Media and everyday texts
Stage 5, Year 10

Rationale

This unit is subtitled Larrikins, yobbos and mates? Representations of masculinity in everyday Australian texts and aims to explore and deconstruct the concept of Australian masculinities in a variety of mediums, the primary focus being everyday texts. It is also hoped that students will develop their skills as resistant readers, and students should be encouraged to engage in wide reading and reflection (using a learning log) on this topic. This is to help shape their cultural perspectives and make connections with the wider world. Popular culture and everyday texts provide valuable forums for this. The unit enables students to develop their understanding of the way narrative actually creates cultural assumptions about gender and class in particular. This builds on the understandings that students have developed in previous years: the hero’s journey, the quest, and different narrative genres found in literary and everyday texts.
Focus outcomes

1. A student, through wide and close study, responds to and composes increasingly demanding texts for understanding, for critical analysis and for pleasure in increasingly complex ways.

2. A student shapes meaning through different technologies.

4. A student selects, describes and explains appropriate language, forms, structures and features to shape meaning with clarity and coherence in a range of contexts.

7. A student thinks critically about information, ideas, and increasingly complex arguments to respond to and compose texts in a range of contexts.

8. A student demonstrates understanding that texts are reflections of personal and public domains.

9. A student questions, challenges and evaluates cultural assumptions in texts and their effects on meaning.
Texts and resources

Suggested film texts:

Two Hands (MA)

N.B. Two Hands, like several of the other films listed below, must be considered carefully before use because of its coarse language and violence. This in itself (together with rating and censorship) provides valuable discussion material for the class. Departmental schools need to refer to MEMORANDUM TO PRINCIPALS No. 98/018 (S.013) Use of videos in schools for the DET viewing policy.

Other Australian films

(to be used for extracts to provide cultural and historical perspectives)

<table>
<thead>
<tr>
<th>Gallipoli</th>
<th>The Sum of Us</th>
<th>Oscar and Lucinda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blackrock</td>
<td>Shame</td>
<td>Priscilla: Queen of the Desert</td>
</tr>
<tr>
<td>Dead Heart</td>
<td>Idiot Box</td>
<td>The Year My Voice Broke</td>
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<tr>
<td>Malcolm</td>
<td>Mad Max II</td>
<td>Looking for Alibrandi</td>
</tr>
<tr>
<td>Mullet</td>
<td>Proof</td>
<td>Crocodile Dundee</td>
</tr>
<tr>
<td>Flirting</td>
<td>Yolgnu Boy</td>
<td>The Man from Snowy River</td>
</tr>
<tr>
<td>Spotswood</td>
<td>The Club</td>
<td>Erskineville Kings</td>
</tr>
</tbody>
</table>

Professional reading


The Film-maker’s Tools, Faraway Films. Workshop run by Steve Turnbull and Linda Heyes (Contact: P.O. Box 202, Upper Beaconsfield, 3808. email: the.filmmakers.tools@bigpond.com

http://www.education.qld.gov.au
Queensland Department of Education web site on productive pedagogies.

SBS Movie Show web site – excellent archive of film reviews.
Student resources used in this unit

Non-fiction


Biddulf, Steve, Raising Boys, 1997, Finch Pty Ltd, Lane Cove.

Green, Christopher, Toddler Taming, 1990, Doubleday Australia.


Marsden, John, Secret Men’s Business: Manhood the Big Gig, 1998, Pan Macmillan Australia Pty Ltd.

http://www.pm.gov.au

The Prime Minister’s web site containing transcripts of major speeches delivered during recent years. Some speeches can be listened to from this site.

Novels


Walker, Kate, 1991, Peter, Omnibus Books, Norwood SA.


(Even though these last two texts are not Australian, they are considered classic texts and offer valuable cultural perspectives on masculinities.)

Short stories and picture books

Larken, John, “Blurring the Boundaries” in Mark McLeod, 1996, Ready or Not, Random House, Milsons Point.


Sendak, Maurice, Where the Wild Things Are, 2000, Arrow Childrens (many children’s stories would do for this).

Other suggested texts include advertisements, music videos, sitcoms and soaps and reality TV shows, such as Survivor and Big Brother.
Teaching and learning sequence

1. Introduction

The following three activities are useful as an introduction to students’ existing understandings of gendered behaviours in Australian society. The questions are useful for whole-class or small-group discussion. Have students record responses (e.g. mind map, lists with examples, notes) on large sheets of paper for display on the classroom wall throughout the unit.

(a) Brainstorm or whole-class discussion: What is masculinity?

What is masculinity?
Where is it most visible?
How and where do boys learn to be boys?
What does it mean to be a man, to act or look like a man in contemporary Australian culture?
Is there one universal masculinity? What marginalised masculinities can you think of?
What is mateship? Larrikinism? Patriarchy?
Do boys have to be physical or athletic?
Who decides how boys and girls should behave?
What do you think gendered behaviours are?
What gendered behaviours are valued by our society? Which gendered behaviours are frowned upon?

(b) Read aloud to the class the short story *Blurring the Boundaries* by John Larkin (see reading list for details). This story presents us with a range of stereotyped Australian male behaviours, but is actually about a girl. Use this to continue the discussion in the previous activity. Additional questions could be:

• Who thought, throughout the story, that the narrator was a boy / girl?
• What led you to this conclusion?
• For those who realised part way through the story that the narrator was a girl, what made you change your mind?
• What sort of language is associated with maleness in this story? Is this typical of your experiences of language in your everyday life?

