## Social Values Study Booklet

**AREA OF STUDY 2 Social values**

In VCE Media, the study of ‘Media texts and society’s values’ draws our attention to the relationship between media texts, values and society. You will have studied a particular discourse or social issue and how values towards this discourse are reflected in a range of media texts. Many schools choose to study film or television programs, including sitcoms*.* Many teachers also look at a range of small texts, such as print or television advertisements. Revising for ‘Media texts and society’s values’ not only involves understanding the complex relationship between values and media texts but also having a detailed understanding of the representations in the texts that you’ve studied.

Before starting your revision, make sure you print out a copy of the [VCE Media Study Design](http://www.vcaa.vic.edu.au/Pages/vce/studies/media/mediaindex.aspx). Use the key knowledge, key skills and outcome as the foundation for your revision. Remember, you can only be examined on what is in the Study Design.

**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.

**PREPARING FOR ‘MEDIA TEXTS AND SOCIETY’S VALUES’**

• **Define important terminology.** Preparing for this section of the exam requires an understanding of terms such as discourse, dominant, oppositional and emerging values. If there are any terms you don’t understand, clarify these by consulting your teacher or your textbook.

• **Prepare revision notes.** Your revision notes should include the outcome from the *VCE Media Study Design,* notes on the texts you’ve studied and information on the society that these texts were created in.

• **Identify the social issue or discourse that you’ve studied.** In class, you will have studied a discourse or social issue. Make sure you have a clear understanding of this and how it is represented across the texts that you’ve studied.

• **Identify the values in your text.** Society’s 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. A good idea is to use the word ‘that’. For example: ‘A value reflected in the 1986 episode of *Family Ties* titled ‘Engine Trouble’, is the value *that* men and women should be equal.’ Make sure you can write about a range of values including dominant, oppositional and emerging.

• **Study 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 the social values of the period of production. When you’re describing the representations in your text, don’t make broad generalisations about the characters or storyline, show an understanding that these representations have been constructed. If one of your texts is a film or television program, for example, you might make reference to how camera techniques, acting, mise-en-scene, editing, lighting or sound has been used to construct a particular character and how, in turn, this reflects values of the period in which it was produced. Be prepared to compare representations within and between texts.

• **Know the production context.** Understand the society in which your media texts were produced. Be prepared to write confidently about what was happening in society and how this influenced the construction of the texts that you studied. Statistics, encyclopaedic entries, reference to historical events 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.

• **Answer questions.** Practice answering questions on ‘Media texts and society’s’ values. With other areas of study, such as Narrative, there are countless past exams that can help you prepare for this section. Because ‘Media texts and society’s values’ is relatively new, you will need to look at the SAC your teacher gave you in class and try writing your own questions based on the study design.

**RESPONDING TO ‘MEDIA TEXTS AND SOCIETY’S VALUES’**

• Highlight key terms. When you start answering questions, underline key phrases to ensure you understand what the question is asking you. When you read back over your response, it’s also useful to underline words and phrases related to these keywords in your own writing to ensure that you have answered the question appropriately.

• Use topic sentences. Answer questions in your opening sentence, then go on to give further detail.

• State social values clearly. Remember that values cannot be reduced to single words like ‘drugs’ or ‘family’ or gender

• When asked to describe representations in texts, make specific reference to how representations have been *constructed*. Don’t make generalisations about the storyline or characters.

• Write authoritatively about the society in which your texts were produced and how this shaped the construction of representations.

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Media texts reflect the society in which they operate in terms of their subject matter, organisational structure and values. The widespread acceptance of common social values in a society seems to suggest that these values are natural and unchanging. Despite its appeal, this suggestion denies the fact that social values are the product of a specific history and culture. Furthermore, the values of a society are in a state of constant evolution, and tension always exists between the dominant set of values and different or emerging social values.

For the purposes of this study the term ‘‘social values’’ refers to particular values or general attitudes held in society. Such values or attitudes may be linked to particular moral, political or other world views. For example, attitudes held about or directed towards particular individuals or groups of individuals (for example, specific professions, unemployed people), forms of social organisation (for example, the family, political and social structures), institutions or organisations (for example, financial institutions), constructed objects (for example, buildings, alternative forms of transport), the environment or features of the environment, forms of behaviour (for example, those associated with community service or substance abuse), types of behaviour attributed to age, class, gender, region and ethnicity, or events in which individuals, particular social groups or nations are involved or participate in (for example, sporting occasions, hostile actions).

