**SAC preparation Study Guide**













 [](http://www.google.com.au/url?sa=i&rct=j&q=&esrc=s&frm=1&source=images&cd=&cad=rja&uact=8&docid=rybubrtUZ0icVM&tbnid=vEDS8Zm7GkXsTM:&ved=0CAUQjRw&url=http://www.abc.net.au/radionational/programs/spiritofthings/serving-not-servitude3a-women-in-the-church/4296006&ei=VK_YU7OBH8OhugS0goGYCA&bvm=bv.71778758,d.dGc&psig=AFQjCNHtmIO0hEoUzaa3NEtby4VQ_ec30Q&ust=1406795965395415) [](http://www.google.com.au/url?sa=i&rct=j&q=&esrc=s&frm=1&source=images&cd=&cad=rja&uact=8&docid=_NF0QISO6fTk6M&tbnid=GM-4Lf_j1qaIpM:&ved=0CAUQjRw&url=http://www.pinterest.com/anacaldatto/80s-70s-60s-e-outras-boas-lembran%C3%A7as/&ei=vbDYU_uLLsv28QWSnYLAAw&bvm=bv.71778758,d.dGc&psig=AFQjCNEguecCFuBgs7VpsgCcdH0QW62U-w&ust=1406796339789012) [](http://www.google.com.au/url?sa=i&rct=j&q=&esrc=s&frm=1&source=images&cd=&cad=rja&uact=8&docid=azCLkcxIWfl0EM&tbnid=LOWe1g0m0rJspM:&ved=0CAUQjRw&url=http://www.actu.org.au/about/tradeunions/default.aspx&ei=6rDYU9PRGIvo8AX05YDgDg&bvm=bv.71778758,d.dGc&psig=AFQjCNEBVfHKMM0tuI6upGgPzBucB5pa9A&ust=1406796389805651) [](http://www.google.com.au/url?sa=i&rct=j&q=&esrc=s&frm=1&source=images&cd=&cad=rja&uact=8&docid=Jb6-Q124HcnajM&tbnid=-9caIfz0x3rbeM:&ved=0CAUQjRw&url=http://www.bpw.com.au/&ei=WbHYU_CqMsnr8AXepoK4Bg&bvm=bv.71778758,d.dGc&psig=AFQjCNEBVfHKMM0tuI6upGgPzBucB5pa9A&ust=1406796389805651)





**Key knowledge**

• The nature and form of an idea, a value, an attitude or a discourse evident in selected media texts

• The construction of representations in media texts and how these reflect values in society

• Values held in society as represented and distributed through media texts

• The relationship between dominant, oppositional and emerging values represented in media texts

• The relationship between discourses or social issues and media texts

• Appropriate media language and terminology.

**Key skills**

• describe a social issue or discourse that is constructed, represented and distributed through media texts

• identify, compare and contrast representations in media texts

• analyse the relationships between dominant, oppositional and emerging values in society and media texts

• discuss and analyse the relationship between a discourse or issue, society’s values and media texts

• apply and use appropriate media language and terminology.

**The nature and form of an idea, a value, an attitude or a discourse evident in selected media texts**

**VALUE**

The Oxford dictionary defines values as…principles or standards of behaviour; one’s judgement of what is important in life**.**

**DISCOURSE**

Refers to the creation of meaning through the relationship between texts, audience and media organisations in society. A discourse is like an ongoing discussion about an idea or social issue”.

**The texts we will study for example are part of a discourse of National Identity or Gender**

As mentioned in the key knowledge values have to be defined in terms of dominant, oppositional and emerging. We can of course also discuss concepts such as traditional values and alternative values.

**Describing Values** can rarely be described in one word, e.g. marriage, equality or feminism – there is an implied attitude inherent in the term.

Students should put the word **“that”** before the value e.g. “In rural Australia in the 80’s **that** men were considered the dominant gender as they had greater status as the breadwinner in farming agriculture and manufacturing jobs, where women were considered the homemaker ”. In this way an attitude towards the value is clearly identified

Or that Shame reflects the emerging social value in 1980s urban Australia **that** there should be greater gender equality, that men and women are capable of performing the same roles

**Values -**a principle, standard or quality considered worthwhile or desirable. When held by individuals, they are personal values**.**

**Social values** – as above, but when held by groups within society, they become social values. They are ideas and beliefs held consciously or unconsciously**.**

**Dominant values –** the values held in society by the dominant group, e.g. the majority of people, often older, more powerful.

**Oppositional values –** values that oppose those held by the dominant group.

**Emerging values –** new sets of values that are coming to be held by an increasing number of people in a society, particularly the younger and more independent

**Thinking about production context**

When writing about your text, it is important to identify the production context. For our study we will be examining texts made in the 1980’s It is important to identify Who made the text? When was it created? What country was it made in? The text’s time and place of production can help us understand the social values that the text embodies.

Although this is not a study of history, it is important that you can write authoritatively about the time and place in which your text was created. Don’t make simplistic, generalised or unjustifiable statements. Read the documents that provide a good overview of life in the 1980s in Australia – look also at the 1980s document that gives an account of major events that occurred each year in the 1990s. Statistics, encyclopaedic entries and other evidence is a great way to show that you understand the period in which your text was produced and how that might have influenced its construction.

Also, try not to confuse the production period of your text with its setting. James Cameron’s Titanic, for example, reflects the social values of mid-nineties America, not the values and beliefs of England in 1912. If you’re having trouble remembering this, here’s a good example: Gallipoli reflects values of 1980s not values of 1915:

**EVENTS OF THE 1980S- relevant to our Discourse and Media Texts**

Quite often the social values of a time and place are influenced by major events that occur at the time. Texts made during World War II will display and reflect attitudes towards democracy and fascism, and death and violence that have very obviously been influenced by the war and violence of the era. This is also the case with many texts produced during the Vietnam War, the confrontation between the USA and the USSR, the space race, the fall of the Berlin Wall and many other major historical events.

If we look again at the case *of Shame* (1987), we can see that some of the important events that may have shaped the social values seen in the text were:

Read through the following categories, which provide a mirror of Australian society during the production of Gallipoli and Shame. –

You will need to use this information where appropriate in the SAC to show the relationship between social values in the text and the texts production period.

**Aboriginal society**

The Aboriginal Land Rights movement gained momentum throughout the 1960s and 1970s. In the 1980s, Indigenous peoples began to make some gains in their land rights struggle.

In 1981, Indigenous people in South Australia were handed back ownership of more than 10 percent of the State's land and had the right to claim royalties from mining companies operating on their land. Other States like Queensland and NSW soon followed suit. On 26 October 1985, the Commonwealth Government granted land rights over Uluru, or Ayers Rock, back to its Aboriginal owners, under the condition that it would be leased back to the National Parks and Wildlife Service for 99 years.

Despite these gains, however, the living conditions of Indigenous people remained poor. The life expectancy of Aboriginal people was 20 years less than the Australian average and many suffered major health problems. A high number of Aboriginal people were unemployed and lived in sub-standard housing.

Feb 1980 Survey of Aborigines finds 47% men and 37% women over 50 are blind in one or both eyes  
Nov 1981 Sydney: Pat O'Shane appointed head of NSW Department of Aboriginal Affairs, becoming the first Aboriginal woman to head a state government department  
July 1983. Noonkanbah: Aborigines win agreement to protect sacred tribal land from mining and exploration  
Oct 1985 Central Australia: Ayer's Rock and the Uluru National Park handed over to the Mutijulu Aboriginal community

1987•The Aboriginal Deaths in Custody Royal commission is set up.

•Carbon dating of ancient artifacts found near Penrith, New South Wales, indicates that humans occupied Australia 47,000 years ago.

•Aboriginals are officially acknowledged as the first owners of Australia.

•Northern Territory elections are held and voting becomes compulsory for Aboriginal people.

In 1987 a government inquiry was set up to investigate the conditions of aboriginal people in prison because so many where dying in custody. Inquiry also looked at why such a large portion of aboriginal people where sent to prison. Justice Muirhead the head of the Royal Commission into Aboriginal deaths in custody said, "Racist attitudes are endemic in Australian society".

July 1989 Townsville: Aborigine James Sailor found hanged in his cell

-Use : Both texts have representations of indigenous Australians- Gallipoli represents aspects of the bush legend that are relevant today and ignores the jingoistic, racist and sexist attitudes that were present at the turn of the century. Archy’s friendship with indigenous station hand ZAC is evidence of this . Les who has an opposing view taunts Archie with “friends with blacks now”, before challenging him to a race across the desert - Les is represented as a troublemaker - who prevents Archie from enlisting in the light horse due to being underage -is later seen by Archie in the trenches at Gallipoli weeping whilst waiting for the command to attack

In Shame – when Asta arrives at the pub- note the framing – and representation of an indigenous drinker sitting outside the pub. Also there are two indigenous girls that work for Mrs. Rudolph at the meat works – whom also reflect the marginalization of the indigenous community – how does this representation contrast with Archies friendship with ZAC the aboriginal station hand ?

**Women**

In the 1980's women had some success in their struggle to obtain the same rights as Men.

In 1983 the introduction of a new sex discrimination law meant that business could no longer advertise that they either wanted males or females to apply for particular jobs. Positions had to be open to anyone.

In 1980 Debbie Wardley became the first female commercial pilot: Wardley fought for 15 months for the right to have this so called "man's job"

1983 •The Melbourne Cricket Club votes to allow women members.

In 1986 Mary Gaudron became the first women judge in the High court.

Oct 1986: Thousands of nurses lead by union secretary, Irene Bolger, begin an indefinite strike following the State Government's rejection of a new log of claims ( Rights of workers : willing to strike to gain fair and equitable wage claims)

Globally - in (1987) Margaret Thatcher leads the Tories to win their third successive term in Britain.

April 1987: Australian study shows that 53% of Australian married women with children are working.

1988 •Kay Cottee in her yacht 'First Lady' arrives back at Port Jackson to become the first woman to sail single-handed non-stop around the world.

Women's position in dominant mainstream society had gained ground during the 80,s

Asta represents the emerging status of women –She is a Barrister- She is independent, assertive

**Family**

The size of households has progressively fallen over the 20th century and beginning of the 21st century. The 1911 Census revealed that the average household comprised 4.5 members. This fell to 3.5 in 1966 and to 3.0 in 1981

The divorce rate was 2.7 per 1000 in 1980

By 1980, young people were remaining longer in education than they had in the past and women were increasingly embracing opportunities to complete secondary schooling, embark on post-secondary education and enter the paid workforce. The "golden days" of men's near universal employment were over, and with the decline in manufacturing, the demands for a better educated, skilled workforce increased. Education and employment trends in turn contributed to the postponement of marriage. With the wider availability of the contraceptive pill in the 1970s, women started to delay marriage and postpone having children.6 Feminism fuelled new aspirations for women beyond the confines of marriage and motherhood. Fundamental changes were occurring in society and flowing to family life.

One of the most significant social trends of the 20th century has been the move of mothers into paid work, with widespread repercussions for family life, workplaces and community supports for families. It was not until the 1980s, however, that the impact of work on family life became a prominent issue.

In 1983, "single-income" couple families clearly predominated - representing almost half the families. In just under one-quarter of couple families, one parent held a full-time job, and the other worked part-time, while in only 17% of couple families, both parents worked full-time.

These trends changed markedly over the next 12 years. By 1995, the proportion of couple parents with one full-time and one-part-time job was much the same as the proportion with one full-time job only (33% vs 32% in 1995).

**For more stats** [**https://aifs.gov.au/publications/families-then-and-now-1980-2010**](https://aifs.gov.au/publications/families-then-and-now-1980-2010)

[**http://www.abs.gov.au/ausstats/abs@.nsf/featurearticlesbytitle/72DC873D21F1E2ECCA2569DE00221C82?OpenDocument**](http://www.abs.gov.au/ausstats/abs@.nsf/featurearticlesbytitle/72DC873D21F1E2ECCA2569DE00221C82?OpenDocument)

Gallipoli represents family e.g Uncle Jack – as active -unified where there is support, mentoring and care.