(c) Wide reading round robin (Appendix 1)

Students are to be provided with a variety of texts about boys. In small groups students read the texts and write answers to the accompanying questions on a sheet of paper. If time allows, pass the texts and question-and-answer sheets on to another group for additional comments and responses. Some texts have been suggested (see Appendix 1), but any texts from everyday situations would be appropriate, for example, short stories, script extracts, print advertisements, expert self-help books, children’s stories, editorials, letters to the editor, feature articles, newspaper reports. Further discussion of what masculinity is, activity (a) above, should ensue, and students can add ideas to their wall displays. Students should also write about the findings and their responses to the three activities in their learning logs.
2. Introduce formative assessment task (see Appendix 2)

Now is an appropriate time to introduce the formative assessment task to students, as it requires them to collect a portfolio of material on the topic of Australian masculinities and they will need to begin their collecting as early as possible. Students’ oral presentation of their portfolio can occur at any time throughout the unit.

3. Film study

This is the largest section of the unit and can be adapted or used as a model for the close study of any Australian film. Alternatively, a novel or other substantial text could be substituted.

(a) Tools of film production

Revise aspects of film, such as sound, camera techniques, editing, acting, lighting and design. See Tools of film production (Appendix 3) and use wide reading list to show examples. You may choose to show the opening sequences of a variety of films (for example, the films listed at the beginning of the unit) and divide students into expert groups to highlight the various techniques and build upon film language. Students present their findings to the class.

(b) Sound of the opening moments

Watch the opening sequence to the titles, both with sound and in silence. Students focus on the different elements of a sound production and note the sounds used.

- How does the sound support the visual images?
- What effect does the sound narrative have on the viewer? What is unusual about the opening and how is the audience seduced into engaging with the characters and the story?

(c) Mise en scene: Placement on stage

Frozen moments: choose frames from the early section of the film viewed. Discuss with students what is visible, how elements or objects relate to each other, spatial relationships within the frame, lighting of subject or object, decor and design, character placement, and dominant focus/most salient feature i.e. where the eye is drawn first and how the frame is filled. N.B. Usually viewers read from left to right and their eyes tend to look for the eyes in the frame. Students talk about and write a brief summary of what meaning is conveyed by the various elements of mise en scene for the frame viewed.

(d) Storyboard the scene illustrating each main shot. Students write a brief description of the action for each frame, the type of shot used, editing and camera movements.

(e) View the film (see Appendix 4: film running sheet)

View film in entirety (at least once) without interruption. Before viewing, students will need to be debriefed about the medium level coarse language/medium level violence.

(f) Group work: Second viewing

Divide students into expert groups focussing on the various aspects of the film’s tools of production. They are to concentrate on the construction of masculinity through the filmic devices employed. You may choose key scenes or view the film as a whole, depending on time constraints. Activities leading up to this point will assist students in completing this task.
(g) Visual representation: Students draw a picture of one of the characters from a scene and discuss the codes and conventions used for his or her characterisation. Consider technical codes (tools of film production) and symbolic codes (symbols recognised by the audience as representing particular ideas or characteristics associated with masculinity). You may also include words, sounds and gestures they might use.

(h) Individual work: Close study of a sequence

(i) Pando’s scrabble game

Characterisation through analysis of mise en scene: Consider the scrabble game that Pando and Acko play. Freeze on the board and analyse the words that have been used. Which are Pando’s and which are Acko’s? Pando’s vocabulary is cleverly juxtaposed with his everyday use of language. What does this tell us about him? Where else in the film does Pando act uncharacteristically? What does the scene tell us about the power relationship between Pando and Acko? How does this scene reinforce or challenge cultural assumptions about maleness?

(ii) The first kiss to Jimmy’s capture and escape

- Why does Pando go back to Alex? What does this tell us about his attitude to women?
- Describe the contrasting landscapes and the film techniques used to create this effect.
- Were there any recurring motifs? Use of colour, symbols?
- What types of shots were used? To what effect?
- Why do you think the film cuts to the frame of the girl with the gun?
- What kinds of images or ideas have been linked together?
- On the train, Jimmy receives a touch of death. What was your reaction to this sequence? Why does his brother say, “You’re on your own now Jimmy, look after yourself.”?

(iii) The bank robbery sequence

Watch the bank robbery and make notes on the film techniques used (camera angles, length of shots, editing, sound effects, music, dialogue etc). Write a journal entry as the director, Gregor Jordan, the night before the shoot. Explain what you hope to achieve in this scene in terms of character and plot development, as well as its function in representing assumptions about masculinity. Make specific reference to the techniques to be used and plan the shooting sequence. You should also include directions for the actors. Comment on any problems you anticipate in the editing process and prepare clear instructions for the editor.

(iv) Pando’s chess game to shooting and Jimmy’s departure

Pando and the boys: Students comment on Pando’s reaction when he sees that Jimmy has returned to give him the money. Comment on the reactions to Jimmy crying of Pando and the boys. What values do these characters embody?
Jimmy and the girl: Questions for students:

- Why does Jimmy feel the need to return the money?
- When Jimmy holds the gun to Pando’s face they have a silent stare out. Who wins and why?
- Comment on the exchange between Jimmy and the girl in the hallway – what might each be thinking?
- What is the significance and effect of the final massacre. What message is given to the viewer?

Soundtrack: How does the song These Days combine with the visual images in this sequence? Does it support the visuals or conflict with them?

(j) Written critical response to film: Gender representations

Students write a short essay response to the film that addresses the following questions:

- What type of society has the film created? What social hierarchies?
- What assumptions does the audience make about certain characters?
- How are men and women presented? Comment on their relationships with each other.
- What social values and rules of the culture are represented?
- Does the film threaten or challenge societal values? How?
- How do the tools of production construct these meanings?