The social values which shape the content and construction of media texts are likely to be common across a range of texts and text types within and/or across construction periods and places. The knowledge and skills acquired through examining a range of texts or text types will be demonstrated in the particular study of one text.

## Social Values and Social Contexts

## By Roger Dunscombe

## A text is a Representation of a reality, and therefore social values are built into the ideas of all media representations. The representations in a text may appear to be universal but are, in fact a product of a particular culture at a particular time. Social values or ideologies do not remain constant; they continually evolve.

## (Heinemann, Media 2, 2004)

**Social Values**

Social values are the values, beliefs and attitudes held in a society. They can be:

* **Dominant Social Values.** Those values held by the majority of people in a society.

**Emerging Social Values.** Beliefs or attitudes held by a growing number of people in a society. When studying historical texts, these values may eventually become dominant.

* **Oppositional Social Values.** Values and beliefs which are in direct opposition to those held by the majority of people in a society.

## Glossary

**Semiotics** – Semiotics is the study of Signs and Symbols

**Sign (EXPLICIT)** – is something that refers to something else, it indicates and communicates meaning. Signs can include words, images, gestures, scents, tastes, textures, sounds and colours. Eg Reference to something – ‘The Word “DOG” refers to a dog.

* eg An image or sign of a bat = a bat

**Symbols (IMPLICIT)** - is something such as an object, picture, written word, sound, or particular mark that represents something else by association, resemblance, or convention. Eg The Colour RED represents/symbolises love, rage, passion, anger

* Symbol of a bat = vampires, the night, darkness, sinister, horror

**Denotative Meaning** – the explicit or literal meaning of a sign, symbol or text.

**Connotative Meaning –** The implicit or suggested meaning of a sign, symbol or text

**Conventions -** Conventions are well-established ways of constructing texts.

## Code – refers to any system of signs that are used to communicate meaning.

**Stereotype – is** a set of inaccurate, simplistic generalisations about a group/person/idea.

**Contribution** – an important factor in the meaning of text

**Relationship** – the condition of being related, connected or associated with another person or object

**Genre** – category or type of artistic creation eg. music/film/literature, marked by a distinctive style, form or content

**Theme** – the unifying or dominant subject/topic that is being explored in a text (texts often explore more than ONE theme)

**Issue** – a topic of interest in a discussion or debate, often has two or more opposing/supporting sides

**Idea** – a thought, conception or notion/an opinion, view or belief

**Compare** – to examine (two or more objects, ideas, people, etc.) in order to note similarities and differences

**Contrast** – discuss the opposition or juxtaposition of different forms/elements/ideas

**Reception Context** – the way in which the audience views/encounters the text (eg. In a lounge room/cinema/on a computer screen) and their cultural/sociological background

## Glossary (continued)

**Audience experience** – the observing, encountering or undergoing of changes/emotions/ response to a text as it occurs.

**Audience expectations –** the prospects within the text that the audience anticipates will/won’t happen

**Audience response –** how the audience reacts to the text, the emotional feelings associated with the text

## Representation – is a constructed media text. A representation is not reality, it is an exploration or examination of reality that explores issues, ideas or themes either explicitly or implicitly.

**Nature** – the **particular** element, code, convention, sign or symbol that is being used in a text

 **WHAT** is being used?

**Function** – What function does it serve, the **reason** the element, code, convention, sign or symbol are used at a particular point

 **WHY** is it being used

**Dominant** – exercising the most influence or control

**Emerging** – something that becomes apparent or comes into view or arises from obscurity

**Oppositional** – something/someone that stands against or opposes, challenges, criticises or protests something/someone else. Can sometimes be seen as hostile, antagonistic or aggressive

Representations in Media Texts

## What is a Representation

A representation is a constructed media text. Representations can take many forms, including: radio segments, newspaper articles, photographs, films, television programs, television news segments. While some media texts - like television news and documentary films - may seem realistic, we have to remember that this is not the same as experiencing it ourselves. At best, the media can only represent reality. What we see on our television screens and on the front page of our daily newspapers is someone else's interpretation of events, ideas and people. Someone has constructed these texts.

Representations tell you a lot about the society and the culture that produces them. You can see what the society values and what it sees as less important. You can see what a society respects and what it fears.