Shame represents family – e.g. Tim Curtis as passive , where Tim initially does not want to accept Lizzies version of her assault. Mrs Rodolph supports her son Andrew by hiring solicitors to beat impending charges – however this demonstrates her corrupt nature

**Law**

When the Australian legal system was first set up the highest court was the Privy Council in Britain. This meant that the British court could make decisions about Australian laws. In 1985 this was changed so that the Australian High Court became the highest court.-proclamation known as the Australian Act,

(meaning Australia is beginning to assert its own identity- No longer legally bound by the British –

In 1987 an enquiry headed up by Tony Fitzgerald, QC, was set up to investigate claims of corruption in the Queensland police force. -Claim : that some police and politicians had teamed up to commit crimes , such as drug trafficking- in 1989 the Fitzgerald enquiry found these reports to be true. The Queensland Police Commissioner was dismissed and dramatic changes were planned for re-organizing the police and electoral systems in Queensland. ( Corruption in Politics and the law is no longer tolerated)

Feb 1986: Azaria Chamberlain freed . three years and three months after being jailed for life for the murder of her baby daughter Azaria. - following the discovery of further evidence (Matinee jacket) at the alleged murder scene at Ay res Rock. Evidence suggests that ACT police and legal system mismanaged their role in the wrongful conviction of Lindy Chamberlain

April. High Court Judge Lionel Murphy -is acquitted after a 2-year enquiry by a Parliamentary Commission, which was investigating the Judges, alleged links with criminals and his suitability to sit on the high court. (Accountability of the law)

May 1986 Derryn Hinch sentenced to 6 weeks jail after being charged with contempt of court over three broadcasts concerning a catholic priest:

July 1986: Prime Minister Hawke sparks a diplomatic row with Malaysia after convicted Australia drug traffickers, Barlow and Chambers are executed by hanging.

Misappropriation and corruption of the law is no longer tolerated. –

Note the representation of **WAL Cuddy** in Shame – his name systematically represents a reversal of the Law. Note how his representation contrasts with that of Asta who challenges Cuddy’s misappropriation of the Law and actively tries to defend the rights of women in the town

**Unions**

In 1996 the government decided that the behavior of the Builders Laborers Federation and its leaders was out of control, and the union was deregistered.(closed down) (Corruption in Unions challenged)

Sept 1996. Norm Gallagher is jailed for 18 months ( Builders Labor Federation chief) For receiving secret commissions

Oct 1986: Thousands of nurses lead by union secretary, Irene Bolger, begin an indefinite strike following the State Government's rejection of a new log of claims ( Rights of workers : willing to strike to gain fair and equitable wage claims)

**Sport**

**1980**

• The Australian Olympic Federation votes to send a team to the Olympic games in Moscow even though the Federal Government has called for a boycott because of Russia's intervention in Afghanistan. Some individual athletes subsequently withdraw from the team.

• Michelle Ford wins the 800 metres freestyle swimming event at the Moscow Olympic Games, and the men's team wins the 4 x 100 metres medley relay.

• Tennis player Evonne Cawley wins the women's singles at Wimbledon.

• Grant Kenny wins the National Open Iron Man and Junior Iron Man titles in consecutive events at the Australian surf championships.

• Des Renford swims the English Channel for a record 19th time.

• Alan Jones wins the world Formula One driver's championship.

**1981**

The Australian Institute of Sport opens at the National Sports Centre in Canberra.

• Cricketer Dennis Lillee takes his 310th Test wicket, setting a new world record.

• Cricketer Trevor Chappell bowls the last ball underarm in a World Series Cricket match against New Zealand in Melbourne to prevent New Zealand scoring the six runs it needed to draw. There is a public uproar.

1983

Golfer Jan Stephenson wins the US Women's Open golf championship.

•Runner Robert de Castella wins the marathon at Rotterdam and at the world athletic championships in Helsinki.

•Australia II wins the America's Cup. It is the first time in 132 years that a non-American yacht has won.

**1984**

•Tom Carroll wins the world surfing (board-riding) championship.

Sept 1986 Robert de Castella and Lisa Martin make history by winning the men and women’s marathon at the Commonwealth Games in Edinburgh

May 1987. Jeff Fenech wins the world super bantamweight boxing title

July. Pat Cash wins Wimbledon

Sept 87: Wayne Gardiner wins the world 500cc motor cycling championship Nov 87: Australia win Cricket One day series world cup

1989 •The Australian cricket team captained by Allan Border wins the 'Ashes' in England for the first time in 55 years.

(Australia succeeding at this time on the world stage- patriotism and national pride, - sport is highly affirmed in Gallipoli as intrinsic to the positive representations of the Australian male- Archy’s training in the outback- his victory at the Athletics championship- The Football match at the foot of the Egyptian Pyramids – Archie and Franks race to the pyramids – The dangerous diving game on the beach at Gallipoli- Archie’s recounting his Uncle Jacks training words before the Australian troops command to charge the Turkish trenches which resulted in Archie running to his death - Important to recognize how sport is represented as a highly virtuous and positive value

Yet there are very few sporting references in Shame- reference to meeting some Sheila’s late at night down at the footy club- Or Mrs. Rudolph’s appeal to Lizzy- the football seasons starting soon) The representation of sport in Shame is attached to the men's dominance over the women.-it is not represented as an important element of the town-

**Violence In society:**

During the 80\* s particularly 86-87 there was an increase in terrorist attacks and mass murders in Australia. Violent crime was becoming part of Australian life

March 27 1986: A car bomb explodes outside Russell Street Police Headquarters, causing extensive damage and killing a Police constable and injuring 22 people:

April 1986: James Frederick Bazley sentenced to life in jail after being found guilty of killing anti drugs campaigner Donald Mackay in Griffith (country NSW) and drug couriers Isabell and Douglas Wilson.

Nov 1986: Melbourne Bomb destroys the Turkish consulate and kills the bomber

June 1987; nine bikies found guilty of murder and 21 guilty of manslaughter following the 332-day Milperra massacre trial

J**une 1987. Sydney: Five men are found guilty of the abduction, robbery, sexual assault and murder of a 26 year old nurse Anita Cobby. Court heard that the men had been on a binge of Alcohol and marijuana before they grabbed Ms. Cobby and took her to a paddock. One of the attackers after fearing she had heard his name during the 2-hour torture slashed her throat and left her to die.**

August: Melbourne Hoddle St, Clifton Hill: Julian Knight, 19 armed with an automatic rifle and pump action shotgun killed six people and wounded 10 others when he took random shots at traffic on Hoddle St, Clifton Hill State government announces it will back tougher gun laws following the massacre.

December: A Man shot nine people dead in a Melbourne Office in Queen St

Violence is increasing in Australian society, - violence in Ginborak is an everyday occurrence.- Note the Anita Coby incident and its link to the culture of rape found in Ginborak

**Politics:**

In 1983, the Australian public voted in a new Prime Minister, Bob Hawke

June 1987; Hawke opens election campaign with a pledge that by 1990 no Australian child will be living in poverty

July . Bob Hawkes made history when his Labor Government is returned for a third successive return

Oct 1987: Queensland's Sir Joh Bjelke-Peterson 76 announces he will retire next August,

Nov his Party sacks him

Dec He formally resigns as Premier, Mike Ahern is sworn in

**Civil Liberties**

April 1987 The Australia card which has come under heavy criticism from civil libertarians was abandoned after being rejected by the senate: The vote ended a 2 year effort to introduce the card. The government saw it as a major instrument of tax reform, enabling the collection of 4,700 million in additional revenue over 10 years, but its Big Brother overtones had created much public controversy.

Rights of the average citizen overwhelmingly defeat the proposed bill: -

**Capital/Business**

1996- The stock market was surging upward and companies and some individuals were becoming exceedingly rich.

March 1996 Robert Holmes a Court rated as one of Australia's richest men launches a bid to take over BHP.

April 1986: The National Bank says many farms will not be viable by 1987. The Australian dollar falls to an all time low of 53.3 cents US

Dec 1986: Melbourne: Rupert Murdoch announces bid to take over the Herald and weekly Times Group

Jan 1987. Allan Bond (Bond Media) purchases the Nine network from Kerry Packer ' after paying more than $1000 million

July 1987: Queensland entrepreneur Christopher Skase's Qintex group buys channel 7 from the embattled Fairfax media group *,*

Oct 1987; stock Market crashes around the world; \*

-Dec 1987; Warwick Fairfax provides successful bid to take over John Fairfax limited

Important to recognize the rise of the entrepreneur and Big business mentality during this period. The economic drift between rich and poor grew worse during this period- see unemployment:

**Ginborak meat works owner Mrs. Rodolph- currency buys corruption and power**

**Employment:**

Employment rose dramatically in the 19 80's.

In 1982 unemployment figures had reached 7.4 %- This meant that half a million people were out of work- the highest number since the depression:

Figures were higher in country Australia**: Men of Ginborak-largely unemployed -**

**Economy**

prices rose so dramatically during the 1980s that money had to be altered. A dollar now had so little value it could be counted for small change.

In 1984, the one dollar note was replaced by a one dollar coin and 100 dollar notes became available  
In 1987 the 2 dollar note became a 2 dollar coin.  
Us Agency, Moody’s, reduces Australia’s credit rating from AAA to AA1

**Population**

Australia's population passed 16 million in August, 1986

**Drinking**

1986-Bureu of statistics -revealed that Australians drink more alcohol per capita than any other English-speaking nation

**Arts and Entertainment**

Crocodile Dundee becomes Australia's highest grossing film- *and* worldwide box office

success:   
bares interesting contrasts to Shame: Crocodile Dundee celebrates the virtues, cunning and humor of the Aussie bushmen image and the land- the representations that Shame attacks ,

;

**Multiculturalism**

Vietnamese immigrants rival British migration to Australia-

No evidence of multicultural Australia in Shame or tolerance of outsiders

**The Environment-**

Amid the glamour and indulgence of the 1980s, many environmental causes came to the forefront of public debate.  
In the early 1980s, the Franklin River campaign helped gather support for the conservation movement in Australia. The Tasmanian Government proposed to build a dam to produce cheap hydroelectricity, which would have involved flooding the picturesque Franklin River. A fiercely fought campaign ensued, as thousands of people from all over Australia objected to the plans. In 1983, the newly elected Labor Government stepped in to prevent the dam from being built.

Throughout the 1980s, more Australians began to realise that the environment was suffering under the weight of ever-increasing industrialization and consumerism. Air pollution levels were high and decades of deforestation had led to major land erosion and salinity. Initiatives, like mass tree planting and Clean Up Australia Day, were established in an attempt to address these issues.

Think about how the land is represented in Gallipoli- generally it is shown as picturesque or the backdrop for Archy’s training – or where a mans character was forged from overcoming the rugged and harsh landscape e.g. Archie and Frank navigating across the desert in Perth

In Shame however the land is represented as an isolated, foreboding, environment where women are vulnerable to sexual abuse and where any male resistance was negated- e.g. Roo shooter Ross

**SOCIAL VALUES**

Dominant , Emerging and Oppositional Social Value

Social values are never static: as societies change various social values often evolve in conflict with each other. The tension established in Shame provides evidence of the conflict of different attitudes and values.

When most people in society hold the same values it is called a **dominant social value.**

When a new social value emerges against or alongside a dominant social value it is called an **emerging social value**-these sometimes fade away but sometimes they grow to become an oppositional social value.

An **oppositional value** is strongly positioned against dominant social values

In some cases over time oppositional social values grow to overwhelm old attitudes , so eventually it becomes the new dominant social value

A simple example is in the changes to slavery which followed a common path for social values , from the dominant-this is normal- to the emerging-something is wrong –to the oppositional –this must change; until the oppositional succeeds to become the new dominant

In 1980’s in rural Australia men were traditionally the head of the family and main breadwinner, in farming agriculture and manufacturing. In urban Australia women began to put education and career aspirations ahead of marriage and sought greater independence.

The interrelationship between media texts and those who create and consume them

**Dominant**

Answer During the 1980s, when Shame was produced a dominant social value in society was That is was good to become very rich any way that you could - one off the sayings at the time was 'greed is good'.

*Evidence or events*: This was taken from the Tom Wolfe novel *Bonfire of the Vanities.* That corporations or big business were more important and more efficient than governments; and were just as good at running things.

Privatisation of Government agencies: The rise of the entrepreneur- Allan Bond , Rupert Murdoch. Christopher Skase.