(k) Other ways of responding to the film

- Write subtitles for a scene for an American audience.
- Oral performance
  Perform an interior monologue for one of the characters in the final scene explaining their motivations OR
  Retell an incident from the film narrative, using the perspective of a female or child.
- Narrative structure: Plot the hero’s journey
  Create a visual summary of the challenges Jimmy faces during the story. What does Jimmy need to learn? Which other characters influence his personal growth? When does he face tests? What sort of a man is Jimmy at the end of the film?
- In groups, students develop a current affairs segment, based on one of the events in the text. They script and film it.
- In groups, students create a one-minute film on one of the issues raised in the film about boys (e.g. boys and violence, peer group pressure, taking responsibility, taking risks…). Students must include pre- and post-production storyboards and/or a running sheet which explains their creative choices. The short film must show their knowledge of film techniques. Work could be peer-assessed based on a class negotiated criteria.
4. Representations of masculinity in mass media texts

(a) Representations of masculinity in advertising

Students analyse a TV advertisement using the guidelines provided (Appendix 5 Analysing an advertisement). They should tape the advertisement and present it and their analysis to the class.

(b) The language of speeches

(i) Download any speeches from the web site of the Prime Minister, John Howard http://www.pm.gov.au and analyse the use of gendered language. An interesting comparison of language, especially register, tone and vocabulary choice, can be found by comparing the Prime Minister’s address to the Australian Netball team, October 1999, and his address to the Wallabies, November, 1999. Both these speeches are accessible on the web site.

(ii) Download Russell Crowe’s acceptance speeches for the Golden Globe Awards and the Screen Actors’ Guild Awards from http://www.geocities.com/Hollywood/Cinema/1501/ . Compare these two speeches – especially register, tone, vocabulary and use of Australian idiom. What are the differences in these two speeches and what might be the reasons for these differences? Why does Crowe use Australian “blokey” language in his Golden Globe acceptance speech?

(iii) Now look at the Sydney Morning Herald article Speech Therapy (Appendix 6), especially the opening and closing paragraphs. What message about Russell Crowe’s public speaking skills is Jon Casimir conveying here? Identify the slang and Australian colloquialisms used by Casimir in this article. Why does he use this language?

(iv) Students might enjoy rewriting parts of a John Howard speech as Russell Crowe, and rewriting a Russell Crowe speech as John Howard. After doing this, students could discuss what language choices they needed to make and what the process tells them about the personal image that Howard and Crowe are attempting to convey through their public speaking styles. What kind of masculinity does each man represent?

(c) Newspaper feature article

If possible, select feature articles which are current. The two articles provided (Appendices 7 and 8) are particularly interesting because they are separated by six years, yet both carry the same title and contain very similar sentiments about boys in Australian society. Questions for discussion or written responses could include:

1. What are the main ideas expressed in each article? Consider
   - What is the trouble with boys?
   - Who is responsible?
   - What is/are the solution(s)?

2. What statistical information about boys is provided? How does this add to the credibility of the information?

3. What other forms of evidence does each article provide to support its claims?

4. (a) List all the negative words used to describe boys and their behaviour.
    (b) List all the positive terms used to describe boys and their behaviour
    (c) Compare the lists and comment on your findings
Students could write to (or email) Sally Loane or Richard Yallop, arguing their personal response to the article.

5. **Composing activities**

Any of the following activities could serve as a summative assessment task for the unit.

(i) Write a satirical text on “How to be an Australian man”.

(ii) Write a serious piece for a boys’ magazine addressing ways to cope with violence.

(iii) Write a review of *Two Hands* (or another Australian film about males) for an American audience.

(iv) Write a feature article on Australian masculinity for the *Sydney Morning Herald*.

5. What are the similarities and differences in information and opinion expressed in the articles? What is your response to the authors’ ideas?
Appendix 1
Wide reading round robin

Students should be provided with a range of texts about boys. Students should work in groups, with each group working on different texts. A good selection can be found in Attitude (edited by Liz Diprose and Peter Cochrane – see reading list). Some of these are also listed below:

Text 1

1. Why do the boys treat Tri the way they do?
2. Why does the narrator choose not to continue participating in the abuse this time?
3. How easy or difficult is the narrator's decision?
4. What attitudes are reflected in the behaviour of each of the four characters in the story?
5. Are the three attitudes typical of boys? Explain your ideas.
6. How does the narrator feel at the end of the story?
7. Have you ever been in or observed a situation where one member of a group has chosen not to go along with the rest of the group? What were the consequences?

Text 2
*Toddler Taming* by Dr C Green.

1. Look at the lists of topics under the headings for boys and girls in the index. What stands out?
2. Go to the boys/hyperactive section commencing on page 207. Read it aloud to the group. Write down the statistics and other points that seem important.
   - How does this help us understand boys?
   - Does it make any assumptions about boys?
3. If this was all the information you had access to, what conclusions can you draw about boys?

Text 3
Extract from *Peter* by Kate Walker, reprinted in *Attitude*, page 78.

1. Read the extract aloud to the group.
2. Write down your instant response to this.
3. Why is Peter so afraid that he might be gay?
4. Why is he concerned about being caught by Mrs Rutherford?
5. How often do you encounter homophobia at school? Can you think of examples?
6. Why do you think teenagers are sometimes homophobic? What can you do to change people's attitudes?
Text 4

Picture books: *Peter Rabbit* and *Where the Wild Things Are* (or any appropriate children’s picture books).

1. Read these two stories.
2. What characteristics do the boys display? Write down six words from the stories that describe boys.
3. What characteristics do the girls display? Write down six words.
4. What does this tell us about gender stereotypes? How early do we start telling children about how boys and girls should be?
Appendix 2
Assessment task

Task: Representations of Australian masculinity in everyday texts

1. Submit THREE texts which deal with masculinity in Australian society.
   - The texts must be from a variety of media and forms, such as newspaper report, editorial, feature article, cartoon, photograph, children’s picture book, radio or TV news or current affairs story.
   - Each text must be accompanied by a completed Text Analysis Sheet.
   - Present ONE of your texts to the class in a two-minute speech. Explain what your text says about masculinity and how your text conveys this message.