**Codes and Conventions**

Producers of Media Texts use Production techniques and **Codes** and **Conventions** to communicate MEANING

 ***What are codes?***

In Media Studies, the word ‘code’ refers to any system of signs that are used to communicate meaning. When you think about the real world, we are surrounded by signs: traffic lights, written language, mathematics, clothing, body language.

***What are conventions?***

Conventions are well-established ways of constructing texts.

Consider the front page of a newspaper. The name of the newspaper will feature prominently at the top of the page. Beneath this, we have a number of articles. It is a convention of newspapers that the most important news is placed on the front page. Indeed, the most important articles appear closer to the top of the page than the less important stories. Headlines are another convention of newspapers which tell readers what the article is about. Hard news articles which appear on the cover of newspapers are usually written in a particular style, often known as an inverted pyramid which features all of the important information first. The important aspects of a story - who, what, when, where, why - are usually included in the lead or introductory paragraph. Photographs will usually be accompanied by a caption to explain their significance.

Here is a good definition to help solidify your understanding of the concept: “As a type of film or television develops, filmmakers and directors find certain techniques that become useful or effective in creating texts. These techniques get used again and again, and eventually they are associated with and are used to define certain types of texts. The techniques then become known as conventions.”

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### *Construction of Texts*

(From the Study Design)

*• Ways in which social values of the production period shape the content of media texts;*

*• The nature and structure of representations in media texts, such as the depiction of characters/ individuals, institutions, behaviour, social issues, objects, social relations;*

*• Representation of a range of social values of the production period within media texts;*

*• Social values and how they are reflected in the representations in media texts;*

All media texts are constructed. As they're being constructed, important decisions are made about how the subject will be represented. Consider a photograph. When you take a photograph, you make a number of important decisions about how the subject will be represented, including:

• lighting
• camera angle
• shot size
• visual composition
• colour
• posture and facial expression of the subject.

All of these decisions influence the way people will respond to a media text. Although this is a simple example, all media texts go through this process of construction. As a result, media texts often reflect the views and values of those who create them and the society in which they were created.

**Social Values and Representation**

The media represents (or ***re – presents***) reality as we know it in order to sell its products. This is achieved through a range of **codes** and **conventions** which are usually readily understood at either a conscious or subconscious level by the consumers of these media products, the audience. Audiences can ‘read’ representations because they reflect the social values of the audience. The codes and conventions of the construction of representations vary according to the medium and can be visual, aural, text, still or moving. Usually a combination of these is used to construct a representation of a product that reflects one or more social values. Occasionally the media challenges the dominant social values of the audience in order to shock them or to change a behaviour or belief.

The codes and conventions of representation spring from our general societal beliefs and understandings and are also created by the medium in which they are used.

Examples of **codes** include:

* The use of colours, for example red, as a symbol to stand for an emotion
* camera angles and framing indicating relative power
* glasses may indicate that a character is a nerd.

Examples of **conventions** include:

* a camera lingering on the main character in a film or TV programme indicating the importance of that character
* the manipulation of time in a film or TV programme
* bold text and a large font in a headline to indicate the importance of a story
* positioning of the main character in a photographic image in the centre of the image to indicate that character’s importance.

It is possible to deconstruct a representation to determine the true message of that representation and the social values upon which that message is based.

[When determining the social values inherent in a media text] you should consider:

Narrative

Shot Selection

Camera Angles

Lighting

Colour

Props

Music

Sound

Cropping

Framing

Association and Appropriation

Actors and Acting

Rule of Thirds

Text

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<http://www.sssc.vic.edu.au/dpd/socvalrp.htm>

### What is 'production context'?

(From the Study Design)

*• the production context of media texts including year and country of production, and, as appropriate, production source(s), distribution and/or exhibition process(es), production personnel involved in the making of the media product and other factors;*

*• attitudes in the form of social values held in society during the production period of media texts; for example, attitudes about characters/individuals, institutions, behaviour, social issues, objects, social relations;*

***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.***

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. If you're writing about a television program that was made in 1950s America, for example, it is not useful to say that 'all women were housewives'. You might, instead, write something like this: "According to an article featured on the Organisation of American Historians website: "The late 1940s and 1950s witnessed a sharp reaction to the stresses of the Depression and war. If any decade has come to symbolize the traditional family, it is the 1950s. The average age of marriage for women dropped to twenty; divorce rates stabilized; and the birth rate doubled...democratization of the family ideals reflected social and economic circumstances that are unlikely to be duplicated: a reaction against Depression hardships and the upheavals of World War II; the affordability of single-family track homes in the booming suburbs; and rapidly rising real incomes.'" That's a much more confident and authoritative description of the production period. 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: The Flintstones reflects the social values of 1960s America, not the social values of the Palaeolithic Era!