**Oppositional**

That capitalism and greed breeds corruption

Evidence Allan Bond, Christopher Skase and Warwick Fairfax , all fell from grace through corrupt dealings and impropriety.

**Emerging**

That people should live within their means

Or

During 1987, when Shame was produced a **dominant social value** in society was . Men were the dominant gender in society and seen as the main income earner and had greater opportunities than women. Women were still seen in many ways as the homemaker and carer for the children

Evidence- Advertising Slogans that stereotyped women as the carer and homemaker ‘ eg - “A bread commercial uses the jingle “ Good on you Mum , Tip Tops the one” A margarine commercial uses the jingle “ You ought to be congratulated”

In 1980 Debbie Wardley became the first female commercial pilot: yet fought for 15 months for the right to have this so called "man's job"

**In opposition** to this attitude were that women were equal to if not more accomplished than men in managing their professional, social, paternal and domestic responsibilities

**Emerging**

Evidence

In the 1980's women had some success in their struggle to obtain the same rights as Men.

In 1983 the introduction of a new sex discrimination law meant that business could no longer advertise that they either wanted males or females to apply for particular jobs. Positions had to be open to anyone.

In 1986 Mary Gaudron became the first women judge in the High court.

Globally - in (1987) Margaret Thatcher leads the tories to win their third successive term in Britain.

April 1987: Australian study shows that 53% of Australian married women with children are working.

Women's position in dominant mainstream society had gained considerable ground during the 80,s .

Or

Answer During the 1980s, when Shame was produced a **dominant social value** in society was That indigenous Australians were viewed as secondary or second class citizens to the general Australian population . At this time the majority of the Australian community did not wish to embrace the issues effecting indigeneous Australians.

Evidence- In 1987 a government inquiry was set up to investigate the conditions of aboriginal people in prison because so many where dying in custody. Inquiry also looked at why such a large portion of aboriginal people where sent to prison. Justice Muirhead the head of the Royal Commission into Aboriginal deaths in custody said, "Racist attitudes are endemic in Australian society".

**In opposition** to this value was that

Aboriginal land rights were emerging during the 80s

Evidence. In 1981, Indigenous people in South Australia were handed back ownership of more than 10 percent of the State's land and had the right to claim royalties from mining companies operating on their land. Other States like Queensland and NSW soon followed suit. On 26 October 1985, the Commonwealth Government granted land rights over Uluru, or Ayers Rock, back to its Aboriginal owners, under the condition that it would be leased back to the National Parks and Wildlife Service for 99 years.

Despite these gains, however, the living conditions of Indigenous people remained poor. The life expectancy of Aboriginal people was 20 years less than the Australian average and many suffered major health problems. A high number of Aboriginal people were unemployed and lived in sub-standard housing.

Answer During the 1980s , when Shame was produced **a dominant social value** in society was **Conservation and respect for the land.** Australians had become concerned for the environment .

Evidence. In the early 80s protesters blocked the logging of Tasmania’s Franklin River. By the mid 80s Clean Up Australia and Keep Australia beautiful campaigns appeared as social awareness campaigns in the media encouraging Australians to look after the environment

Answer During 1987, when Shame was produced a dominant social value in society was Australian nationalism and patriotism where citizens are encouraged to be proud to be Australians.

Evidence This is evident through advertising through the media in general. Popular advertising jingles such as “Come on Aussie Come on” applauded our sportsmen having success on the world stage . Feature films such as Gallipoli, The Man from Snowy River and Crocodile Dundee affirmed national identity and the growing independence of Australia from the previous paternalism of Britain.

Answer During 1987, when Shame was produced a dominant social value in society was that citizens had a right to privacy.

Evidence April 1987 The Australia card which has come under heavy criticism from civil libertarians was abandoned after being rejected by the senate: The vote ended a 2 year effort to introduce the card. The government saw it as a major instrument of tax reform, enabling the collection of 4,700 million in additional revenue over 10 years, but its Big Brother overtones had created much public controversy.

Rights of the average citizen overwhelmingly defeat the proposed bill: -

Answer During 1987, when Shame was produced a dominant social value in society was that Australia had the right to self goverance.

Evidence When the Australian legal system was first set up the highest court was the Privy Council in Britain. This meant that the British court could make decisions about Australian laws. In 1985 this was changed so that the Australian High Court became the highest court.-proclamation known as the Australian Act,

(meaning Australia is beginning to assert its own identity- No longer legally bound by the British –

This had the effect of the legal system ensuring greater governance and justice in society

In 1987 an enquiry headed up by Tony Fitzgerald, QC, was set up to investigate claims of corruption in the Queensland police force. -Claim : that some police and politicians had teamed up to commit crimes , such as drug trafficking- In 1989 the Fitzgerald enquiry found these reports to be true. The Queensland Police Commissioner was dismissed and dramatic changes were planned for re-organising the police and electoral systems in Queensland. ( Corruption in Politics and the law is no longer tolerated)

Feb 1986: Lindy Chamberlain freed. three years and three months after being jailed for life for the murder of her baby daughter Azaria. - following the discovery of further evidence (Matinee jacket) at the alleged murder scene at Ay res Rock. Evidence suggests that ACT police and legal system mismanaged their role in the wrongful conviction of Lindy Chamberlain

April. High Court Judge Lionel Murphy -is acquitted after a 2 year enquiry by a Parliamentary Commission, which was investigating the Judges, alleged links with criminals and his suitability to sit on the high court. (Accountability of the law)

May 1986 Derryn Hinch sentenced to 6 weeks jail after being charged with contempt of court over three broadcasts concerning a catholic priest:

July 1986: Prime Minister Hawke sparks a diplomatic row with Malaysia after convicted Australia drug traffickers, Barlow and Chambers are executed by hanging

**Representations:** Representations in media texts are constructed to reflect social values. Media representations are the ways in which the media portrays particular individuals, groups, communities, institutions experiences, ideas, or topics from a particular ideological or value perspective

Understanding representation is all about understanding the choices that are made when it comes to portraying something or someone in a mass media text. It's impossible to portray every aspect of an individual in a photograph, or even in a feature film, so certain features of their personality and appearance get highlighted, and are often enhanced, when it comes to constructing the representation that the audience will see

**Describing representations**

When examining the social values in a text, values are rarely stated explicitly. Rather, it is up to you to look closely at representations within the text and think about the way these have been shaped by the values, views and attitudes of the period in which it was produced.

All media texts are constructed. It is because these representations are constructed that they often, very unintentionally, reflect the social values of the period of production. If you are able to successfully identify and describe representations within your text and comment on how these representations reflect social values, you’ll give yourself a real edge when it comes to the Social Values SAC and the VCE Media exam.

When describing representations, it is important to make references to appropriate codes and conventions. If you’re studying a film or television program, you might like to consider how the following codes contribute to the representations in the text and, ultimately, what they reveal about social values during the texts production period.

• Camera techniques. How has the camera been used in this text? Films often feature more adventurous and stylised use of camera compared to situation comedies. Nevertheless, when studying such television texts, you might like to consider why particular shot sizes have been used and the effect this has on the audience. Why is a close up used to show a particular character and what effect does it have on the nature of the representation?

• Acting. How does acting contribute to the representation of a character? What does this reveal about social values during this period?

• Mise-en-scene. How does mise-en-scene contribute to the representation of characters and institutions? What type of costumes are the characters wearing? How do these reflect the values and attitudes of the period in which the text was produced?

• Visual editing. Editing is an important part of the production process. When we watch a film or television or program, the editing often appears seamless and natural Nevertheless, editing decisions make an important contribution to the representation. In a sitcom, after a joke, the editor might choose to cut in on the expression of one character instead of another.

• Lighting. The lighting of characters or scenes might reflect values held during the text’s production period. Why is one character lit more generously than another? Again, films often contain more stylised lighting compared to situation comedies, which are often filmed on sound stages with high key lighting. However, if you are studying such a text, you might be able to find examples of how lighting contributes to the representation.

• Sound editing. Sitcoms are often filmed in front of live studio audiences and their reaction to jokes is mixed in later. In other cases, pre-recorded laughter is added to the final mix. What does the audience reaction tell us about the social values of this period?

• Dialogue can often be very revealing about the values and attitudes of the production period. What do characters say? What does this reveal about the values, beliefs and attitudes of the time?

• Music. Music often makes an important contribution to representations in a film or television program. What does the use of music tell the audience about particular characters or situations? What does its use reveal about social values during the production period?

When you're analysing representation, think about the following questions:

•Who or what is being represented? Who is the preferred audience for this representation?

•What are they doing? Is their activity presented as typical, or atypical? Are they conforming to genre expectations or other conventions?

•Why are they present? What purpose do they serve? What are they communicating by their presence? What's the preferred reading?

• How are they framed? What production elements are used to construct them – e.g. costume speech, camera shots and angles , visual composition, music, editing

**Asta Caddell**

Asta Caddell the central character in Shame is introduced to the audience as a leather clad bikie and her figure is not initially identified as a male or female. Cultural dominant social values of the production period would indicate a man. The reaction of the men outside the pub to the figure's arrival and removal of helmet-wolf whistle, leers and standing up - is condemned by Asta's firm stare back at them. Her representation immediately challenges the town of Ginborak's dominant social values of defined gender roles and stereotypes. Asta Cadell represents the emerging value during the production period of women’s equality and independence.

Asta's representation as independent women riding a motorcycle through the Australian countryside establishes her as one of the first female protagonists in Australian film. As her character is developed it becomes apparent that she is a city barrister, which further challenges traditional rural values in the text where the women labour to bring up the children or work in the meatworks factory. When Asta becomes immersed in the social conflicts and rape culture inherent in the town she challenges the corrupt administration of the law, demanding justice.

**So how would this representation reflect social values of the production period?**

During this decade women had some success in their struggle to obtain the same rights as Men. In 1983 the introduction of a new sex discrimination law meant that business could no longer advertise that they either wanted males or females to apply for particular jobs. Women’s status within the workplace was also gaining ground .In 1986 Mary Gaudron became the first women judge in the High court. Women’s emergence in gaining further equality through positions of authority is evident globally through Margaret Thatcher's victory in leading the Tories to win their third successive term in Britain.

**Wal Cuddy**

When Asta Cadell arrives at the local pub, enquiring after accommodation, Policeman Wal Cuddy immediately interjects and places an arm on her shoulder "You wouldn’t want to stay in a rough joint like this" In this opening sequence, Cuddy's sexist attitudes and patronising behaviour provides the basic thematic context that is developed throughout the rest of the film. Cuddy is portrayed as overweight, aging country policemen, passively complicit towards the rape culture that has a grip on the town. His name carefully constructed - Wal whose name symptomatically reverses the law, represents its local perversion. Sergeant Wal recalling the sinister representation of chips Rafferty’s cop in Wake in fright, takes it upon himself to direct Asta to the garage, his hand seemingly glued to her shoulder.

As the narrative progresses it becomes evident that it is Cuddy's lack of law administration that allows the terror inflicted upon the town's women to become a rite of passage for the young men. Throughout the film Cuddy’s suspicion of Asta as an outsider is exploited through his condescending remarks and sexual innuendo.

His belligerence to the rape of Lizzie Curtis is evident when he visits the Curtis family and sneers "How’s your family Tim", At the Curtis Garage sergeant Wal Cuddy crowds over Asta, his fly at one point framed above her head as she works over her bike.

Cuddy's representation challenges social values of the production period where justice, law and order and civil liberties where valued in the community.

**So how would this representation reflect social values of the production period?**

This was evident in 1987 when an enquiry headed up by Tony Fitzgerald, QC, was set up to investigate claims of corruption in the Queensland police force. After extensive investigation the inquiry found that police and some politicians were guilty of crime and drug trafficking. As a consequence the Queensland Police Commissioner was dismissed and dramatic reforms made to the police and electoral system.

When sergeant Wal angrily utters his most objectionable line of all to Asta about Lizzie's death" well I hope your bloody satisfied"- the reply is significant. Firstly Asta is too hurt to respond herself, Secondly the townspeople take over. Norma looks at Cuddy and holds Asta's hand " No Wal were not bloody satisfied- not by a long way-mate" Cuddy's corrupt influence in the town, like the Fitzgerald inquiry is no longer tolerated and his representation clearly challenges the values of the production period.