2. Critical response.

Write a critical response to what your texts say about masculinity in Australian society. In your response you should comment on the kinds of male attitudes and behaviours presented, what sorts of behaviours are valued or condemned, the expectations of males in Australian society, and anything else you notice. You should also comment on the kinds of language used to describe both the criticised and the valued kinds of masculinities presented in your texts. Present your response on one A4 page (typed, 12 point, Times New Roman or Arial, 1.5 line spacing).

Outcomes:

1. A student, through wide and close study, responds to and composes increasingly demanding texts for understanding, for critical analysis and for pleasure in increasingly complex ways.
4. A student selects, describes and explains appropriate language, forms, structures and features to shape meaning with clarity and coherence in a range of contexts.
7. A student thinks critically about information, ideas, and increasingly complex arguments to respond to and compose texts in a range of contexts.
9. A student questions, challenges and evaluates cultural assumptions in texts and their effects on meaning.

Marking criteria:

Grades will be awarded for:
- the relevance and range of media of your three chosen texts
- how thoroughly you analyse the language and structural features of your chosen texts
- how thoroughly you can identify and comment on the assumptions about masculinity in your texts.
Appendix 2 (continued)

Text analysis sheet

Title of the text .............................................................................................................................................

Author ........................................................................ Source ...........................................................................

Medium ........................................................................ Date of publication ............................................

Summary of the main ideas ............................................................................................................................

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Target audience (explain how you can tell) ..............................................................................................

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What images of masculinity are presented? ..........................................................................................

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Are they presented positively, negatively, or both? List words, visuals, sound, music.

<table>
<thead>
<tr>
<th>Image of masculinity</th>
<th>Positive aspects</th>
<th>Negative aspects</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</table>

What ideas about masculinity does the composer of the text assume the audience shares? Explain how these assumptions are evident in the text.

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In what ways does the text reinforce or challenge male stereotypes in Australian society?

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### Appendix 3

**Tools of film production**

(Adapted from *The Tools of Production*, © Faraway Films, 2002 and Jane Mills, English Teachers’ Workshop, AFTRS & ETA, 1999.)

<table>
<thead>
<tr>
<th>Script</th>
<th>Characters</th>
<th>Sound</th>
<th>Camera</th>
<th>Design</th>
<th>Editing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three act structure</td>
<td>Actors</td>
<td>Sound FX</td>
<td>A range of angles</td>
<td>Sets</td>
<td>Sequencing</td>
</tr>
<tr>
<td>Believable plot (even for fantasy films)</td>
<td>• Do we recognise them?</td>
<td>Dialogue</td>
<td>Pan</td>
<td>Costume</td>
<td>Transitions: fade-out, dissolve, cut to black, jump-cut etc.</td>
</tr>
<tr>
<td></td>
<td>• Are they suitable for the role?</td>
<td>Music</td>
<td>Track</td>
<td>Lighting: different for different effects</td>
<td>Pace</td>
</tr>
<tr>
<td></td>
<td>Performance</td>
<td>Use of voice-over</td>
<td>Dolly</td>
<td>Make-up</td>
<td>Flashbacks</td>
</tr>
<tr>
<td></td>
<td>• Movement</td>
<td>Use of silence</td>
<td>Distance (close-up to extreme long shot) used to create different effects</td>
<td>Props</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Expression</td>
<td>Ambient sound</td>
<td>Wide shots</td>
<td>Detail to create the world of the film</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Voice</td>
<td></td>
<td></td>
<td>Colour</td>
<td></td>
</tr>
</tbody>
</table>
## Two Hands: Film by Gregor Jordan