<http://lessonbucket.com/year-twelve/vce-media-unit-4/social-values>

### 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.

Here are some examples:

* Leave it to Beaver supports the dominant social value that there should be a clear distinction between gender roles, that women should take care of the family while men earn money to support it.
* Produced in the 1950s, following the devastation unleashed on Hiroshima and Nagasaki, Forbidden Planet reflects the emerging social value that technology has the potential to be a significant threat to humankind.

### Archetypes

### An archetype is a universally understood symbolor pattern of behaviour, a prototype upon which others are copied, patterned, or emulated. Archetypes are often used in myths and storytelling across different cultures.

In the analysis of personality, the term *archetype* is often broadly used to refer to

1. a stereotype—personality type observed multiple times, especially an oversimplification of such a type,
2. an epitome—personality type exemplified, especially the "greatest" such example, or
3. a literary term to express details.

**Describing representations**

<http://lessonbucket.com/year-twelve/vce-media-unit-4/social-values>

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 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?

Outcome 2

***Discuss the ways in which social values shape the content of media texts and analyse how social values are reflected in a text.***

**In your SAC you will be assessed on how you complete the following:**

* analyse the relationship between the discourse, social values, the production of media texts and the representations in, and structures of, such texts
* analyse a media text in detail in the context of the ways in which media texts are shaped by social values
* describe social values held in society during the production period of media texts
* analyse the relationship between representations in media texts and the social values of the production period
* analyse the extent to which media texts support and/or challenge social values

**SOCIAL VALUES EXAM**

We will look at the film *Shame* (1987) as an example later on, but we will need to know some of the social values that existed at the time it was made. *Shame* was made in 1987 and it was produced in Australia.

**Some of the social values existing when *Shame* (1987) was made were:**

* That why women’s rights had progressed during the 1980s they remained secondary in terms of opportunities in the workplace and were still seen as predominately as home makers

This is represented through the women in Ginborak who are subservient to the men and hold menial jobs in the meatworks

* Law and justice were the right of all citizens. 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 is represented through Asta’s character who demands the boys who raped Lizzie Curtis are charged. She also confronts Wal Cuddy in the pub after being assaulted by 4 teenage boys

* Australian nationalism and patriotism where citizens are encouraged to be proud to be Australians. This is evident through advertising and the media in general. Accolades for Australians competing and having success on the world stage through **sport** and the arts affirms the growing independence of Australia from the previous paternalism of Britain.
* That indigenous Australians were isolated and viewed as second class citizens to white australians

This is evident in the scene where Asta arrives at the Pub - one aboriginal drinker sits outside the pub alone and distant from the social groups

* Conservation and respect for the land. Clean Up Australia and Keep Australia beautiful campaigns

 In the mid 80s in the corporate sector

* That is was good to become very rich any way that you could - one off the sayings at the time was 'greed is good'. 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.

 Rise of the entrepreneurs – Allan Bond- Christopher Skase Robert Holmes A Court- Kerry Packer- Rupert Murdoch

 This is evident through the character of Mrs Rodolph who owns the towns main industry –The Mea tworks. Mrs Rodolph’s son Andrew was involved in ther pack rape of women in the town. However her wealth is able to buy the silence of the woman- where no charges were successful against the boys.

**Mateship is exclusive to men-** The town boys congregate at the Milkbar, the Dance Hall, The men meet at the pub- Mateship is closed to women

**Emerging Social values**

* That women should be treated equally to men and have equal opportunities. This social value, which had been emerging for a number of decades, was consolidating through the women's movement which was becoming more powerful and growing in strength

- in Shame this is represented through Asta’s representation

 . Reconciliation of aboriginal australians. Land rights were beginning to be recognized. In Shame this is reflected through the two aboriginal girls at the Meat works who silently cheer when Asta punches Andrew Rodolph, one of the men involved in the rape of Lizzie Curtis

 That corruption in politics and the law should no longer be tolerated

 This is represented at the conclusion of the film when the community on discovering Lizzie Curtis’ death – turns on Sgt Wal Cuddy

 **What are REPRESENTATIONS?**

**Representations refer to the depiction of Characters : Family: Mateship Group: Gender Roles: Social Minorities: The Law : Institutions such as the Pub , Meatworks : Dancehall ; Cars: The Countryside:**

**Representations** are depicted to the audience through a range of media conventions- A characters appearance, dress, speech, attitudes, Camera framing and composition: Settings- Music can further reinforce the nature of a characters representation.

