

KEY ASPECTS	SUB-ELEMENTS	BRIEF EXPLANATION	EXEMPLIFICATION
CATEGORIES	Medium	eg: film/TV/newspaper/etc Consider WHY the product has been produced in a particular <b>medium</b> if relevant	Film: <i>PQD</i> - long enough medium to tell the story, experience of sitting in a cinema, can tell a story in a more cinematic way (eg screen ratio), more control over how the medium is consumed <i>Casablanca</i> – Most popular entertainment form of the time, mass audience, studio controls distribution
	Purpose	eg: to entertain, challenge, inform, argue, persuade, highlight, etc...	<i>PQD</i> sets out to entertain (humour/music) and to challenge (traditional images of gay/homosexual culture)... also highlights 'normalisation' of 'gay' family unit. (Normalisation of LGBT culture... seen as being as valid as 'straight' culture) <i>Casablanca</i> – entertain, propaganda (USA was still to enter war when being made), critical of Nazis.
	Form	the formal elements that give the medium product its overall structure, eg: genre, narrative, soundtrack, etc...	<i>PQD</i> – New Queer cinema, road movie... contribute to choice of shots/music/etc 'Journey' form... travel/return changed <i>Casablanca</i> –War film/drama suggests
	Genre conventions	this things we would expect to see in a given genre, eg: cowboys in a Western, the hero winning, the boy gets the girl/boy at the end, etc...	LGBT: Think of the three lead characters. Which member of the LGBT community do each represent? How do you know? Road movie: think of things one would expect to see in a road movie, specifically, think of the choice of shots/camera movement, and also how this feeds into the narrative.
	Tone (mood, feeling)	this is the overall effect of a piece. How does it make you (the audience) <b>feel</b> during, and at the end, of the product?	It's Priscilla... it's feel-good time! (But think why this is important... remember <b>Purpose</b> above!)
	Style	refers to all the elements of <b>form rather than content</b> in a text. This covers a massive range of factors and might include music, actors, the language of the script, and so on.	Terence Stamp: major international star (so helps sell the film abroad!) Hugo Weaving and Guy Pearce: known in Australia, not so well known abroad 3 stars playing against type/expectations Use of music - trying to see another side of the LGBT world (it's not very glamorous is it... yet is that not perhaps how we see it in 'real life') There is a necessary crudity in the language used at times, this is expected, and acceptable given the themes/target audience/certification/etc

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LANGUAGE	Technical codes	covers such things as how the camera is used (shots/framing/movement), how lighting is used (natural, artificial, highlighting), how colour is used (connotations of specific colours), and so forth. Many of these contribute to the <i>mis-en-scene</i> in the product.	<p>Long shots (road movie)  Travelling shots (road movie)  Framing in 'night club' shots (foregrounding/silhouetting/sparkly lights/mirror ball(!))  Helicopter shots and wide panoramas(think big screen vs TV screen - Widescreen tellies not a thing when PQD was made!)  Think of one or two scenes and <i>mis-en-scene</i> used in them</p>
	Cultural codes	are things that indicate a person/character's place in society. This is most easily indicated through costume/clothes	<p>Compare what the 3 lead characters wear in 'normal life' (we expect them to be OTT when performing!)  What are they trying to be?  Consider Tick trying to be the 'perfect dad' - look at how new his clothes look. Why might this be?  How does Felicia/Adam dress in civvy street?  Bernie is, perhaps, the most interesting character. She is the most normally dressed, and the one not trying to be a loud and proud gay.</p> <p>Important thought: Uluru and 'cock in a frock on a rock'?</p>
	Anchorage	is a technique through which a <b>director</b> can tie down a preferred reading by adding a secondary element, eg: adding sad or happy music to images of people crying can change the interpretation of why the people are crying.	<p>Consider the use of the 'bar' when they encounter Shirley. Silence when the strangers enter. Use of camera to tell the story. There are many examples of anchorage in this setting.</p> <p>Look closely at the encounter with the aboriginals. What shots and framing are used to make this scene very specifically 'Australian' or 'aborigine' (Clue: Think of the emphasis on faces/shots when people don't appear to know they are being filmed)</p>

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NARRATIVE	Structure	how the narrative is unfolded, eg: episodic, chronological, equilibrium, etc...	<p>Linear narrative (journey) Beginning/middle/end</p> <p>Elements of enigmatic code (why does Tick need to travel? What will he find? Why do we have the hospital shots?)</p> <p>Chronological, but with flashbacks used to fill in the narrative</p> <p>Encounters along the way (journey) lead to development of characters leading to changes in their attitudes over the course of the film</p>
	Codes	refer to elements of the narrative that we respond to, eg: enigmatic code, symbolic code, etc...	<p>enigmatic code: plants a mystery, eg: why do we see Tick in a hospital? What was the phone call he received about? etc</p> <p>action code: suggests something is about to happen, eg: Adam/Felicia turns up drunk at the 'party' with the outback workers... we know it means trouble (Why: links to knowledge of representation and audience expectations)</p>
	Conventions	relate to the aspects of a particular <b>narrative</b> that we expect to see, eg: the baddy is defeated at the end, etc...	<p>Happy ending (it's a feel good movie!)</p> <p>Family is resolved (acceptance of son)</p>

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REPRESENTATION	Selection	of characters to inhabit the narrative. eg: Why are particular characters included, and what do they add to the narrative? of images to represent specific points of view. eg: does the imagery conform to, or go against, stereotypes?	Identify who and what the three main characters represent. Next, look at significant secondary characters as well (eg: Bob, Marion and Benji) Who and what does 'Shirley' represent? (She is, to me, an interesting character.
	Portrayal	refers to <b>how</b> characters are portrayed. eg: are any of the characters stereotypes, and if so, of who/ what? Does the narrative portray a particular point of view of society?	Is Adam a stereotype? What or who of? Is the back story we are shown enough to justify him being the way he is... or is it just a stereotype itself?
	Ideological discourses	<p>Texts should be examined for:</p> <ul style="list-style-type: none"> <li>• Expressions of shared systems of meaning such as ideologies and myths.</li> <li>• Dominant or oppositional discourses which reflect struggles between differing groups in society.</li> <li>• The relationship between the real world and the representations in the text.</li> <li>• Do other texts reinforce these representations? (<i>Intertextualise</i>)</li> </ul>	<p>How does the film challenge the dominant ideological ideas of the time at which it was made? (AIDS, fear/hatred of homosexuality, traditional family values, LGBT vilification, etc)</p> <p>Can you relate this to other texts? (Eg: The AIDS adverts of the time?)</p>

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	Preferred reading	the meaning that the producer/director hopes or intends an audience to take from the text.	LGBT is as 'normal' as anything else...
	Differential decoding	the actual reading that an audience takes from a text. eg: an anti-smoking advert will not stop everyone who sees it from giving up smoking.	LGBT is vile, pretending to be 'normal'... ?
	Mode of address	the manner, or 'tone of voice', the media uses to speak to the audience. eg: who the producer has in mind when creating.	Humorous tone and 'young' in it's outlook thanks to the inclusion of Adam. Also, consider the ages of the majority of characters we see... middle aged/older? Is this an attempt to persuade the older generations to be more tolerant?

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	Style	refers to all the elements of <b>form rather than content</b> in a text. This covers a massive range of factors and might include music, actors, the language of the script, and so on.
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REMEMBER:

The first time you mention it, you should call it

*The Adventures of Priscilla, Queen of the Desert* (Stephan Elliott, AUS, 1994)  
after that, you can call it PQD.