<table>
<thead>
<tr>
<th>Counter</th>
<th>Content</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00:00</td>
<td><strong>Opening</strong>&lt;br&gt;Thunder, shouting.&lt;br&gt;Jimmy about to be killed.&lt;br&gt;Mobile phone scene “Crusher Fletcher”.&lt;br&gt;Call Directory Assistance.&lt;br&gt;Flashlight.&lt;br&gt;Cut before gunshot.</td>
<td>Think about lighting of scene.&lt;br&gt;Black humour of situation sets tone of film.</td>
</tr>
<tr>
<td>00:02:05</td>
<td><strong>Titles and music</strong>&lt;br&gt;Fire and explosions (his brain?)&lt;br&gt;Images of cars, insignia on cars, guns superimposed.</td>
<td>What do these images suggest?</td>
</tr>
<tr>
<td>00:03:10</td>
<td><strong>Shot of underground/brain means what?</strong>&lt;br&gt;Older brother his conscience.&lt;br&gt;Centre of earth, trying to get out of grave.&lt;br&gt;Importance of Ying Yang.</td>
<td>Where is the good in Acko?</td>
</tr>
<tr>
<td>00:04:17</td>
<td><strong>Cut to boxing match/back to brother</strong></td>
<td>Effect of juxtaposition.</td>
</tr>
<tr>
<td>00:05:05</td>
<td><strong>Darlinghurst road scene, King’s X</strong>&lt;br&gt;Bouncers, Doomsday man, drag queen.&lt;br&gt;No success spruiking.&lt;br&gt;Meets Alex.</td>
<td>Diversity of scene.&lt;br&gt;Close-up shot of camera.</td>
</tr>
<tr>
<td>00:07:22</td>
<td><strong>Cut to Pando’s car</strong>&lt;br&gt;Jimmy is called.&lt;br&gt;Sound of car.&lt;br&gt;Arranges meeting for 10 the next day.&lt;br&gt;Drives off.</td>
<td>N.B. Australian icons and images e.g. beer cooler.</td>
</tr>
<tr>
<td>00:07:58</td>
<td>Back outside the club.&lt;br&gt;Les says to Jimmy, “You’re on your way.”</td>
<td></td>
</tr>
<tr>
<td>00:08:43</td>
<td><strong>Cut to brother’s point of view</strong>&lt;br&gt;“So you want to play with the big boys?”</td>
<td></td>
</tr>
<tr>
<td>00:08:49</td>
<td><strong>Jimmy’s flat</strong>&lt;br&gt;He’s upside down.&lt;br&gt;Pep talk to mirror.&lt;br&gt;He is trying to be a big shot going to work for Pando but has a lot to learn.&lt;br&gt;“Good morning Mrs. Jones.” He is a nice polite boy who will do chores for old women. This contrasts with our first impression of him.</td>
<td>Mise en scene: Comment on what we learn here e.g. he is childish, toy plane made of beer can is ironic.</td>
</tr>
<tr>
<td>Counter</td>
<td>Content</td>
<td>Comment</td>
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</tr>
<tr>
<td>00:10:09</td>
<td><strong>Jimmy walking</strong> to Pando’s, past King’s Cross sign.</td>
<td></td>
</tr>
<tr>
<td>00:10:20</td>
<td><strong>Subplot introduced</strong> Street kid robbing older boy.</td>
<td></td>
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<tr>
<td>00:10:4</td>
<td><strong>Spots Alex/gets distracted from purpose</strong> Conversation between them, stilted, awkward? Use of close-up while Jimmy lies. Take photos of each other.</td>
<td>N.B. Use of music/soundtrack. Why do you think he moves away from the camera to stare at Alex? Turning point for Jimmy as he notices Rose’s beauty.</td>
</tr>
<tr>
<td>00:13:17</td>
<td><strong>Scrabble game in Pando’s office</strong> Jimmy is late. Wal drawing on the note, foreshadows his own fate. This is a recurring motif. Anecdote about car radios. Argument about the car. Jimmy told not to ask questions.</td>
<td>N.B: Freeze the shot of the board and look at the words made. Which character makes what? See activity in unit involving register. Look at tools of production: decor of office, costume and use of natural lighting.</td>
</tr>
<tr>
<td>00:16:56</td>
<td><strong>Subplot of street kids</strong> Stairs and cityscape/Jazz music contrast with homelessness of children. Girl discussing Aboriginal history. Fight with older boy, girl threatens him with a syringe followed by chase through main street to police.</td>
<td></td>
</tr>
<tr>
<td>00:18:12</td>
<td><strong>Cut to car/cut to bus</strong></td>
<td>N.B. Camera angles give sense of movement, plot and subplot about to collide. How is Jimmy feeling and how do the production tools tell us this?</td>
</tr>
<tr>
<td>00:18:41</td>
<td><strong>Sharon’s flat</strong> She’s having violent coughing fit. Cut to outside apartments and Jimmy getting out of car, climbing stairs and knocking. Sharon dies. The neighbour cleaning intervenes.</td>
<td>Again note mise en scene. Do we laugh at Sharon?</td>
</tr>
<tr>
<td>00:20:59</td>
<td><strong>Jimmy outside</strong> This contrasts with Pando’s earlier story. Watching everyday life.</td>
<td>N.B. Heat, sweat, haze build tension for audience.</td>
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<tr>
<td>00:22:00</td>
<td><strong>Thinks he sees Rose</strong> Brother’s voice-over. Cut to flash of sign about thieves then street kids. He decides to go for a swim and buries money in sand/cut to kids.</td>
<td>Jimmy out of his world here, unequipped in his underwear.</td>
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<tr>
<td>00:23:10</td>
<td><strong>Jimmy dives underwater</strong> He realises it is not Rose and then realises he has been robbed.</td>
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| 00:23:48 | Panic  
Kid's laugh. | N.B. Sound (shouting and heavy breathing) and camera angles. |
| 00:24:40 | Meet Dee  
Washing the balaclava and checking out the bullet holes in the t-shirt while doing her laundry. Discussion between Jimmy and Dee in her flat. | Humour created through use of incongruity – the blending of the mundane and ordinary aspects of family life with the realities of criminal world. This happens throughout. |
| 00:25:27 | Kids on lolly binge | |
| 00:25:41 | Back to car working out a plan  
Dee takes control. | |
| 00:25:59 | Driving in car  
Set-up of joke on radio for later. | |
| 00:26:22 | Suburban garden  
Mrs Fletcher playing with kids. "Jimmy's in the shit again." | |
| 00:26:37 | Jimmy calls Pando  
He tells the truth. | |
| 00:27:31 | Acko's car gets stolen  
Humour of alarm and locks being disabled so quickly. | Irony of Acko having a crook lock. |
| 00:27:53 | Wal and Eddie break down Sharon's door | |
| 00:28:01 | Pando informed of Sharon's death  
Pando's wife rings. “Office talk” as businessman/family man. | Wal's wisdom and knowledge evident again. Find other examples of this. Humour of talking to son – incongruity of talking origami with his son while deciding Jimmy's punishment. |
| 00:29:21 | Street kids bragging at fountain showing off new purchases | Why is this included? How convincing are they as siblings? |