**Explanation of how social values are reflected in representations in the text.**

**Gender**

***representationnature and structure***

*In its opening segments, Shame limits* ***conventional cues*** *in withholding information about the* ***sex of the protagonists*** *who rides into town. Visually defined as a leatherclad bikie , this figure is not identified as a male or female. Cultural dominant social values of the production period would indicate a man.*

***Social values reflected***

**Law**

***Representation nature and structure***

Wal Cuddy -the patronising police sergeant his name carefully constructed - Wal whose name symptomatically reverses the law , represents its local perversion.

***Social values reflected***

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. Her moral characterial superiority to his authoritarian paternalism is evident when she finishes off his sentences for him

**Culture**

***Representation social values***

Aboriginal drinker is isolated - drinking alone-outside- racially ostracised - Framed within the composition ***( nature and structure)*** to exaggerate his distance from the other male social groups. The aboriginal female workers in the meatworks again framed in the background, Their response to Asta assaulting Andrew suggests the appeal of "taking a stand against the oppressor".

**Example question**

**Discuss how one representation supports or challenges social values of the production period:**

*The 1987 Australian film Shame is a meladramatic portrayal of rural values of the 80's.In the small Western Australian country town of Ginborak dominant social values of rural Australia are exposed through the arrival of Asta Caddell.In its opening segments, Shame limits conventional cues in withholding information about the sex of the protagonists who rides into town. Visually defined as a leatherclad bikie , this figure is not 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-wolfwhistle , leers and standing up - is condemned by Asta's firm stare back at them. Her representation immediately challenges the town of Giborak's dominant social values of defined gender roles and stereotypes. Asta Cadell represents the emerging value during the production period of womens equality and independence.*

 *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. Womens status within the workplace was also gaining ground.In 1986 Mary Gaudron became the first women judge in the High court.. Womens 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.*

*Asta's representation as an 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 labor to bring up the children or work in the meatworks factory. When Asta becomes emersed in the social conflicts and rape culture inherent in the town she challenges the corrupt administration of the law, demanding justice.*

*Asta's representation endorses the rights of women emerging during the production period. Her characterisation exposes the traditional representation of the Australian male ( bush legend) through 80's films such as Crocodile Dundee and The man from Snowy River. As an intelligent, independent, assertive and ethical women she challenges and exposes the dark and often hidden side of mateship , police corruption and womens abuse prevalent in the town of Ginborak.*

**Representation 2 The Law / Police/**

*In the opening sequence of the 1987 Australian film "Shame" set in the rural town of Ginborak the representation of Local law enforcement officer wal Cuddy is firmly established .*

*When Asta Cadell arrives at the local pub, enquiring after accomodation, 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 an 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 expoited through his condescending remarks and sexual innuedo.*

*His belligerence to the rape of Lizzie Curtis is evident when he visits the Curtis family and sneers "Hows 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.*

*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 Commisioner was dismissed and dramatic reforms made to the police and electora systeml.*

*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.*

***The Land***

*Masculinity in the film 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*

***Mateship***

*Australian identity has long been defined in male terms, and with reference to the land (see notes on bush legend). 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 an other, 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*

*Th 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 hotrod 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 misogynism is evinced by the final remark of danny , the leading rapist" Bloody women" Shame not only exposesand challenges the physical ruination in the female other implicit in mateships male self definition, it also encourages reverberations for the masculinism of national discources*

**ESSAY ON SOCIAL VALUES**

Dominant social values establish the everyday patterns/ beliefs or ideology of a culture at a particular point in time. Popular narrative forms such as feature films and television programs are produced by the culture, and through the presentation of the characters , themes, situations and endings they articulate the dominant social values :

The 1987 Australian feature film "Shame" is a melodramatic portrayal of rural values of the 80s : In the small Western Australian country town of Ginborak dominant social values of rural Australia are exposed through the arrival of Asta Caddell.

Unlike many popular Australian feature films of the eighties, Shame reverses the positive narrative myth of the Australian male and emphasises its reverse or dark side.

Shame limits its narrative to the rural setting of Ginborak, empowered by the oppressive behavior of the towns men, where the corruption of values and authority have eroded the social fabric of the community.