**Mateship**

Australian identity has long been defined in male terms, and with reference to the land Mateship has invariably been exclusionary: everyone could join the club, provided they were male, white heterosexual: Australian masculinity is attached to his identity through the bush myth, predicated on his mastery, possession, control of another, the land. Shames social realist treatment of the country town undercuts the myths of mateship and the decent man of the bush. The film focuses on an intrinsic aspect of mateship, the obsession with conformity

The holy trinity of Australian masculinity - cars, drinking and mateship are all critiqued within the film. In particular the pub culture and mateship variously celebrated in Crocodile Dundee are exposed as violent, repressed and segragationalist. Critical upward angles of youths milling around their hot-rod cars, the car horns which announce the streets unsafe for women, alcohol as an alibi for violence , mateship's primacy over heterosexual relationships. A fundamental misogynist is evinced by the final remark of Danny , the leading rapist" Bloody women" Shame not only exposes and challenges the physical ruination in the female other implicit in mateships male self-definition, it also encourages reverberations for the masculines’ of national discourses.

**The Land**

Masculinity in Shame is not heroically defined against the mythic landscape of Man From Snowy River , The Mad Maxes or Crocodile Dundee, who survive in and triumph over the harsh land: films made during the 80's. Rather it cannot escape its stifling country town location. The representation of the land often romantically celebrated in its function in Australian film is visually restrained in Shame. Once Asta has arrived in Ginborak - with the one exception of the swimming hole , the womens haven- there are no shots of landscape in epic or picturesque guise.All but two of the shots of Asta exulting in her push bike ride and with Lizzie on her motorbike are either upward -angles or medium close ups which occlude any view of the landscape. It is hard to aesthetics a landscape whose prime function in the film is to supply kangaroo meat. It certainly offers no haven for romance. The townspeople are virtually interned by their oppressive secret: in their homes, at the factory, in the pub, in the supermarket. Only the rapists and the cop enjoy the freedom of cruising the streets, and

the roads outside the town . The representation of the land in Shame challenges the production period values where conservation and "Keep Australia Beautiful" campaigns esposed cultrual pride and preservation of the Australian landscape. Shame presents the countryside as a dangerous place where the community is vunerable to acts of violence from the towns men

**What about institutions in Ginborak such as The local Pub : The Meatworks – how would you describe the way in which they have been represented**

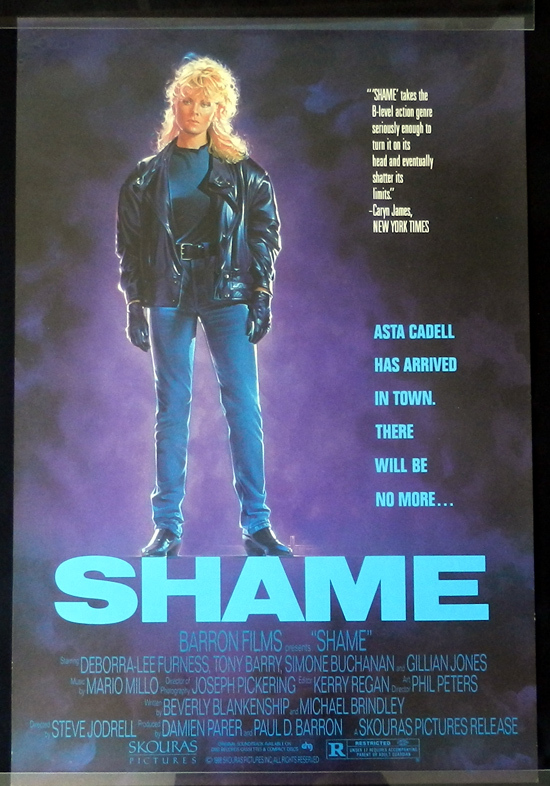
**Examining texts**

Although film, television and print tend to be analysed more than other kinds of texts, when studying social values it is valuable to look at a variety of cultural products. Remember that a text is not produced in isolation, but as part of a wide cultural field: it both influences and is influenced by all kinds of other cultural products.

The German word Zeitgeist represents a useful concept to consider when studying social contexts. It is made from the words for ‘time’ (Zeit) and ‘spirit’ (Geist): together this means ‘the spirit of the times’, or what might be called the ‘mood’ or ‘vibe’ of the times. The Zeitgeist of a time period can be felt in its cultural products.

Looking at various 1960s texts, it can be seen how the events, discourses, social contexts and social values of the time helped to shape the texts. In the 1960s, the Vietnam War (1955–75) was a major international event and played a large role in shaping the social values of many societies of the time. Hundreds of thousands of troops were fighting in Vietnam; the USA and Australia both instituted forms of ‘conscription’, which made military service compulsory for selected young men.

So in looking at Media texts in the 1980s can you identify how the events, discourses . social contexts and social values of the time helped shaped our texts – whether Gallipoli at the beginning of the decade- Holden Car commercial Tab Cola Advertisement or Shame later in the decade (1987) . What about popular music – during the 1980s - Only 19 by Redgum, Great Southern Land by Icehouse- Beds are Burning by Midnight Oil, Treaty by Yothi Yindi



**TAB COLA Commercial (1982)**

It was in the television advertisements that launched Tab low calorie cola in Australia that the then 17-year old Elle Macpherson first began turning heads. In the ads, as Elle walks across the beach in a red bikini with her can of Tab, a man is caught staring at her by the lady he is with. She then dumps a cooler filled with water on him in retaliation, but quickly forgives him and they share a loving embrace. The advertisement made Elle a household name; every male in the country fell in love with her. The whole country claimed her as our own, and as a result of her statuesque appearance on the ad, was dubbed The Body.

In viewing this commercial you need to examine how it may reflect social values of this time in Australia

So view the commercial a number of times to understand the narrative and techniques it uses to sell the product and most importantly engage the audience

The ad commences with an upbeat guitar riff jingle of Tab Cola and reveals a well endowed girl in a bright red bikini walking from the beach with surfers in the background



She is intercut with a subliminal shot of the Tab soft drink can surrounded by ice. The camera cuts back to her in full body shot as she tucks her hair behind her eye in a feminine gesture. The tab jingle announces tab is so good for beautiful people A crosscut of a close up of tab being poured into a glass with the words tab on it . The camera then cuts back to the girl where the angle accentuates her model like swagger and cleavage. A sequence of shots intercut between the girl and tab being poured into a glass, again subtely highlight her walking closer to the camera focusing on her cleavage. The camera then cuts to a medium shot framing her lower body as she approaches a couple sitting together on the beach . As she passes the male he looks up excited and lustfully at her.



The jingle exclaims Tab has lest than 2 calories for a beautiful shape for beautiful people ‘ His companion then pours the cold contents of an esky over his head as they laugh together . The camera then cuts to a close up of the girl expressing a cheeky grin , then cuts back to the couple lovingly embracing. The camera then cuts to a studio shot of a glass of tab in the shape of an hourglass which is animated to decrease the centre whilst screen text ‘Great Taste Low calorie” appear on the screen. the middle of the glass reflecting the hips of a body shape

**Production Context**

When writing about your text, it is important to identify the production context. Who made the text? When was it created? What country was it made in? The text’s time and place of production can help us understand the social values that the text embodies.

The Tab Cola Commercial was made in Australia in 1982 . It is important to view and understand this commercial in context to the values of the society at this time .

**Identifying social values**

Once you’ve developed a clear understanding of the time and place in which your text was produced, start to think about the values that it embodies. Watch the text a number of times. What values, beliefs and attitudes are reflected in the narrative? Which characters are the audience encouraged to identify with? Which characters are represented in a positive way? Which characters are represented in a negative light?

When you’ve watched the text a few times, it’s time to start nailing down the social values. When you’re writing about the social values, especially in the VCE Media examination, they need to be identified clearly. In previous exams, students have used single words like ‘love’ and ‘families’ to identify values in the texts they have studied.

Social values are complex. They cannot be reduced to single words. If you want to successfully identify a social value, you will need to explain it more carefully in a way that clearly identifies values, attitudes and beliefs held during the production period.

**Analyse**

Identify the setting of the commercial

Identify who appears in the commercial – what does she wear – how does she appear? What production elements, e.g camera framing - are used to enhance her representation. ?

What is the narrative presented. How does the male react to her and how does his companion act ?

What values does this advertisement suggest about Australian cultural values- regarding leisure / gender / humour ? How are women portrayed in the advertisement ? How are men portrayed .

**Holden Car Commercial**

This popular TV ad and it’s words became part of the Australian culture in the 1980’s and became part of the vernacular.

The ad displays a montage of Australian outdoor scenes including the beach, sporting events (yachting, golf, cricket and football), the Australian flag and native fauna. These are intercut with 1970s Holden models. The advertisement has a jingle sung by a chanting crowd ('we love football, meat pies, kangaroos and Holden cars’) and the voice-over is spoken by Australian radio and television personality, Ken Sparkes.

**We Love Football Meat Pies Kangaroos and Holden Cars - Lyrics**

[**We Love Football Meat Pies Kangaroos and Holden Cars - Lyrics**](http://www.lancescoular.com/We-love-football-meat-pies-kangaroos-and-Holden-cars.html#a)

[**We Love Football Meat Pies Kangaroos and Holden Cars - Video**](http://www.lancescoular.com/We-love-football-meat-pies-kangaroos-and-Holden-cars.html#b)

**We Love Football Meat Pies Kangaroos and Holden Cars - Lyrics**  [Back to Top](http://www.lancescoular.com/We-love-football-meat-pies-kangaroos-and-Holden-cars.html#Z)   Australia what’s your favourite sport? (Football)  …Snack? (Pies!)  …Animal? (Kangaroo!)  And what’s your favourite car Australia?  Holden!  Let me see that’s football, meat pies, kangaroos and Holden cars huh?”  Well you sure sound like Australia to me!  We are!  Well then you better tell me again  Cause I might just forget!  We love football, meat pies, kangaroos and Holden cars  Football, meat pies, kangaroos and Holden cars  That’s football, meat pies, kangaroos and Holden cars  Football and meat pies, kangaroos and Holden cars  I think you better tell me again  We love football, meat pies, kangaroos and Holden cars  In case you’re wondering this film is brought to you by  football, meat pies, kangaroos and Australia’s own car  They go together underneath the Southern stars  Football and meat pies, kangaroos and Holden cars  Makes sense to me!  Football meat pies, kangaroos and Holden cars  Football and meat pies, kangaroos and Holden cars

Here are more links for relevant advertisements and their reflection of social values in the 1980s

Meadow Lea Margarine

<http://www.dailymail.co.uk/video/news/video-1095947/Meadow-Leas-1984-You-Ought-To-Be-Congratulated-ad.html>

Tip Top Bread

<https://www.youtube.com/watch?v=UAroAL3lJaE>

Australian Commercials of the 80s and 90s

<http://www.sbs.com.au/comedy/article/2015/04/07/80s-australian-ads-were-best-ads>

<https://www.youtube.com/watch?v=8qb4n8yc2so&index=4&list=PL81gXQlMSsS1BHeXvtWPhYMYAN-xJ_vyy>

**Music**

Real Wild child – A History of Australian Music Episode 4

[**https://www.youtube.com/watch?v=\_Nab6P9bwm4**](https://www.youtube.com/watch?v=_Nab6P9bwm4)

**Australian Muysic of the 80s youtube**

[**https://www.youtube.com/watch?v=cFKxbr4\_-Vc&list=PLyEMSXWz5Qd5SzO\_gzPsTQ5DP3Aq3goB9**](https://www.youtube.com/watch?v=cFKxbr4_-Vc&list=PLyEMSXWz5Qd5SzO_gzPsTQ5DP3Aq3goB9)

**I Still Call Australia Home**

"**I Still Call Australia Home**" is a song written and performed by [Peter Allen](http://en.wikipedia.org/wiki/Peter_Allen) in 1980. In it, Allen sings of Australian expatriates' longing for home.