| 00:29:57 | Rocket's flat | |
| 00:30:24 | Jimmy tells Dee he needs to rob a bank  
Dee tells him about his brother's disappearance and her promise to protect Jimmy. | |
| 00:31:13 | At wreckers  
Thief tries to sell Acko's stolen car. Bill, the mechanic, makes a phone call to Acko. | |
<p>| 00:32:28 | Acko and Wal driving | N.B. Use of close-ups. |</p>
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<td>00:32:49</td>
<td><strong>Boy gets run down</strong>&lt;br&gt;Acko first checks out car then moves body. Powerlessness of the girl; Wal has a crisis of conscience.</td>
<td>Turning point. Acko not just stupid but dangerous and an inhumane killer. Use of slow motion.</td>
</tr>
<tr>
<td>00:34:21</td>
<td><strong>At mechanic’s</strong>&lt;br&gt;The thief drowned.</td>
<td>Think about the magnitude of the crime compared with the punishment. Tone has changed, audience no longer laughing. Jimmy is way out of his depth and we know this from the beginning. This builds tension for the audience.</td>
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<td>00:34:43</td>
<td><strong>Back home at Mrs Fletcher’s</strong>&lt;br&gt;Long shot of yard, cars dominate&lt;br&gt;In lounge room, discussion of robbery.&lt;br&gt;Well mannered boys, “Thank you very much, Mrs Fletcher.”</td>
<td>Again incongruity creates humour – ordinary family life (“Be a good boy and share your toys”) with criminal behaviour (shotguns). N.B. Trophies on mantle, organ, flowers.</td>
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<td>00:37:01</td>
<td><strong>Rose taking photo of Aboriginal man</strong>&lt;br&gt;Les looks on.</td>
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<td>00:37:24</td>
<td><strong>Dee plans robbery</strong>&lt;br&gt;She has knowledge and has done her research. Organising childcare so they can do the robbery.</td>
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<td>00:38:49</td>
<td><strong>Policewoman interviews girl about hit and run</strong>&lt;br&gt;She refuses to talk.</td>
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<td>00:39:08</td>
<td><strong>Girl asks street kids where Ron is</strong>&lt;br&gt;She finds Ron to buy the gun.</td>
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<td>00:39:45</td>
<td><strong>Wal asks Les where Jimmy is</strong>&lt;br&gt;Les tells them where Jimmy lives.</td>
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<td>00:40:09</td>
<td><strong>They trash Jimmy’s place, including his plane</strong></td>
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<tr>
<td>00:40:21</td>
<td><strong>Rose looking at photos, waiting for her film to develop</strong></td>
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<td>00:40:31</td>
<td><strong>Jimmy boxing then he watches the sunset</strong></td>
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<td>00:40:53</td>
<td><strong>Rose puts on lipstick waiting for Jimmy to call</strong>&lt;br&gt;Knock on the door, Les turns up. He’s sleazy, sweaty, nervous – doesn’t know how to talk to girls. Phone rings. Jimmy and Rose arrange to meet at “The Star” in Chinatown. Rose says, “Star Hotel... Bye Jimmy” which Les overhears.</td>
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<td>00:43:52</td>
<td><strong>City skyline</strong>&lt;br&gt;Thunder.</td>
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| 00:43:56   | **Jimmy dressed up**  
He lies to Dee, says he's going to see his mum.  
“Thanks for your hospitality.”                       |                                              |
| 00:44:44   | **Acko's flat**  
He's trying to load his gun but no bullets.  
Brother's ghost looking out for Jimmy.  
Washing tips over in laundry.  
Acko weary and gets his baseball bat.  
Cleans bullets and loads gun.                        | N.B. Decor of flat                           |
| 00:46:11   | **Jimmy meets Rose, they look at photos**  
They discuss Pando. Rose says, “He sounds like a Teddy bear”.  
Jimmy opens up and they discuss childhood aspirations.  
Rose offers a solution, an escape.                    |                                              |
| 00:49:04   | **Les calls Acko from outside the pub**  
Acko hoons off.                                             |                                              |
| 00:49:38   | **Pando and son doing origami at home**  
Making a pterodactyl.  
Call from Acko to tell him where Jimmy is.            | Comment on his family life and the role of his wife and son. |
| 00:50:44   | **Back to pub**  
Jimmy wants Rose to call her uncle concerning boat-building job.  
Jimmy finds out that Les overheard their earlier conversation. | N.B. Use of sound and camera angles to create tension. |
| 00:51:41   | **Acko enters pub**                                                                                                                      |                                              |
| 00:51:56   | **Chase begins**  
Jimmy and Rose running with Les following.  
Les' phone runs out of batteries.  
They run to monorail, sound of sax playing.  
Les goes to public phone, steals busker's coins and breaks the sax.  
Busker hits Les in the head.                          |                                              |
| 00:53:37   | **Back to monorail**  
Jimmy confesses to Rose.  
She asks, “Why don’t you just go away...what’s stopping you?”  
They kiss.  
Camera pans down to Acko's car tailing them.           |                                              |
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<tr>
<td>00:55:17</td>
<td><strong>Come out of monorail</strong></td>
<td>Focus on holding hands.</td>
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<td>Come out to deserted street.</td>
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<td>Pando’s men punch Jimmy and drag him to the car.</td>
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<td>Rose left in tears.</td>
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<td>Pando approaches her.</td>
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<td>Pando knows everything, “You’re Rocket’s little sister, aren’t you?”</td>
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<td>00:57:47</td>
<td><strong>Car trip</strong></td>
<td>Jimmy hands over keys.</td>
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<td>“This Guy’s in Love with You”.</td>