The film also focuses on an intrinsic aspect of mateship, the obsession with conformity and fear of anything or anyone that is different. The most overt sign of this fear in Shame is found in those scenes in mateships natural meeting place , the bar in the Ginborak pub.

In its opening segments, Shame limits conventional cues in withholding information about the sex of the protagonists who rides into town. Visually defined as a leatherclad bikie, this figure is not 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-wolfwhistle , leers and standing up - is condemned by Asta's firm stare back at them. Her representation immediately challenges the town of Giborak's dominant social values of defined gender roles and behavior.

When Asta enters the pub the camera pans across the balcony to reveal groups of male drinkers observing her entry. An aboriginal drinker sits alone, bare foot in the foreground of the frame, ostracised by the white Anglo Saxon men. The representation of the aboriginal as marginalised supports Justice Muirheads summary into Aboriginal deaths in custody in 1987 where he concluded **"**Racist attitudes are endemic in Australian society".

When Asta, enquires after accommodation at the local pub, Police Officer 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 behavior provides the basic thematic context that is developed throughout the rest of the film. Cuddy is portrayed as an 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.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.

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

Asta's entry into the bastion of male mateship the local pub is viewed by the men as intrusive and they react towards her with hostility and sexist remarks. When she enquires whether they have rooms available, the men interject -"You can sleep at my place love, anytime" The film uses social realist conventions, however compositions, angles , lighting or editing do not favour Asta over the men. But dialogue and appearance do : the men's catcalls and offers of beds set against her more utilitarian enquires about bike repairs and single accommodation: their disheveled appearance and her smarter looks: their gazes of physic neediness and hers of self assurance.

Asta clearly has the sympathy of the audience as she confronts the hostile and rigid behavior of the town’s men. The functional style facilitates strong identification from female viewers who have ever entered an Australian pub alone. Asta's character traits are symbolic of the emerging values addressing women’s rights, anti discrimination laws and equal opportunity of the eighties and subsequently challenge the values of Ginborak during the production period.

The town Asta happens on has a rape culture in the sense that the Fitzgerald report noted that Queensland National Party had a culture of corruption. Rape in Ginborak is socially licensed, connived at, perpetuated through a conspiracy of silence, and overall authorized by the oppressively male culture of a small outback town whose social life revolves around its pub

Masculinity in the film is built on a culture of mateship and male bonding through drinking, violence and pack rape. 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. This is represented through the insulting of Melina serving in the milk bar, and more physically , Lizzie and Tina's fears of walking across town at night . While the violence experienced in Ginborak may have mirrored the dramatic increase in violence in Australian society during the eighties, the boys behavior is represented as unacceptable to the audience. In a climate where Anita Cobys murderers were sentenced to life imprisonment ,the boy’s actions remain unpunished and serve to further polarize the audience to condemn them

Mateship and masculinity are challenged by Asta evident through her characterisation which urges male and female viewers to take up contemporary feminist views of the production period against male violence and rape, and for female resistance empowerment and compassion.

While mateship has been traditionally 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 film focuses on an intrinsic aspect of mateship, the obsession with conformity., and subsequently redefines male bonding. In a social climate of the 80s where popular films such as Crocodile Dundee celebrated the virtues of the Australian male, Shame uses melodramatic techniques to attack mainstream values and cultural institutions of rural Australia.

The representation of the town of Ginborak provides further critique of traditional values that have been exploited to service the dominant behavior of the town's men.

Once out of the domestic domain of the supermarket, women’s personal space is shown to be continually curtailed and violated. Sergeant Wal Cuddy eases his bulk behind Asta to block her in a doorway of Tim Curtis' garage : Tim’s mechanic Gary, does the same soon after to Lizzie : and the four boys trap Asta in a dead end intending to rape her: rapists cars cruise the streets day and night. This is a masculinity which oppresses the feminine characteristics and poses daily threats to their safety. The oppressive behavior of the men towards women in the town of Ginborak is viewed with disdain by the viewer. In a global climate where civil rights and liberties were supported, the representation of masculinity, mateship and male oppression in Shame, reinforces their behaviour as unacceptable.