It has been used to suggest [Australian](http://en.wikipedia.org/wiki/Australian) [patriotism](http://en.wikipedia.org/wiki/Patriotism) and [nostalgia](http://en.wikipedia.org/wiki/Nostalgia) for home. An example is the series of [Qantas](http://en.wikipedia.org/wiki/Qantas) television commercials where it was sung either by individual Australian musicians or one of several Australian youth choirs.[[1]](http://en.wikipedia.org/wiki/I_Still_Call_Australia_Home#cite_note-InspirationRoom-0)

In the [1984 Summer Olympics](http://en.wikipedia.org/wiki/1984_Summer_Olympics)' *Opening Gala* TV special (in [Los Angeles](http://en.wikipedia.org/wiki/Los_Angeles)), [Olivia Newton-John](http://en.wikipedia.org/wiki/Olivia_Newton-John) performed this song from [Sydney, Australia](http://en.wikipedia.org/wiki/Sydney,_Australia) with the choir in a medley with [Waltzing Matilda](http://en.wikipedia.org/wiki/Waltzing_Matilda). Later, both songs were used in the musical [*The Boy from Oz*](http://en.wikipedia.org/wiki/The_Boy_from_Oz), about Allen's life in which [Hugh Jackman](http://en.wikipedia.org/wiki/Hugh_Jackman) starred as Allen.

Use

* The song was used in the evening closing sequence for [Tasmanian](http://en.wikipedia.org/wiki/Tasmania) television station [TNT-9 Launceston](http://en.wikipedia.org/wiki/TNT_(TV_station))[[2]](http://en.wikipedia.org/wiki/I_Still_Call_Australia_Home#cite_note-1) and later by [TasTV](http://en.wikipedia.org/wiki/TasTV).[[3]](http://en.wikipedia.org/wiki/I_Still_Call_Australia_Home#cite_note-2)
* In the version of the song popularly used by Qantas, "Rio" is replaced by "[Rome](http://en.wikipedia.org/wiki/Rome)". Qantas does not operate flights to [Rio de Janeiro](http://en.wikipedia.org/wiki/Rio_de_Janeiro), but flew to the Italian capital at the time the video was made.[[1]](http://en.wikipedia.org/wiki/I_Still_Call_Australia_Home#cite_note-InspirationRoom-0)
  + The version of the song used by Qantas in its 2009 advertisement replaces the entire first verse with one sung in [*Kala Lagaw Ya*](http://en.wikipedia.org/wiki/Kala_Lagaw_Ya), a dialect of the [Torres Strait Islands](http://en.wikipedia.org/wiki/Torres_Strait_Islands).[[1]](http://en.wikipedia.org/wiki/I_Still_Call_Australia_Home#cite_note-InspirationRoom-0) This version was performed by the Gondwana National Indigenous Children's Choir and the [Sydney Children's Choir](http://en.wikipedia.org/w/index.php?title=Sydney_Children%27s_Choir&action=edit&redlink=1) as well as the Australian Girls Choir and National Boys Choir.
* The song is a popular inclusion in the repertoire of several [Welsh](http://en.wikipedia.org/wiki/Music_of_Wales) [male voice choirs](http://en.wikipedia.org/wiki/Male_voice_choir), including the [Morriston Orpheus Choir](http://en.wikipedia.org/wiki/Morriston_Orpheus_Choir). The Welsh version replaces "[London](http://en.wikipedia.org/wiki/London)" in the line "from [New York](http://en.wikipedia.org/wiki/New_York), to [Rome](http://en.wikipedia.org/wiki/Rome), and old London town", with "[Swansea](http://en.wikipedia.org/wiki/Swansea)".[[4]](http://en.wikipedia.org/wiki/I_Still_Call_Australia_Home#cite_note-3)
* Australian comedy team [The Chaser](http://en.wikipedia.org/wiki/The_Chaser) composed a parody of the Qantas version of the song, called "I Still Call Australia 51 per cent Home" in response to Qantas outsourcing some of its engineering services to [Singapore Airlines](http://en.wikipedia.org/wiki/Singapore_Airlines) and [Lufthansa](http://en.wikipedia.org/wiki/Lufthansa).[[5]](http://en.wikipedia.org/wiki/I_Still_Call_Australia_Home#cite_note-4)
* The song was performed by [Chris Lilley](http://en.wikipedia.org/wiki/Chris_Lilley_(comedian)) in episodes one and two of "[We Can Be Heroes: Finding The Australian of the Year](http://en.wikipedia.org/wiki/We_Can_Be_Heroes:_Finding_The_Australian_of_the_Year)" (2005).[*[citation needed](http://en.wikipedia.org/wiki/Wikipedia:Citation_needed)*]
* The song was performed by singer [Kylie Minogue](http://en.wikipedia.org/wiki/Kylie_Minogue) in the [Sound Relief](http://en.wikipedia.org/wiki/Sound_Relief) concert in benefit of the victims of the [Australian Bushfires](http://en.wikipedia.org/wiki/Black_Saturday_bushfires) on 14 March 2009.[*[citation needed](http://en.wikipedia.org/wiki/Wikipedia:Citation_needed)*]
* The song featured as pre-game entertainment at the [2009 AFL Grand Final](http://en.wikipedia.org/wiki/2009_AFL_Grand_Final), performed by the 'Qantas choir' and the Gondwana National Indigenous Children's Choir.[*[citation needed](http://en.wikipedia.org/wiki/Wikipedia:Citation_needed)*]

The song was performed by [Nicole Kidman](http://en.wikipedia.org/wiki/Nicole_Kidman), [Keith Urban](http://en.wikipedia.org/wiki/Keith_Urban), [Hugh Jackman](http://en.wikipedia.org/wiki/Hugh_Jackman), [Olivia Newton-John](http://en.wikipedia.org/wiki/Olivia_Newton-John) and [Russell Crowe](http://en.wikipedia.org/wiki/Russell_Crowe) to close Oprah Winfrey's Australian Adventure during her final season on broadcast television. This performance originally aired on US television on Friday, 21 January 2011.

**I still Call Australia Home**

Music and Lyrics by Peter Allen

I've been to cities that never close down  From New York to Rio and old London town  But no matter how far  Or how wide I roam  I still call Australia home

I'm always travelin'  And I love bein' free  So I keep leavin' the sun and the sea  But my heart lies waiting over the foam  I still call Australia home

 All the sons and daughters spinning 'round the world  Away from their families and friends  Ah, but as the world gets older and colder  It's good to know where your journey ends   And someday we'll all be together once more  When all the ships come back to the shore  Then I realize something I've always known  I still call Australia home

No matter how far  Or how wide I roam  I still call Australia home

**Down Under**" (also known as "**Land Down Under**") is a song recorded by Australian rock group [Men at Work](http://en.wikipedia.org/wiki/Men_at_Work). It was released in October 1982 as the second single from their debut album [*Business as Usual*](http://en.wikipedia.org/wiki/Business_as_Usual_(Men_at_Work_album)) (1981). The song went to number one on American,[[](http://en.wikipedia.org/wiki/Down_Under_(song)#cite_note-0) British, Canadian and Australian charts. It is the only Men at Work song to make the UK top 20.It has become a popular and [patriotic song](http://en.wikipedia.org/wiki/Patriotic_song) in [Australia](http://en.wikipedia.org/wiki/Australia).[[](http://en.wikipedia.org/wiki/Down_Under_(song)#cite_note-aa34-2)

**Background and writing**

[Colin Hay](http://en.wikipedia.org/wiki/Colin_Hay) told Songfacts: "The chorus is really about the selling of Australia in many ways, the over-development of the country. It was a song about the loss of spirit in that country. It's really about the plundering of the country by greedy people. It is ultimately about celebrating the country, but not in a nationalistic way and not in a flag-waving sense. It's really more than that."[[](http://en.wikipedia.org/wiki/Down_Under_(song)#cite_note-songfacts-3)

Content

The lyrics are about an Australian traveller circling the globe, proud of his [nationality](http://en.wikipedia.org/wiki/Nationality), and about his interactions with people he meets on his travels who are interested in his home country.

One of the verses refers to [Vegemite](http://en.wikipedia.org/wiki/Vegemite) sandwiches, among other things; the particular lyric "He just smiled and gave me a Vegemite sandwich" has become a well-known phrase.[[](http://en.wikipedia.org/wiki/Down_Under_(song)#cite_note-bbcmag-4)

[Slang](http://en.wikipedia.org/wiki/Slang) and drug terms are used in the lyrics:

Travelling in a fried-out Kombi, on a hippie trail, head full of zombie.

Here "fried-out" means overheated,[[6]](http://en.wikipedia.org/wiki/Down_Under_(song)#cite_note-songmeanings-5) Kombi refers to the [Volkswagen Type 2](http://en.wikipedia.org/wiki/Volkswagen_Type_2) combination van,and having "a head full of zombie" refers to the use of a type of [marijuana](http://en.wikipedia.org/wiki/Marijuana). Cultural slang is also used: after the second verse the refrain is "where the beer does flow and men chunder"; "chunder" means [vomit](http://en.wikipedia.org/wiki/Vomiting).[[](http://en.wikipedia.org/wiki/Down_Under_(song)#cite_note-bbcmag-4)

The exterior shots for the music video were filmed at the [Cronulla Sand Dunes](http://en.wikipedia.org/wiki/Cronulla_sand_dunes,_Kurnell_Peninsula) outside of Sydney The video also features several [litre](http://en.wikipedia.org/wiki/Litre)-size cans of what appear to be [Foster's Lager](http://en.wikipedia.org/wiki/Foster%27s_Lager) (although the brand is removed), a beer drunk mainly outside Australia while being marketed as Australian

The song is a perennial favourite on Australian radio and [television](http://en.wikipedia.org/wiki/Australian_television), and topped the charts in the U.S. and UK simultaneously in early 1983.It was later used as a theme song by the crew of [*Australia II*](http://en.wikipedia.org/wiki/Australia_II) in their successful bid to win the [America's Cup](http://en.wikipedia.org/wiki/America%27s_Cup) in 1983,[[](http://en.wikipedia.org/wiki/Down_Under_(song)#cite_note-9) and a remixed version appears during the closing credits of [*Crocodile Dundee in Los Angeles*](http://en.wikipedia.org/wiki/Crocodile_Dundee_in_Los_Angeles). Men at Work played this song in the [closing ceremony](http://en.wikipedia.org/wiki/2000_Summer_Olympics#Day_16_.E2.80.93_1_October) of the [2000 Sydney Olympics](http://en.wikipedia.org/wiki/2000_Summer_Olympics), alongside other Australian artists.It was also often played after Australian athletes had received medals during competition, as they walked around the venue on a parade lap after the medal ceremony

In May 2001, [Australasian Performing Rights Association](http://en.wikipedia.org/wiki/Australasian_Performing_Rights_Association) (APRA) celebrated its 75th anniversary by naming the [Best Australian Songs](http://en.wikipedia.org/wiki/APRA_Top_30_Australian_songs) of all time, as decided by a 100 strong industry panel, "Down Under" was ranked as the fourth song on the list.[[](http://en.wikipedia.org/wiki/Down_Under_(song)#cite_note-10)

**I was only Nineteen Redgum**

**Only Nineteen**", "**I Was Only Nineteen**" or "**A Walk in the Light Green**" is the most widely recognised song by Australian [folk](https://en.wikipedia.org/wiki/Folk_music) group [Redgum](https://en.wikipedia.org/wiki/Redgum).[1] The song was released in March 1983 as a single, which hit number one on the national [Kent Music Report](https://en.wikipedia.org/wiki/Kent_Music_Report) Singles Chart for two weeks. The song is a [first-person](https://en.wikipedia.org/wiki/First-person_narrative) account of a typical Australian infantry regular soldiers [experience in the Vietnam War](https://en.wikipedia.org/wiki/Military_history_of_Australia_during_the_Vietnam_War), from training in [Australia](https://en.wikipedia.org/wiki/Australia) to first hand exposure to [military operations](https://en.wikipedia.org/wiki/Fire_Support_Base_Coral) and [combat](https://en.wikipedia.org/wiki/Combat), and ultimately his return home disillusioned, psychologically scarred and possibly suffering from the effects of the chemical [defoliant](https://en.wikipedia.org/wiki/Defoliant) [Agent Orange](https://en.wikipedia.org/wiki/Agent_Orange).[7][8]

Impact

The Australian Vietnam Veterans' "Welcome Home Parade" was held in Sydney on 3 October 1987[12] and was followed by a concert in [The Domain](https://en.wikipedia.org/wiki/The_Domain,_Sydney) where Redgum's Schumann performed his song with veteran Frank Hunt on stage.[13] From this parade, a desire for a War Memorial to commemorate Vietnam Veterans grew into fruition with the [Memorial's](https://en.wikipedia.org/wiki/Vietnam_Forces_National_Memorial,_Canberra) dedication in October 1992.[13] [Australian Vietnam Forces National Memorial](https://en.wikipedia.org/wiki/Vietnam_Forces_National_Memorial,_Canberra) was constructed in [ANZAC Parade](https://en.wikipedia.org/wiki/ANZAC_Parade,_Canberra), [Canberra](https://en.wikipedia.org/wiki/Canberra) in 1992 and includes a "Wall of Words": "Stele B, the northern or right-hand [stele](https://en.wikipedia.org/wiki/Stele), is adorned with a series of 33 quotations fixed in stainless steel lettering."[14] Amongst the quotations is:

|  |  |
| --- | --- |
| **“** | Then someone called out "contact" and the bloke behind me swore,  and we hooked in there for hours, then a god-almighty roar. Frankie  kicked a mine the day that mankind kicked the moon. God help me,  he was going home in June |

**1988 TREATY**

1988 marked the bi-centennary of British settlement in Australia, and it was in this year that Prime Minister Bob Hawke attended the Barunga Festival in a small Indigenous community south of Katherine. There, the Chairmen of both the Northern and Central Land Councils, Galarrwuy Yunupingu and Wenten Rubuntja, presented the Prime Minister with the Barunga Statement.