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<td>00:58:33</td>
<td><strong>Drag Jimmy from the car</strong></td>
<td>Narrative has come full circle; this now makes sense to the audience.</td>
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<td>00:59:33</td>
<td><strong>Cuts to girl with gun</strong></td>
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<td>00:59:42</td>
<td><strong>Brother looking on</strong></td>
<td>Girl fires gun.</td>
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<td>00:59:59</td>
<td><strong>Gun shot from Acko</strong></td>
<td>Fails to kill Jimmy.</td>
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<td>Acko washed his bullets.</td>
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<td>Wally offers some explanations, only one other gun between them.</td>
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<td>Revelation that Pando was responsible for the death of Jimmy’s brother</td>
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<td>and he’s buried there.</td>
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<td>Punch-up and Jimmy escapes in the rain.</td>
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<td>1:02:35</td>
<td><strong>Jimmy running through the scrub</strong></td>
<td>Stops to hide, close-up of his dirty face.</td>
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<td>Jimmy chased by car.</td>
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<td>Boys give up easily.</td>
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<td>1:04:47</td>
<td><strong>Train station</strong></td>
<td>Brother’s “touch of death”.</td>
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<td>“You’re on your own Jimmy, look after yourself.”</td>
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<td>Outburst of emotion from Jimmy.</td>
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<td>1:06:47</td>
<td><strong>Rocket’s flat</strong></td>
<td>Rose arguing with her brother.</td>
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<td>Rose very distressed.</td>
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<td>Acko’s car passes by.</td>
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<td>Jimmy watches and hides.</td>
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<td>1:08:11</td>
<td><strong>Jimmy walks home</strong></td>
<td>Dee reprimands him and then asks if he is ok.</td>
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<td>1:08:51</td>
<td><strong>On route to robbery</strong></td>
<td>Storytelling, macho bravado.</td>
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<td>1:09:24</td>
<td><strong>Bank robbery scene</strong>&lt;br&gt;Fat security guard.&lt;br&gt;Comedy created by driving up a few meters to the door.&lt;br&gt;Jimmy proves himself to be a quick learner, he's listened well.&lt;br&gt;Jimmy tested by customer's resistance and he uses violence.&lt;br&gt;Robber falls on his head.&lt;br&gt;Jimmy trying to work out what to do.&lt;br&gt;He taps on the window.&lt;br&gt;Drags the unconscious one to the car.&lt;br&gt;Shootout with police.&lt;br&gt;Craig gets shot as he runs to the driver's seat.</td>
<td>Slapstick comedy/unexpected. N.B. The use of silence.</td>
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<td>1:14:12</td>
<td><strong>Make a run for it</strong>&lt;br&gt;Stop to look at the body.&lt;br&gt;Run to yuppie's car; Jimmy suggests to leave the woman alone.&lt;br&gt;They steal the car.</td>
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<td>1:14:43</td>
<td><strong>In car</strong>&lt;br&gt;Radio giveaway $10 000 “Too Hot To Handle” competition.&lt;br&gt;Their car's bumper sticker chosen by radio station.&lt;br&gt;Jimmy runs them off the road.</td>
<td>Irony again. It would have been easier for Jimmy to win the money than steal it.</td>
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<td>1:15:54</td>
<td><strong>Lounge room back at Mrs. Fletcher's</strong>&lt;br&gt;Child told not to play with guns, “Kelvin, it’s not a toy.”&lt;br&gt;They take a moment to remember Craig.&lt;br&gt;Child shoots the gun.&lt;br&gt;“Dad’s got a splitting bloody headache!”&lt;br&gt;Jimmy grabs the money, leaves and refuses to explain to Dee.</td>
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<td>1:17:20</td>
<td><strong>Chess game</strong>&lt;br&gt;Pando in trouble with the game, things starting to fall apart for him.&lt;br&gt;Jimmy walking through the Cross all dirty, he ignores Les.&lt;br&gt;Jimmy walks into the hall.&lt;br&gt;The gang jump Jimmy.&lt;br&gt;Focus on Acko's face, he will kill Jimmy.&lt;br&gt;Pando watches on and still doesn’t partake in actual violence. He gives instructions.&lt;br&gt;Jimmy hands over cash.&lt;br&gt;They help him up and offer him a beer.&lt;br&gt;They are impressed with Jimmy's robbery and his “very tidy display”.&lt;br&gt;Audience told that Wal is going to Melbourne i.e. getting out&lt;br&gt;Jimmy offered a job.&lt;br&gt;Jimmy refuses.</td>
<td>N.B. Notice the arrows flashing telling him, and the audience, not to enter. Music – connotations? Highlights their honour code.</td>
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| 1:20:29 | **Jimmy cries**  
Others look away in disgust and embarrassment.  
Jimmy pulls a gun at Pando.  
Jimmy leaves and they go back to game without discussing the incident.  
Wal says, “Pando, you’re in deep shit.”  
| 1:21:41 | **Girl and Jimmy pass in slow motion**  
Another person coming to settle the score. | N.B. Arrows point for her to go in; this is her fate.  
Camera blurs outlining Jimmy's body; his physicality is often lingered on during the film. |
| 1:22:42 | **Wal finds the note**  
Girl shoots Wal and Pando.  
Acko is missed and he tries to shoot.  
The girl kills Acko.  
Cut to Jimmy walking away.  
Close-up of the girl's eye and the fire within. | N.B. Significance of the motif turning up just before Wal is shot in the head.  
Long shots are used, perhaps to disengage the audience?  
Consider the message of this. |
| 1:23:56 | **Jimmy banging on Rose's door**  
He goes back to his flat to find Rose.  
They hug. | |
| 1:25:05 | **Airport**  
They book a flight to the North Coast.  
Jimmy has escaped his life.  
Attendant calls him “Sir”.  
Rose laughs.  
Jimmy says, “I’ve never been on an aeroplane before.”  
Jimmy smiles. | Jimmy doesn’t know how to function – he’s unaccustomed to the civil, polite world. |
Appendix 5
Analyzing an advertisement