Masculinity in the film 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 women’s 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 espoused cultural pride and preservation of the Australian landscape. Shame presents the countryside as a dangerous place where the community is vulnerable to acts of violence from the towns men

The representation of family in Shame demonstrates the corrupting effects of rape culture apparent in the perversion of healthy parent child relations: mothers and daughters conniving at their rapist sons actions and blaming daughters for "asking for it". The sole normal looking family - two parent and two children getting on together -supportive of social values of the production period is seen only momentarily in the milk bar, before Bobby and friends sidle up to taunt Asta.. The Rodolphs have no father and the Curtis', no mother.Mr Rodolph the owner of the meat works is aware that her son is one of the rapists. Yet she is prepared to turn a blind eye, and when he gets into trouble , she tries to bribe his way out.

Mothers and wealth and their developments in their son’s attitudes towards women is reinforced at a subsequent scene when Lizzie confronts the mothers in the supermarket. They claim however .that the girls bought it on themselves "Just because a few sluts in this town got what they deserve" The fathers are just as guilty , when Lizzie decides to press charges against Andrew Rodolph, Danny Fiske and the other young men, their fathers, and the other males in the bar , have a whip around in the pub for the bail"Just because a few lads acted as nature intended" Danny's father attempting to pressure to Tim Curtis to persuade his daughter to drop the charges" Come on Tim are you the last to know' hear young Liz’s a real goer" Family values through unity and support was a fundamental value of the production period. Advertising campaigns regularly appealed to mothers as a reinforcement towards family stability as an intrinsic value in society. In contrast Shame's representation of the dysfunction family challenges values of the production period.

At the Rodolph, meatworks all the employees are women.Mrs Rodolph serves as a dramatic foil to Asta. She represents town capital and small town gender values. Asta represents city yuppie professionalism and feminist principles and action. Where Mrs Rodolph colludes in the towns rape culture, Asta exposes and attacks it. Andrew the son urges her to sack Ross and hits Ross when he reminds her of her complicity in silencing Penny. Asta hits Andrew back , and is mutely cheered by the women workers. Mrs Rodolph promptly sacks Ross and Penny . Local capital is in cahoots with local rape culture. For Mrs Rodolph , Lizzie's desire to lay charges against her son, attacks the social fabric of the town-"The football season's starting soon -we've got a gymkhana and…I mean there's a whole town to think of". Shame's representation of business and capital parodies the values of the entrepreneur in Australian at this time. Allan Bond, Christopher Skase and Warwick Fairfax , all fell from grace through corrupt dealings and impropriety. Shames negative representation of Mrs Rodolph , supports the dominant values of the production period where the "greed is good" ethos had been firmly rejected.

Shame 's references to the value of sport in Ginborak are also restricted to the corrupt behaviour of the men. The local football sheds set the location for a meeting to entice some local girls to the torment of the gang. In a period where Australia was celebrating its sporting success on the world stage, sport is reduced to a metaphor for the sexual gratification of the towns gang, which challenges the values of the production period.

The most powerful and compelling message delivered through the narrative is reinforced during the films closure. In a dramatic and emotional scene, Asta finds Lizzie Curtis's dead body, left by the roadside after being thrown out of Danny's speeding vehicle. When Sergeant Wal Cuddy angrily utters his most objectionable line of all"Well I hope your bloody satisfied", Asta is too hurt to respond. Most significantly it is the towns women that take over. Norma looks at Cuddy and holds Asta's hand: several women stand with Asta, Tina replies, "No Wal we're not bloody satisfied, not by a long way - mate" Inspired by Asta the women have realised their own strength , courage and compassion and the dramatic conclusion encourages the viewer to support their dominant view that there will be no more shame.

*Archives : This is a previous essay – for a past question: However please note the study guide has since changed and it is now unlikely students would be required to address this question – You may however find some useful passages in the essay*

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 characterised 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 troop’s 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 Ginborak is challenged by directly exposing the often hidden aspects of mateship such as conformity , prejudice and sexual abuse .

The film opens in the familiar bush setting , focusing on a motorcyclist riding into the town of Ginborak . 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 Ginborak male inhabitants as a symbol of abuse towards moral standards of behavior .

The male inhabitants of the town are re-represented 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 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 mate , physical prowess and sporting skills, skepticism towards authority yet pride in one’s 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 aglorification 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 light horse . 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 competiveness 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 world’s 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 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.

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 submissive in not actively seeking justice .

Mateship is portrayed not out of loyalty but through conformity and peer- group pressure .The gangs has 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)

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 of social values

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

Shame 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.

The men in Ginborak reflect none 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 an aberration but an intrinsic part of Australian culture "

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, mateship and 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

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 town’s 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, 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 the rural town of 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.