film.

Consider the effect of ownership and the control of media organisations, including conglomerate ownership, diversification, and vertical integration:

- The James Bond series is produced by EON productions, a British film production company based in London. It is the first Bond film to be distributed by Universal Pictures, which acquired the international distribution rights following the expiration of Sony Pictures' contract after the release of *Spectre* in 2015.
- Universal also holds the worldwide rights for physical home media (DVD/Blu-Ray). United Artists Releasing (owned by MGM) holds the rights for North America, as well as worldwide digital and television rights. Amazon bought MGM in 2022 and with it the rights to stream the whole James Bond catalogue on Amazon Prime, a video on demand subscription service.

- Bond has always been well known for its exotic locations across the globe and *No Time to Die* was no exception, using locations in Italy, Jamaica, Norway, and the Faroe Islands. Pinewood studios in London was also used for the scene which needed big sets.

Consider the functions and types of regulation of the media:

- Film and video releases in Britain are amongst the most tightly regulated in the Western world.
- Age restrictions are placed on all commercially released films by the BBFC and some are even expected to make cuts or alter the film in some way to conform to the guidelines.
- To secure a wide audience, *No Time to Die* had a 12A UK rating for its cinematic release and 12 for its physical media and VOD/streaming release.

Consider how the media operate as commercial industries on a global scale and reach both large and specialised audiences:

- The long-running Bond franchise has an established fan-base and *No Time to Die*, a US/UK co-production, received global distribution (theatrically, on DVD/Blu-ray and VOD/streaming) to reach a mass audience.
- *No Time to Die* is clearly intended for mainstream audiences and has great commercial appeal:
 - Bond as a character is iconic and has universal appeal – he is skilled, charming, good looking and, arguably, in Craig's version of the character he has more depth.
 - The narratives of the films provide familiarity and comfort ('bad guy' does something wrong, 'good guy' catches him and wins the day) which reinforces dominant messages and values about 'good' and 'bad', 'duty' and 'loyalty'.
- *No Time to Die* can be seen as making an active effort to appeal to a contemporary audience that is less likely to tolerate the flimsy gender and racial stereotypes of past Bond films. Producers hired Phoebe Waller-Bridge, only the second ever female scriptwriter to work on a Bond film, to develop the female characters and make their dialogue and characterisation more convincing. However, the specialised audience of core Bond fans are still reached using nostalgia and typical narrative conventions.

SET PRODUCT 2: The Man with the Golden Gun Poster (1974)



PRODUCT CONTEXT

- *The Man with the Golden Gun* is a James Bond film released on 19 December 1974, starring Roger Moore as 007. This was only Moore's second appearance as the fictional MI6 agent.
- Based on a book of the same name, written by Ian Fleming, the film was produced by the British company Eon (Everything or Nothing) Productions and distributed by United Artists. The film was created with an estimated \$7 million budget and grossed over \$97 million at the world wide box office.
- To reflect the popularity of the Martial Arts film genre, with the rise of stars such as Bruce Lee and Jackie Chan, there were several Kung Fu scenes and the film was filmed predominantly in Asia, having being shot in Hong Kong, Thailand and Macau.
- The artwork for poster itself was produced by artist and illustrator Robert McGinnis.

PART 1: STARTING POINTS – Media language

Historical Context:

Prior to the 1990s, illustrations were much more commonly used on film posters due to the limited **technology** that was available. The film was set in the middle of the 1973 energy crisis, when the oil producing Arab nations proclaimed an oil embargo causing an oil crisis which had both short and long-term effects across on **politics and the economy** across the globe. This is hinted at through the poster's iconography of the power plant in the lower left corner and the energy beam directed at Bond.

Consider the codes and conventions of media language and how elements of media language influence meaning:

- Typically, film posters are very **visual** and rely on **images** and limited text to promote the film. The images need to give the audience an idea of the film **genre** and hint at the **narrative** – here, rather than just one dominant image, there is so much going on that the reader is expected to work through the images to understand the film's plot.
- The **central image** is a **mid-shot** of James Bond, smartly dressed holding a gun across his body. The dominance of his 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**'.
- Bond's **attire** connotes business and

professionalism and the gun, an iconic part of Bond's 'uniform', **signifies** danger and action.