Choose an advertisement from TV. Ideally your advertisement should highlight some aspect of Australian masculinity. Tape the ad and present an analysis of it to the class. Your presentation should be 3–4 minutes in length.

Consider the following:

1. General
   - What is the product being advertised?
   - What is the target audience?
   - What stereotypes are presented (positive or negative)? Does the ad challenge cultural stereotypes?
   - Why have men been used in this advertisement?

2. Visual features
   - What desirable image(s) are associated with the product?
   - What emotions do these images play upon?
   - Are symbols used? Explain.
   - Describe the characters presented and their effectiveness in relation to selling the product.
   - What image of the product is created through the choice of male characters and their behaviours, language, appearance etc?
   - How often is the product shown in the course of the advertisement?
   - Note the number of shots and changes of scene. How is editing used to convey the message?
   - How are camera angles used to manipulate and persuade the viewer to buy the product?
   - What other tools of production are used to sell the product?

3. Sound
   - Describe the music used and its effect.
   - What is the function of the jingle or slogan? Comment on the choice of language.
   - Is dialogue between the characters used? To what effect?
   - Is voice-over used? What kind of voice and why?
   - Is the language gendered, i.e. language we usually associate with men or women?

4. Summing up
   - Is there a single, clear message in the ad, or a key idea? What is it?
   - How does the advertisement hold the viewers' attention?
   - In your opinion, what are the strengths and weaknesses of the ad?
   - What messages about gender are being conveyed? How do you feel about these messages? Explain.
THE HON JOHN HOWARD MP
ADDRESS AT RECEPTION IN HONOUR OF THE
AUSTRALIAN NETBALL TEAM
MURAL HALL, PARLIAMENT HOUSE

E&OE ..................................................................................................................................................

Well, I would like, on behalf of the Government and I know on behalf of everybody here, and my remarks
would be supported by the Deputy Leader of the Opposition, I would like to congratulate you, Vicki, and
all the other members of the team on a truly astonishing performance.

You’ve achieved a strike rate, I understand, of 70 percent in world championships since there has been a
world championship in netball. I don’t know of any national sporting team for Australia that’s done better
than that. And to have maintained, as many of you have participated in maintaining, an absolute
dominance in international netball over the past 10 years is a remarkable achievement.

We’ve all read and heard and, more importantly, looked at that nail-biting finish that we were again
reminded of so warmingly a few moments ago in that video. It’s a cliché of course but that is the stuff of
which magnificently thrilling international sporting contests are made. The tension was evident and the
sheer exuberance of you, Vicki, your team mates and your coaches and everybody else associated with
the game was very evident. And it’s a remarkable way, may I say, to conclude your own international
netball career. And I do want to say, on behalf of the Government and everybody associated with the
sport, what a tremendous ornament you have been, Vicki, to the game and the tremendous credit and
repute that you have brought to netball Australia and to the playing of the game in our country.

I know there is always some debate about how many people play what sport but it’s my understanding
that there is no sport in Australia that is more widely played than netball. And it has attracted not only
enormously enthusiastic participation but it is attracting, importantly in this era of fierce international
competition, it is also pleasingly attracting a growing level of sponsorship.

But as always the strength of a sport, whether it’s netball or any other sport that Australians indulge, the
strength of a sport depends very heavily on that network of volunteers at a local level, those mums and
dads and boyfriends and girlfriends and brothers and sisters and friends generally who year in and year
out support in an entirely selfless, voluntary capacity, the playing of the game. And that has been the story
of netball as it has been the story of so many other sports in the Australian community.

We love our sporting heroes in this country. We love Australia to win. We love Australians to participate
and we always like it when they win in very exciting circumstances providing, of course, they still just win.
And you demonstrated that quite magnificently in the match against New Zealand.

I’m delighted that we’ve had this little opportunity on behalf of the Parliament and the people of Australia
to say thank you. I think national achievement in any endeavour where great credit is brought to Australia
should be honoured. We should take a few moments out from our parliamentary existence and to simply
say thank you to honour the fact that you have demonstrated that you are the best in the world and that
you’ve demonstrated that in the name of the entire country. And we’re very proud of that and we
congratulate you. We wish you well. And, Vicki, we wish you particular health and happiness and good
fortune in your future. And to all of those associated with the game, the trainers, the coaches, the
administrators, the supporters, the spectators and the sponsors, we thank them. It’s a great celebration
and it’s delightful to have you amongst us.

Thank you.
To Kim Beazley, the Leader of the Opposition, John Eales, John O’Neill, Phil Harry, David Clarke and all the members of the victorious Australian Wallaby Rugby Union Football team. And in the true spirit of these occasions I’m also delighted to welcome to this gathering the diplomatic representatives of countries such as France and South Africa who have been great and friendly rivals of ours. Can I simply say that I don’t think Australia has gone through a greater sporting year than the year that is now coming to an end. It has been in so many areas - in rugby, in cricket, in netball, in women’s hockey, and so many sports, it has been an exhilarating year.

And I want to say to you John and the members of your team that you have been in every sense of the word magnificent ambassadors for the Australian nation overseas. You’ve not only been wonderful representatives of Australia on the sporting field, but you’ve been wonderful representatives of Australia in every other way. Rugby union has derived an enormous stimulus from your victory. Many of us of course remember the days when Australia’s victories on the rugby field were rather few and far between compared with what they are now.

I can certainly remember some desolate moments in the 1950s on the Sydney Cricket Ground hill having watched Australia play against New Zealand and South Africa when some of the international rules allowing kicking out on the full from anywhere in the field produced a very different game from the more exciting and open game that we now have.

But what you did for Australia’s sporting reputation in Wales and in the UK just a few weeks ago was absolutely fantastic and can I say that, it’s been said before and there’s nothing particularly novel about it but it remains true nonetheless, that of the many things that bind us together as Australians nothing quite binds us together like sporting success. And there was a common joy in all parts of Australia, particularly amongst rugby followers in your absolutely superb victory. And as I said at the welcome home dinner at the Sydney Convention Centre, having been knocked out of the 1995 World Cup with a drop-kick coming from … sit’s all part of the entertainment fellas. Having been knocked out of the 1995 World Cup with a drop goal from an English player, it was absolutely fitting that a crucial drop goal in the match against South Africa guaranteed that Australia would be in the finals.

So John, this is to you and all your teammates, and all those who supported them, can I particularly say your magnificent coach Rod Mcqueen who really has I know inspired the team and given it tremendous advice and tremendous support. And I also don’t want to, on an occasion like this, to leave out a special word of thanks to the wives and girlfriends of the players. I think they play a very very special part in keeping the team spirit. And finally and most importantly of all, can I say it’s delightful to have ‘Bill’ here in Parliament House. It’s a very affectionate term for a beautiful trophy, and we’re delighted to have it back in Australia. And John this is very much a bipartisan gathering. There are rugby followers of all political persuasions in Australia and that’s why this is an occasion where I’m delighted to invite the Leader of the Opposition Kim Beazley, who I think is patron of the Brumbies, to say a few words of support and in welcome to all of you. Kim Beazley.