The Barunga Statement called on the Australian Government to recognise the rights of Indigenous land owners and to formalise a Treaty with them. It was bordered with Yol\u and central Australian designs, and was modelled on the Yirrkala Petition (1963) which the previous generation of Yolngu leaders had sent to the House of Representatives in protest against mining on the Gove Peninsula. Galarrwuy and Mandawuy’s own father was a signatory to this petition. On receiving the Barunga Statement (1988) at the Barunga Festival, Prime Minister Hawke vowed that his government would enter into a Treaty with Indigenous Australians by 1990. However, this promise would never be realised.

"Treaty” was composed by Yothu Yindi in collaboration with Paul Kelly and Midnight Oil to protest the failure of the Australian Government to honour the Prime Minister’s promise to Indigenous Australians at the Barunga Festival. The song was remixed in Melbourne by Filthy Lucre in 1991 and rapidly climbed the Australian charts as did the album on which it was released, Tribal Voice (1992).

“Treaty” is also innovative in its incorporation of an historic djatpangarri song item. djatpangarri is a style music and dance that was pioneered by young men at Yirrkala in the late 1930s and was performed there for popular entertainment until the early 1970s. For local Yol\u audiences, “Treaty” has reintroduced the young to a fun form of song and dance that their parents and grandparents enjoyed in their youths while the song reminds older listeners a time before the advent of mining on the Gove Peninsula. On Tribal Voice (1992), “Treaty” is preceded by another historic djatpangarri

**Sample Questions / Responses:**

**NB: The responses do not provide students with definitive answers – some would require further examples relevant to the question. This however may provide a guide of how to get started and to encourage you to think about how to construct a good response**

**1. Name the texts that you studied for media texts and society’s values this year.**

**Question 1 (2 marks)**

**Identify and describe a social issue or a discourse that you studied this year.**

**Examiners Report.** *This question was largely well answered, with the majority of students being able to identify a social issue or discourse. Students who simply referred to a discourse without providing a description could not achieve full marks. Students who responded with a value rather than a discourse were not awarded any marks.*

**The discourse of Australian national identity in the 1980s**

**The discourse of Gender roles in the 1980s in Australia**

**Question 2 (4 marks)**

**Explain how the social issue or discourse that you identified in Question 1 is represented in a media text that you studied this year. In your response, discuss how the representation has been constructed**.

**Examiners Report** *Responses to this question reflected a significant lack of understanding about how representations are constructed in media texts. Many students simply described characters or examples, without any significant understanding of the construction of these as representations of a social issue or discourse, despite the question explicitly asking for an explanation of the construction. Better responses discussed* ***lighting, framing, costume, dialogue and/or plot as devices that constructed the representation.***

*This question did not require students to write about values, but instead focused on representations in media texts. However, students could acknowledge values if this supported their explanation of the representation but was not the focus of the response*.

Sample

A social issue in 1980’s Australian society was that gender was still defined by traditional stereotypes where women struggled to achieve the same status, rights and freedoms as men.

This is represented in Shame through the representation of : select from ( victims) Lizzie Curtis Lorna Tina Curtis ( protagonist) Asta Caddell) (The Oppressors) The Mateship Group Wal Cuddy Mrs Rodolph ( Institutions) The Pub: The Meatworks: The Countryside

**Describing representations**

**  **

When examining the social values in a text, values are rarely stated explicitly. Rather, it is up to you to look closely at representations within the text and think about the way these have been shaped by the values, views and attitudes of the period in which it was produced.

All media texts are constructed. It is because these representations are constructed that they often, very unintentionally, reflect the social values of the period of production. If you are able to successfully identify and describe representations within your text and comment on how these representations reflect social values, you’ll give yourself a real edge when it comes to the Social Values SAC and the VCE Media exam.

When describing representations, it is important to make references to appropriate codes and conventions. If you’re studying a film or television program, you might like to consider how the following codes contribute to the representations in the text and, ultimately, what they reveal about social values during the texts production period.

• Camera techniques. How has the camera been used in this text? Films often feature more adventurous and stylised use of camera compared to situation comedies. Nevertheless, when studying such television texts, you might like to consider why particular shot sizes have been used and the effect this has on the audience. Why a close is up used to show a particular character and what effect does it have on the nature of the representation?

• Acting. How does acting contribute to the representation of a character? What does this reveal about social values during this period?

• Mise-en-scene. How does mise-en-scene contribute to the representation of characters and institutions? What type of costumes are the characters wearing? How do these reflect the values and attitudes of the period in which the text was produced?

• Visual editing. Editing is an important part of the production process. When we watch a film or television or program, the editing often appears seamless and natural Nevertheless, editing decisions make an important contribution to the representation. In a sitcom, after a joke, the editor might choose to cut in on the expression of one character instead of another.

• Lighting. The lighting of characters or scenes might reflect values held during the text’s production period. Why is one character lit more generously than another? Again, films often contain more stylised lighting compared to situation comedies, which are often filmed on sound stages with high key lighting. However, if you are studying such a text, you might be able to find examples of how lighting contributes to the representation.

• Sound editing. Sitcoms are often filmed in front of live studio audiences and their reaction to jokes is mixed in later. In other cases, pre-recorded laughter is added to the final mix. What does the audience reaction tell us about the social values of this period?

• Dialogue can often be very revealing about the values and attitudes of the production period. What do characters say? What does this reveal about the values, beliefs and attitudes of the time?

• Music. Music often makes an important contribution to representations in a film or television program. What does the use of music tell the audience about particular characters or situations? What does its use reveal about social values during the production period?

**Example of a Representation**

**Indigenous Australians**

In the opening sequence when Asta (after crashing her motorbike) enters the local hotel of the small country town of Ginborak. In this composition an aboriginal man is shown sitting outside the hotel on the balcony floor. A medium to close up eye level shot is used which invites the audience to pay attention to his representation. His long white beard suggests he is an Aboriginal elder. His appearance in old clothes, suggests a low economic status. What is significant however is that he sits alone, away from the groups of men that stand together outside as Asta enters the hotel? he appears an outcast and marginalised from the main group of men standing outside the hotel. His character has no dialogue or significance in the narrative reflective of indigenous people at this time having 'no voice" or simply no access to being heard".

**So how would this representation reflect social values of the production period?**

The aboriginal elder’s representation as an outcast or marginalised reflects social values of the texts production period. During the 80s indigenous Australians experienced poor health , education and social living conditions. Whilst some members of indigenous culture received some land concessions, the majority of aboriginal people experienced hardship. During this period a Royal enquiry into aboriginal deaths in custody found that racism was endemic in Australian society. During the 80s it emerged that whilst white Australia began to recognise aboriginal people they remained secondary to white Anglo Australians.

**Question 3 (6 marks)**

Analyse the relationship between a social issue or a discourse that you studied this year and how society’s values are represented and distributed through media texts.

Refer to two or more examples from the texts that you studied this year.

**Examiners** report  *this question required students to analyse the relationship between a social issue and discourse and how values were represented and distributed via two or more examples. Some students drew on historical contexts to analyse the relationship between the texts and the discourse/social issue, whereas others focused on the content of the texts to form their response. Both of these approaches were acceptable. Better responses were able to use two or more examples to underpin their analysis of the representation of values in texts and to reference these examples in their analysis.*

***Sample****-one text is mainly discussed here –with some references to further texts You will need to give further discussion of a second text in order to answer in depth – e.g. Gallipoli and or Advertisements/songs*

During the 1980s Australia women strove to achieve greater equality with men but encountered resistance and discrimination through traditional cultural ideologies and attitudes which prevented the full advancement of gender equality. Women were still stereotyped in the maternal role of home maker and mother. Such stereotypes were reinforced through the media particularly in advertising campaigns. The male stereotype as the worker and provider were celebrated through many campaigns from work wear espousing men’s “ Hard Yakka” , to beer commercials rewarding a hard earned thirst . The women’s role as the mother was reinforced through advertising jingles where mums “outa be congratulated “ or good on you mum, for selecting Tip Top Bread. Paradoxically women in the 80s had emerged into new roles. They were increasingly employed in traditionally male roles as evidenced by Mary Gaudron as Australia’s High Court Judge. Married women no longer stayed at home with 53% of married women with children working. Organised feminism became stronger. The equal opportunity and sex discrimination act saw the emergence of sexual liberation, while homosexuality came “out” and began to be re-created as “gay identity”. This was a very new , diverse and different Australia.

The 1987 Film Shame employs a melodramatic narrative to depict a remote Australian country town resistant to change and rife with a culture of discrimination and violence towards women. The film serves as a catalyst to expose the abuse of women still prevalent and encourage the audience to align with Asta, the films central figure to defeat male violence and advance greater equity for women. Asta is represented as a strong, positive, independent woman, rational, astute, self -possessed and charismatic, having as a barrister the professional power of the law and also the customarily male clothing of bikie leather and jeans. Through its representations of characters and inclusive male institutions of mateship, the Pub and the law the film attempts to challenge dominant rural values thatsought to negate the emergence of women’s rights, freedoms and equality. Asta Cadell the film’s central protagonist reflects an urban contemporary professional woman of the late 80’s whose central role challenges the caustic and sexual abuse still experienced by women in a remote country town.

Intrinsic to the representation of gender and suppression of women are how the film exposes mateship as a constraint to women’s equality. Unlike the traditional myth of the bush legend represented in Peter Weirs Gallipoli where mateship is celebrated as a virtuous male quality, Shame’s social realist treatment of the country town undercuts the myths of mateship and the decent man of the bush. The positive characteristics of Archy and Frank as patriotic, supportive, respectful, with sporting prowess are in stark contrast to the oppositional values of boys in Shames Ginborak. The film focuses on an intrinsic aspect of mateship, the obsession with conformity, through drinking violence and pack rape and subsequently redefines male bonding. It disavows the feminine and virtually excludes women. Its spaces are the so called pub and street, and the milk bar too, spaces where women are verbally and physically threatened and abused In a climate where Anita Coby’s murderers were sentenced to life imprisonment, the boy’s actions remain unpunished and serve to further polarize the audience to condemn them

The misappropriation of the law represented in Shame serves to conceal the culture of rape and abuse of women in the town. Police Sergeant. As the narrative progresses it becomes evident that it is Cuddy's lack of law administration that allows the terror inflicted upon the town's women to become a rite of passage for the young men. When Sergeant Wal Cuddy angrily utters his most objectionable line of all to Asta about Lizzie Curtis; death at the hands of Andrew Rodolph “ Well I hope your bloody satisfied” it is the townswoman Tina who replies,” No Wal –were not bloody satisfied –not by a long way-mate”. Inspired by Asta and through their abhorrence towards Cuddy the women have realised their own strength, courage and compassion

**Question 4**

**Society’s values shape the construction and reading of texts. These values are in a state of constant evolution, and tension always exists between dominant, oppositional and emerging values.**

**Discuss the relationship between dominant, oppositional and emerging values in society, and how they have been represented in one or more media texts that you studied this year.**

**Examiners Report** *Students found aspects of this question challenging, especially if they were not familiar with the concept of relationships or tensions between values in texts. Again, students who studied more than one discourse or social issue found it difficult to respond, as their responses lacked the depth that the study of a single discourse or social issue would provide. Many students did not answer the question correctly, simply giving examples of dominant, emerging and oppositional values without any discussion of the relationship or tension between them. Other students simply defined these terms, and as a result could not achieve high marks. Of concern was the number of student responses that did not discuss all three types of values. Oppositional values did not appear to be equally represented in comparison to dominant and emerging values*

Sample: You should work on several examples of where the traditional values of Ginborak are met with oppositional values of contemporary urban values and the tension this created in the narrative.