- Bond is **looking directly at the audience**, seemingly making eye contact. The intensity of his stare and the lack of a smile could **connote** how seriously he expects to be taken and that he appears calm despite the chaos surrounding him. This informs the audience of one of his great strengths, his ability to keep his composure in any situation.
- A common convention for film posters is to have the **actor's name(s)** placed prominently as another way to entice the **audience**. Roger Moore had become a household name after starring in the well-known TV series *The Saint* and playing Bond in the previous film, *Live and Let Die*, so his name is placed directly above Bond's image to reinforce the link.
- The **title** of the film appears with the name of the author who wrote the books (on which the films are based) at the bottom of the poster.

- The **credit block**, detailing **industry information** such as other star's names, directors and producers, is much smaller and tucked away so as not to divert the audience away from the main image or the rest of the poster.

Consider narrative:

- At the bottom of the frame, in the foreground, is an extreme close up of a golden gun. It is pointed right at Bond and someone is loading it with a bullet engraved with his name so the reader can interpret this as an attempted assignation on the protagonist.
 - » The **colour** of the gun **connotes** wealth and status and the fact we can only see the hand of the shooter creates intrigue and what Roland Barthes would term an **enigma** code for the audience, as we want to find out who is trying to kill Bond.
 - » Also, continuing **Propp's** character theory, we would consider this person to be the '**villain**'.
- Surrounding Bond are even more enemies and people trying to kill him. These images, combined with the images of destruction and explosions, are **codes that signify** to the audience this is from the action/thriller **genre**.
- As is **typical** of Bond films, the protagonist is flanked by **females** wearing very few clothes:
 - » Two of these women are highly **sexualised**: bikini-clad, slim with perfect hour glass figure and long flowing hair.

» **Body language:** one appears to be looking at the golden gun assassin whilst pointing at Bond whilst the other seems to be putting her arm out in front of him, seemingly protecting him. Barthes might argue that this is another enigma code, suggesting to the audience that Bond has female allies and enemies, yet all look the same making it hard for him to distinguish between them.

PART 2: STARTING POINTS – Representation

Social and Cultural Contexts:

At the start of the 20th century, many film depictions of minority ethnic groups supported the dominant **stereotypes** of the time: to be pitied, to be laughed at, the exotic and/or dangerous. While society was progressing towards racial equality by the 1970s, some of these stereotypes were still in evidence in mainstream films. In addition, it is interesting to consider this poster in the context of the move towards gender equality and increased women's rights in the 1960s and 70s.

Consider the representation of gender and ethnicity:

- At this time, Bond was already **iconic**. He was the nation's favourite secret agent; charming, suave, good looking and, most importantly, always caught the 'bad guys'. This **representation of masculinity** told audiences that this was what a man had to be at the time – 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.

- Two of the three **females** on the poster are wearing bikinis which show off their slim bodies. Both are heavily made up and wear earrings and bracelets as accessories to the 'outfit'. The two women also have long flowing hair.
- » A feminist theoretical perspective would argue that this **sexualised representation** of women suggests that they are little more than bodies to be looked at.

- Another female, however, is dressed in a karate uniform and is 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'.

Consider the representation of issues and events:

- Interestingly, one of the main themes in this Bond film was an actual world event – the 1973 **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 producers are encouraging audiences to consider what might happen if oil really did run out and predict what the outcomes would be for society.

Possible areas for further investigation:

- Consider ideas about **encoding** and **decoding** texts (could reference theorists e.g. Stuart Hall). The producers have encoded certain ideas into this text but it depends on the viewer's own social and cultural context how this image is decoded:
- » **For example**, the depiction of a female and the idea that she is dangerous and to be feared or could be seen as a progressive way of looking at females, those who are strong, confident and fearless.

- **Feminist theoretical perspectives** - Laura Mulvey (in her 1975 essay 'Visual Pleasure and Narrative Cinema') coined the term the '**male gaze**' which discussed how the audience is put into the perspective of a heterosexual man. In this poster, the audience is forced to **focus** on the curves of the women's bodies, putting them in the eyes of a male.
- »» Mulvey goes on to argue then that this denies the women human identity and relegates them to the status of **objects** to be admired for physical appearance. This could be further argued as the producer of the artwork was a male, Robert McGinnis.