Texts both reflect and challenge the values in a society. As such, they often come to reflect the tension between dominant, emerging and oppositional values of the production period. The 1987 Australian film Shame(1987) examines the conflicting attitudes towards the discourse of gender roles and equality existing between rural and urban societies of the production period. The film’s central character Asta Cadell an independent and professional urban woman seeks help and refuge in the small country town of Ginborak after a motorcycle accident prohibits her touring holiday. Visually defined as leather clad bikie, her figure initially is not identified as a male or female. The adverse reaction of the men outside the pub opposed to her arrival and removal of helmet-are evident by their wolf whistles and leering comments. The hotel patron’s mill in groups outside the hotel where an aboriginal drinker sits alone, marginalised and outcast from the other drinkers. This would support Justice Muirhead the head of the Royal Commission into Aboriginal deaths in custody findings in 1988 that "Racist attitudes are endemic in Australian society". However the audience is positioned to feel sympathy for the indigenous drinker reflective of emerging values of reconciliation.

When Asta casually walks into the hotel to seek a room she exhibits contemporary urban values of the production period where she believes she has the right and freedom to travel alone and seek accommodation in the local pub. The hotel appears to be exclusively fraternised by men who quickly gather around Asta at the bar and offer crude remarks “ You can stay at my place love”, indicating oppositional views and sexist and demeaning attitudes creating tension when a women happens to intrude into their domain.

The Local police Sergeant Wal Cuddy condescendingly places his hand on Asta’s shoulder and announces “You wouldn’t want to stay in a rough joint like this” as he guides her out of the hotel, reinforcing the dominant values of the hotel patrons where a pub is no place for a lady. The men’s catcalls and offers of bed are opposed against Asta’s more utilitarian enquires about bike repairs and (single) accommodation: their dishevelled appearance and her smarter looks: their gazes of psychic neediness and hers of self-assurance. The functional style and character representations facilitate strong identification from female viewers who have ever entered an Australian Pub alone. The dialogue, mise en scene, and acting reinforce the tension experienced between the dominant traditional values of the town’s men and the oppositional values of urban Australian women where the equal opportunity act and women’s rise into positions of authority during the 1980s had shaped contemporary values.

When Asta reaches the Curtis garage, the narrative so organises the scene to endorse her mechanical skills and determination to repair her motorcycle, as well as Tim Curtis’ generosity in lending his tools. Tim’s acceptance that Asta is skilfully equipped to repair her motorbike opposes garage hand Gary’s unhelpful sexism; ”Not today Sweetheart”. Accommodated in the Curtis Sleep out Asta soon sees a logical extension of the drinkers innuendo and gawping. Lizzie is brought hobbling home by father Tim and Grandma Norma after-it is later confirmed being raped. Lizzie’s face is traumatised and drained: Asta’s look is sensitive and sympathetic .When Lizzie soon runs out from what appears to be family recriminations -“Tell them to Stop”, it is Asta who comforts her thus initiating the female bonding that is crucial to the townswomen’s growing opposition to rape. It is her father Tim at this time that is unwilling to acknowledge and confront the terrible crime committed on his daughter

In the following encounter between Asta and some of the town’s young blades, her ready feminist wit directly challenges masculinise positions and exposes the brittleness of macho identity held by the mateship group of young men. A group of boys surround her in the milk bar with taunts about her jeans ;”Kinda looks butch in them trousers…Hey butch, you own a dress?”. She looks coolly at Bobby and says “Not in your size”. Recognising her superiority , his mates laugh at Bobby aligning masculinist identification with Asta as assertive confident women.

In the street outside , the sense of threat to Asta deepens as suave Danny backed by half a dozen of the older boys, repeatedly asks her for a drink. She twice declines . The camera adopts a low angle shot of the pack lounging on and around their cruising machine where mateship is reduced to a pack mentality which opposes the positive stereotype of masculine identity and camaraderie celebrated in Gallipoli and The Man from Snowy River in the 80s.Male violence is posed as a threat, but one that Asta seems well equipped to deal with, it shows her moral –political if not physical superiority over the youths.

The following scene the next morning launches a structural alternation that recurs through much of the film, between opposing male violence and female action. Asta’s compassion for Lizzie is in stark contrast to policeman Wal Cuddy who sneers “How’s the, er, family Tim. Cuddy’s lack of law enforcement is negligent and complicit in preserving the towns secret . Whilst Police corruption was rife in the 80’s the outcome of the 1987 Queensland Royal Commission resulted in the dismissal of the Police Commissioner and police officers announcing that the misappropriation of the law was unacceptable. Cuddy’s lack of law enforcement evokes tension and disdain from the town’s women and the audience. This is brought to a head later in the film when Asta is attacked by a group of young boys whilst collecting repair parts for her motorbike at night at the railway station. Only at this point in the film when it becomes narratively necessary in terms of a women’s action against rape, does Asta reveal her profession as a Barrister , to the townspeople and to the viewer. The woman embodies law as principles of justice. Wal whose name symptomatically reverses the law represents its local perversion. Her final “ I couldn’t be bothered to lay charges” lets Wal off the hook for the moment but not before the film has marked the townswomen’s support for Asta with Rita’s cry of “Good on ya love”. Whilst the narrative function establishes Asta as the female outsider to the male rape culture endemic in the town, it also shows the outsider beginning to catalyse change in that culture; on the male side by defeating the boy rapists and denouncing the cop and on the female side, by bonding with the towns women and sowing the seeds of their resistance to male violence.

Peter Weirs Gallipoli (1981) also demonstrates the tension that exists between dominant and oppositional values. Gallipoli continues to be considered the vehicle of Australian culture. Like some Australian films, it is responsible for the resurgence in national feeling in the 1980s. Popular music, such as Peter Allen’s “I still call Australia home” and Men at Works Down Under reinforced Gallipoli’s call to national patriotism The film attempts to reflect values from its production period where classes are reconciled; upper middle class Archie and his aboriginal mate Zac the station hand who supports Archie as he challenges the defiant and oppositional values of racist Les to a race across the desert. Archie ‘s friendship with Zac acknowledges the struggle of indigenous Australians through Mabo and land rights claims , yet Les’ racism and opposition to Archy” You friends with blacks now Archy” reflects Justice Muirhead, Head of the Royal Commission into Aboriginal deaths in custody summary that "Racist attitudes are endemic in Australian society".

Whilst Gallipoli celebrates the virtues of the iconic Australian bushmen and larrikin, patriotism and mateship it reflects a disdain for other cultures. However a flood of post-war refugees and immigrants in the 1950s and 1960s had transformed the population mix in Australia. Refugees from Central and Eastern Europe settled in the cities. Greeks and Italians arrived, many establishing farms in rural areas and working on national development projects. They were in the 1970s joined by floods of refugees from Vietnam. Australia had become multicultural and diverse. Yet Gallipoli often parodies other cultures where the Australian soldiers mimic their superior, British officers, by riding donkey’s arid offering mock salutes in defiance. The Egyptians are presented as sly traders when a company of Australian soldiers attempt, to redeem an overpriced souvenir and Egyptian women are prostitutes with no morals. There is clearly tension between traditional attitudes yet to acknowledge a multicultural inclusive society.

The representation of women in the film is restricted and confined to maternal roles or supporters of the war effort. The absence of women can be perceived as excluded from the myth-creation concentrating on male figures and virtues. The ironical opposition here is that roughly a half of the nation was missing in the national myth, as there is always similar ratio of men and women in every society. In opposition to the dominance of men in shaping national identity and the lack of homage paid to women reinforced in Gallipoli was the women’s movement WAR, (Women against Rape), where their protest on Anzac day in 1981 culminated in 61 arrests.

Gallipoli celebrates the social values it represents. It is selective in its representations, which ultimately glorifies the notion of the "Bush legend" The film does however respond to changing social attitudes towards war by emphasising the sense of loss and futility of the events on Gallipoli. The closing shot of the film is a frozen image of Archy running as the fatal shot is heard. This ironically opposed Australia’s, involvement in what, is today viewed as a foreign war.

In a decade after the Vietnam War, attitudes had clearly changed which questioned Australia’s involvement in foreign wars. Yet the complexities of returned soldiers feeling isolated and alienated due to the growing disdain for war predicated “I was only 19” by Redgum which attempted to counter and oppose the disdain towards returned soldiers and helped shift public conscience and understanding.

**Overview**

**Know key events of the 1980s in Australia** Review notes on the 1980s

Review other texts folder so you can refer to other texts such as television commercials or songs – to reinforce your discussion. Even try YOUR OWN RESEARCH

**Remember these things when studying ‘Media texts and society’s values’:**

**• Discourse refers to the creation of meaning through the interrelationship of texts, audiences and media organisations in society.   
 A discourse is like an ongoing discussion about an idea or social issue.**

• Social values are the values, beliefs and attitudes held in a society.

• Social values can be dominant, emerging, oppositional or alternative.

• To understand the social values in a text, you must have a clear understanding of when and where it was produced.

• Do not make simplistic generalisations about a text’s production period.

• When writing about social values identify and explain them clearly.

• Social values cannot be reduced to single words like ‘love’ or ‘family’.

* Create your own notes: Study write practice responses
* Most importantly be prepared for success in the SAC and best of luck

**From the 2015 Exam SECTION B – Media texts and society’s values**

Name the texts that you studied for media texts and society’s values this year.

**Question 1 (2 marks)**

Describe a discourse or social issue evident in the texts that you studied this year.

**Question 2 (4 marks)**

Discuss how one text has been shaped by a discourse or social issue present in the society at the time it was produced.

**Question 3 (8 marks)**

a.Explain how a representation from another text that you studied this year was constructed.

b. Discuss a value that the representation explained in part a. reflects. In your response, outline why the value is dominant, oppositional or emerging.

**Question 4 (8 marks)**

Analyse the relationship between dominant, oppositional and emerging values in society and in one or more media texts.

In your response, refer to both:

• a discourse or social issue that is evident in the text(s) that you studied this year

• the tension that exists between the different values in society and in one or more media texts.

**Comparison of social Values reflected in Media Texts**

Social values form our everyday beliefs and ideas that are ,-characteristic of cultural ideology at a particular point in time . Dominant social values are often reflected through the structure of popular narrative forms such as film and television , advertising and popular music and subsequently influence the representation of character, theme and storyline.

National identity has been a central focus in Australian media and has often been characterized by a set of distinguishing social values. The traditional Australian icon, the " bush legend " has been represented in films such as Gallipoli and Shame where both historical and contemporary interpretations are presented. Both texts present conflicting attitudes towards the discourses of cultural identity, mateship and gender roles, through their interpretation of an established, romanticized and stereotypical conception of Australian culture.

Gallipoli reinforces those social values attached to sentiments of the bush legend in a positive manner , whereas Shame examines the negative aspects of this concept and consequently confronts an outdated myth to reflect emerging and changing social values

Gallipoli continues to be considered the vehicle of Australian culture. Like some Australian films, it is responsible for the resurgence in national feeling. Popular music, such as Peter Allens “I still call Australia home” and Men at Works Down Under reinforced Gallipoli’s call to national patriotism.

Gallipoli transmitted, maintained, extended and repaired. the unsuccessful historical war of Gallipoli to a national symbol by rendering it in a fictional form. The two characters representing the idealistic youth who were ready to sacrifice themselves for their country with only one surviving iconize Australian patriotism.