EXEMPLAR EXAM QUESTION AND RESPONSE

Explore how the film poster for The Man With The Golden Gun uses codes and conventions. In your answer, you must analyse:

- a) character roles [5]
- b) narrative [5]
- c) intertextuality [5]

a) One of the conventions used in the poster for The Man With The Golden Gun is that, applying Propp's theory, Bond is a typical hero character. He's the main focus in the centre of the frame and is making direct mode of address with the audience. His powerful, arms folded gesture codes, professional dress codes and holding his gun further connote he's the film's hero.

Around Bond are other conventional characters. The two 'Bond girls' are wearing typically revealing outfits and are smaller in the frame than Bond, perhaps connoting their 'Princess' roles (Propp's theory). The female character in the red bikini has her arm across Bond. This might connote she's protecting him whereas the female character in the black bikini is looking at the person holding the gun and pointing at Bond. This might connote she's the villain's sidekick.

The audience is positioned as the villain, holding the golden gun and pointing it threateningly at Bond.

b) There are lots of images in the poster that connote this is an action film. The explosion, car stunt, fighting and guns are all typical action iconography and show the audience that this will be an exciting, action-filled film.

The 'golden gun' is positioned in the frame to point directly at Bond and is being loaded with a golden bullet, suggesting that whoever's holding it will threaten the hero. Compared to Bond, the 'man' of the title is anonymous, making his identity an enigma.

Conventions of other Bond film narratives such as saving the world (lots of different locations feature in the poster) and relationships with women are also included in this poster. These codes tell the audience that TMWTGG will be a conventional Bond movie, attracting them if they're already fans of the franchise.

c) The 'credits' used on the poster all act as intertextual links which the audience will hopefully understand. Saltzman and Broccoli produced all of the early Bond films so the audience will know that TMWTGG is an official part of this franchise. Roger Moore's name is above and in the same font as 'James Bond', connoting the star is as important as the character and linking intertextually to his other Bond movies and TV work such as The Saint where he also played a hero character.

Ian Fleming's name comes before the title, intertextually referencing the novels that he wrote and on which the early Bond films like this one were based. Eklund and Lee's names in the billing block also create star appeal through intertextuality.

Other conventional intertextual elements of the poster include the colour gold linking to the earlier Bond film Goldfinger and the image of the kung-fu which was a popular genre when this film was made, attracting fans of both Bond and kung-fu movies.

Media Studies - Term 1 Homework Series:

1) Week 2: History of Film Timeline

On a single piece of paper, either as notes or a timeline that you have drawn, create a brief history of Film. This should contain key developments in the industry, technology and the most ground-breaking, iconic movies ever made. Try and plot/bullet point about 10 things.

Consider:

When did the medium of film begin?

How has the viewing format changed? (Cinema, TV, Internet, Netflix, etc.)

Technological advancement (e.g. sound, colour, special effects, CGI)

Examples of significant/landmark films (e.g. Psycho, Star Wars, Avatar, etc.)

Date Due:

Bring your notes in to class on a piece of paper or use the notes pages at the back of this booklet.

2) Week 4: Research: Propp's Character Theory

Find out who Vladimir Propp was and what was his Character Theory?

He came up with a list of typical character types. What were they?

Date Due:

Bring your notes in to class on a piece of paper or use the notes pages at the back of this booklet.

3) Week 6: James Bond research task: Find out:

- Who wrote the James Bond books? Find key information out about the author. How many did he write?
- What praise and criticisms do the original James Bond novels attract?
- How many James Bond films are there?
- How many actors have played James Bond? Who were they? How many films did each one make?
- What are some of the most famous Bond songs/music videos?
- What is the definition/stereotype of a 'Bond girl'?
- What is the significance of the James Bond franchise in relation to gender equality? Why was this International Women's Day video created? <https://www.youtube.com/watch?v=uUm7WAcEnJk>

Bring your notes in to class on a piece of paper or use the notes pages at the back of this booklet.

Date Due:

[illegible]

This image shows a full page of blank white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page, providing a guide for writing. There are no margins, text, or other markings on the paper.