The film attempts to reflect values from its production period where classes are reconciled ; upper middle class Archie and his aboriginal mate. It reconciled ethnicity; Irish Frank and Anglo Archie with British values both developing Australian values and Anti-British values. It reconciled residents from the country to the city; Archie and Frank respectively. The film also displayed the Australian myth; mate ship between Frank and Archie throughout their journey to the war field. The militaristic and masculinist myths of young nationhoodis seen in the movie; gross British Australian behavior of hurting the innocent. There are also dialogues of the disinterest to be a part of the war in the film; being a colonial the hatred towards foreign cultures especially the ruling empire, British is portrayed in the film

The representation of the Australian male in Gallipoli is central and intrinsic to the development of the narrative. The film begins by introducing Archie Hamilton’s athletics training, which is set in the outback. Immediately two central elements of the bushmen myth is affirmed ; strength of character and harmony with the land .Archie is portrayed as disciplined and focused towards his physical training set amongst the harsh Australian landscape . The unity between Archy and the environment is the foundation in which his character is represented . He reflects the romanticized stereotype of the typical Australian bushmen , he is strong healthy, fair and patriotic . These idealised character traits are consistently represented and reinforced throughout the film. His physical prowess results in his victory in the athletics championship; assists him in navigating across the desert and makes him the logical choice as the troops runner in Gallipoli. His sense of pride in his country results in his desire to join the war effort, and in his attitude to "you've got to do your bit", and "if we don’t stop them there they could end up here". Archy 's bushman skills enable his recruitment into the lighthouse and his determination is reflected as he lies about his name and age to the recruiting officer. Archy Hamilton’s character represents and glorifies the popular folklore myth of the Australian male.

Archy' s character is contrasted with another popular Australian stereotype , the larrikin Frank who is seen deserting his job in defiance of the boss and is indifferent to being involved in what he sees as a foreign war

.Frank represents the city bred resourceful individual that is reservedly self orientated and driven . However he shares similar sporting pursuits with Achy. and when, eventually the two characters meet in competition they become friends and enlist in the war together. The relationship of mateship and loyalty is a dominant value that bonds their friendship and is positively reinforced throughout the film . This is represented throughout the film as an inclusive male character trait. Similarly the film constantly affirms the dominance of the male character where references to women are in supporting the war effort or because they provide the motivation for Frank to enlist in the Lighthouse.

Shame reverses the positive representation of the bush legend by emphasizing the somewhat negative ramifications of exclusive mateship and the male dominated social group . In Shame the- representation of the mateship in Gunboat is challenged by directly exposing the often hidden aspects of mateship such as conformity , prejudice and sexual discrimination .

The film opens in the familiar bush setting , focusing on a motorcyclist riding .into the town of Gunboat . It is only when the rider dismounts and removes the helmet that we discover the cyclists gender. Asta a city barrister enters the bastion of male mateship , the local hotel and enquires whether they have any rooms available , which is greeted by sexually suggestive replies from the hotel patriots . The local police Sergeant interject and in a rather condescending mariner advise Asti " that this is no place for a lady " . The opening sequence , exposes aspects of the " bush legend " , such as institutions like the local hotel being closed and rigid and inhabited by sexist males and patronizing representatives of the law , The opening sequence sets the thematic context for the development of the film which represents the Gunboat male inhabitants as a symbol of abuse towards moral standards of behavior .

The male inhabitants of t h e town are r e r e p r e s e n t e d as aggressive , ignorant and openly abusive towards women. Many of the young men are portrayed. as endlessly roaming the streets to the disdain of the community. Their bonding is represented by the need to conform to the strength of the group as opposed to any distinct loyalty or friendship

The representation of the " cultural identity in Gallipoli and Shame contrast significantly. Gallipoli embraces those character traits associated with the traditional stereotype of the bush legend such as, loyalty with ones mates , physical prowess and sporting skills , skepticism towards authority yet pride in ones country and a sense of harmony with the land . The central characters , Archie and Frank represent two of the most popular stereotypes, which have been long celebrated in ballads, and stories of the pioneering Australian . The film however represents aspects of the bush legend that are relevant today and ignores the jingoistic, racist and sexist attitudes that were present at the turn of the century. The text essentially represents positive character traits and social values from a distinctive viewpoint that is selective and consequently presents *a* glorification of the idea of Australian identity in the early part of 1980.

Shame is similarly selective in its representation of the stereotyped "bush legend " however in contrast\*to Gallipoli , the hidden and dark side of the Australian male is exposed. Like Gallipoli the film is set in a small Australian outback town ,however there are considerable differences in the representations of the typical Australian male. This is apparent from the outset of the film where the local men are introduced in what is established as their familiar and secure environment ; the local hotel they are presented as arrogant , sexist. And suspicious towards any intrusion into their exclusive domain

The social "" values represented in Gallipoli are shown mainly through the views and attitudes of the two main characters . Archy and Frank share a distinct loyalty to each other bonded by mateship It is this value of mateship that predominately influences much of the stories development . Frank who initially resents the call for conscripts joins Archy in the recruitment to the lighthorse . Frank is rejected and joins the infantry , however circumstances see the two characters once again united in Cairo.

The diggers prevailing creed was a romantic one , inherited from the gold miner and the bushman , of which the chief article was that a man should at all times stand by his mate . This was the law which the *a* good Australian must never break

The social values of the "Bush Legend " are also linked in the film though the consistent references to sport. When Archy and Frank enlist they are told that the war is considered " the greatest game of all " The pursuit of competiveriess is reflected as an inherent quality of the Australian soldier. In the desert in Cairo the soldiers play a football match at the" foot of the great Pyramids’ is here that the soldiers love of the game is polarized with one of the worlds great wonders . The pursuit of sport is further reinforced in the water at Gallipoli where the soldiers engage in a dangerous game diving to avoid artillery fire . In the final scene Archy prepares for the sprint across the field towards the enemy by recounting words of motivation from his athletics training.

This use of a sporting motive in a military context effectively captures the essence of the bush legend , a value system prized by a culture that; favors predominately male outdoor pursuits

Further social values distinctively related to the " Bush Legend ", reinforced in Gallipoli is the disdain for other cultures . This is apparent through the presentation of the British officers throughout the film . The Australian soldiers mimic their superior, British officers , by riding donkeys arid offering mock salutes in defiance. The Egyptians are presented as sly traders when a company of Australian soldiers attempt, to redeem an overpriced souvenir.Their sense of anti - authoritarianism is also characteristic of the "Bush Legend". This is apparent in their encounter with the British officers in the streets of Cairo and their refusal to take military training seriously . In the final scene of the film as the Australian soldiers prepare for the futile advance to the Turkish trenches , the Australian officer Major Barton attempts to abort the orders of the British high command

Social values represented in Shame are similarly reflected through the central character . Here however there is a decisively opposing motive . one, which is used to illustrate and expose the hidden elements of mateship". Shame forces the audience to view the behavior of the local men from Asia's viewpoint .The male dominance in the town is presented as a strong force reflecting the "dark side of mateship arid emphasises the strong sense of antagonism or suspicion towards difference , that is towards those who don’t conform to their ideology " Due to the dominant values of the men , Tim Curtis finds it difficult to believe his daughters rape and is s u b miss i v e i n not actively seeking j u s t i. c e .

Mateship is portrayed not out of loyalty but through conformity and peer- group pressure .The gang have no individual strengths and are shallow as individuals but powerful, cunning and almost invincible as a group. Their force of numbers assist in justifying and defending their assaults on the town’s women by claiming they brought it. on themselves "just because a few little sluts in this town got what they deserve " Unlike Gallipoli sporting references are reduced to the contest the gang provoke amongst themselves while harassing the local women . The men of the town have no respect for authority , because they are the town's authority , relentlessly serving the groups gratification .Their parents will riot face up to the realisation of their rapist sons suggesting their attitudes are similar • The fathers of the boys seemed to have passed on the values believing they only acted as " nature intended "and in their action of passing around the hat to bail out the convicted boys. The local police Sergeant Wal Cuddy serves to reinforce the diminishing value system the town abides by. His apathy towards the actions of the boys only encourages their behavior .

He has the power to alter events yet he shares the same cultural assumptions of the rapists . Basic institutions , such as the law and the family , are clearly guilty within the context established by the film ". These institutions are crucial to the dissemination of basic values (such as gender roles and mateship) 6

There is a strong contrast in the representation of the " Bush legend and social values in Gallipoli and Shane . Gallipoli chooses to support and positively represent the values indoctrinated by the Australian male during this period . The value of mateship through loyalty to ones mates is glorified as a noble characteristic of the Australian soldier .Their patriotism in upholding their countries honor , and their resourcefulness and athletic ism in the field are similarly celebrated . The film collectively represents the popular perception of the "Bush Legend " as attaining a high set o f social v alu e s

Shame attacks the mainstream values that Gallipoli upholds , exposing the- "dark side " of the Australian male . Shame's thematic-content confronts the negative ramifications of mateship , is critical of institutions such as the family and the law and importantly addresses the degradation. of women in the community

."It uses the narrative conventions and melodramatic techniques to attack mainstream cultural values arid intuitions while; these other films use the same conventions and techniques to support those values 8

The men in Gimborak reflect few of the values presented in Gallipoli. Shame challenges isolated rural values where there is a distinct misappropriation of national pride and identity and forces the audience to confront issues of rape , abuse and community disorder. The film even suggests "the sexual terror inflicted on *the* women in the town is not just tin aberration but an intrinsic part of Australian culture " 9

The representations in both Gallipoli and Shame are characteristic of how changing social values influence the text . Gallipoli set in 1915 presents many of its\* representations from this period . There is an intrinsic relationship with the land , to the "Bush Legends” attributes of athleticism ,resourcefulness , and mateship arid anti-authoritarianism.

The Anzacs in particular were portrayed as belonging to a new , vigorous race from the Great South land , grown strong through generations of combat, with the Australian bush ;at the same time they were seen as having.... inherited the transcendent qualities of the heroes of the legendary Trojan battlefield 10

The absence of references to women who are "relegated to supporters of the war effort ", similarly reflects attitudes in this period this is reinforced through the Anzac mythology, which focuses exclusively on the male genders heroics .

Shame however represents contemporary values, which criticise "the traditional celebration of mateship .conformity , gender roles and the role of basic institutions of the family and the law " Shame reworks themes such *as* mateship and stereotypes central to the bush legendry ''as a way of confronting contemporary issues such as rape and sexual harassment . The film represents the changing values of society, particularly the role of women . Asta's character , an independent city barrister represents the changing role of women in contemporary society . Her surprise and indignation of the sexual torment inflicted on the towns women lead her to educate them in standing" up for their rights. She is also critical of the law, which in today’s society is responsible to defend the rights of every citizen. . The film also criticises the family institution as rigid and submissive to the male breadwinner. Asta's independence and occupation again highlight changing social values .

Gallipoli challenges very little of the social values it represents It is selective in its representations , which ultimately glorifies the notion of the "Bush legend" The film does however respond to changing social attitudes towards war by emphasising the sense of loss and futility of the events on Gallipoli. The closing shot of the film is a frozen image of Archy running as the fatal shot is heard . This ironically challenges Australia, s involvement in what, is today .viewed as a foreign war. In a decade preceding the Vietnam War ,attitudes had clearly changed which questioned Australia’s naive involvement in foreign wars.

Instead audiences are left with a symbolic presentation of the slaughter of the "flower of the youth of Western Australia "

Shame is relentless in its attack on social values represented in Ginborak . The film exposes the characters and values that Gallipoli ignores , the hidden ramifications of mateship , the overt sexism and suspicion of difference and individuality. Shame challenges existing rural institutions and environments resistant to change This is a recurrent theme that is highlighted in the films closure where a. group of outraged people , mainly women express their determination to confront those forces terrorizing them .

The final shot as in Gallipoli as a freeze frame that "signifies that the close of the film does not mean that the issues raised in the text are also closed " This is a predominant distinction between the two texts as while Gallipoli recounts the horror of war , Shame reinforces contemporary urban values by challenging and exposing community behavior resistant to change

Gallipoli and Shame reflect how social values shape and influence the content of media texts . They depict how traditional values have been selective and essentially remained unchanged as in Gallipoli and how they have evolved and are forced to change as in Shame.