

93303A



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# TOP SCHOLAR

## NZQA

NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD  
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## Scholarship 2015 Media Studies

9.30 a.m. Wednesday 18 November 2015

Time allowed: Three hours

Total marks: 32

### ANSWER BOOKLET

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

Choose TWO questions from Question Booklet 93303Q, and write your answers in this booklet.

Use pages 2 and 12 to write the numbers of your chosen questions and to plan your ideas. Begin your first answer on page 3 and your second answer on page 13.

If you need more room for any answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–23 in the correct order and that none of these pages is blank.

**YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.**

Write the number of the **first** question and the quotation/statement you have chosen to respond to in the box below. Begin your answer on page 3.

Question number:

**E**

Quotation/Statement: "The media can be an instrument of change: it can maintain the status quo and reflect the views of society, or it can (hopefully) awaken people, and change their minds" (Katie Couric)

### PLANNING

Use this space to plan your first answer.

Richard Dyer - Stereotypes → Media  
 Hall's Reception Theory  
 Michael Hall  
 Linda Tuhiwai Smith  
 Established  
 - Boyd 1869 Wellington Every Post  
 - 1777 Grass Lee  
 St Maintenance  
 - Te Koti Trial 1927  
 - Local ISY a Maori Chieftess Wellington Independent  
 - Hui' ghost chaps  
 Vehicle of Change  
 - 1970s expression  
 Lee-Anne Lee warrior (1994) → response  
 Tarewa - Beats "The Gun Starts Here"  
 Niki White River (2002)  
 Cen  
 Ben Keith Guit  
 The Robert (Gelti)  
 Robert Verster  
 Sine Haenni

Begin your first answer here:

The media is indeed an "instrument of change", capable of reinforcing negative stereotypes and/or helping/re helping reevaluate racist or uninformed views of a group of people. The evolution of Maori depiction in the media is a clear example of how media is an instrument that can be yielded for both positive and negative results, and the cultural significance of the films mentioned in this essay, and thus the mark they have made on New Zealand's National National Psyche illustrates just how potent potent media portrayals can be.

Media is capable of 'maintaining the status quo' through embracing and further developing existing stereotypes of a group of people, like the Maori. The first instances of media reporting on the Maori people originated from the first ~~Maori-Pakeha~~ Maori-Pakeha contact in the 17<sup>th</sup> and 18<sup>th</sup> centuries. As such, it is no surprise that the established characterisation of Maori depended upon a very limited Eurocentric view on morality, & which often clashed with the traditions of the Maori people.

Such a clash occurred during the 1770 Basra Massacre, where ten of James Cook's men were killed, and subsequently eaten. Cook's response that he saw "such a scene of Carnage and Brutality that cannot be spoken of without horror" reflects

the response of the British newspaper readers, thus establishing the 'ignoble but <sup>savage</sup> bat before' stereotype that would ~~present~~ shape the face of New Zealand for the following century.

depictions

Such ~~depictions~~ of Maori violence were only furthered by the 1909 Burning of the Boyd, which the Wellington Evening Post called an 'act of semi-barbarism'. As 21st century Kiwis, our disgust ~~and~~ at cannibalism and such violence reflects just how powerful media is in shaping the cultural memory of its viewers, and directly supports (our) claim statement. Yet, as the ~~termed~~ sources to the 18th early 19th century were still controlled under a Pakeha monopoly, we see a one-sided ~~and~~ coverage of our indigenous indigenous peoples. We see not no explanation that Te Ahi, the so-called a Whanganui ~~at~~ chief, had been flogged and starved for not following orders. There is no emphasis on the Maori ~~the~~ cultural culture of 'uku', which is intricately linked to one's personal balance and maintenance of Mana. Instead, we see <sup>termed</sup> re-~~negotiation~~ of the Maori firmly into the realm of the 'other', a barbaric, animalistic group of people, instead of appreciating the intricacies of this cultural clash.

Thus, The power of media to maintain the 'status quo' is exhibited ~~here~~. Through re-negotiating the Maoris as

The delegation between the Maori and Pakeha called for a process of 'decolonization hidden beneath justifications of colonialism and imperialism' (Linda Tuhiwai Smith). This gave the colonisers a purpose: to help 'civilise' a group of savages into accepted European norms of behaviour. This belief, generated by the media, manifests itself in the Pakeha dealing with the 1840 mistranslated 1840 Treaty of Waitangi, which they used to exchange commodities, like guns and alcohol, for large plots of land that were often worth more - spiritually and economically - than the goods offered. The delegation of the Maori to the other removed the guilt from Pakeha shoulders, as they weren't taking land from their equals, but rather disadvantaged savages. As Richard Dyer, film academic, encapsulates the power of media portrayals on societal action when he stated: "How we are seen can determine how we are treated. How we treat others is based on how we see them; such seeing comes from representation," showing that typical negative stereotyping of Maori disadvantages them in a hostile society, which can lead to a cycle of poverty (as seen with high crime rates and low tertiary education rates). However, it also establishes the power for us of media to break these negative representations and change the way society 'sees' the Maori.

negative

This negative stereotype has had an immense, oft shaped New Zealand film Depictions of Maori, well

up until the 1970s. Films like 'The Te Kooti Trail' (1927) and 'Lured By a Maori Chieftess' (1913), all serve as <sup>tools</sup> vehicles to propagate the status quo. In 'Te Kooti', the contemporary view is exposed to the savage belligerency of a Pakeha woman, <sup>to</sup> reinstating violent <sup>savagery</sup> the violent depictions of Maori, and a reflection of the 'views of society' at that time. In LBAMC, we are exposed to the idea of Pakeha superiority, as being the Chieftess, is saved by Pakeha the Pakeha man, Chedwick, time and time again. The LBAMC is particularly significant as the conflict of the film is resolved when Chedwick is made the a chief, illuminating the social belief that Maori 's problems' would be solved if they were subjugated to the Pakeha mandarins. This is a direct reflection of a popular theory during that time of 'Social Darwinism', a viewpoint that sees the 'story' as <sup>that</sup> of Pakeha over ~~over~~ over-powering the 'weak' Maori, is inevitable, a viewpoint supported by the Wellington Independent that stated, 'they are determined to fight in self defense, we must treat them as savages that must be destroyed.'

This is not to say that media in New Zealand was consistently 'maintained the status quo'. The 1970s <sup>were</sup> a time of cultural resurgence for New Zealand, as Maori rights came to the forefront of National Politics and Media coverage. Through this era, we can see media directly <sup>acting</sup> as an instrument of change. An example of this is the coverage of the 1975 Land March, which culminated in the delivrance of a 60,000

Strong petition asking for the sale of Maori land to cede. ~~This~~ Michael Hill, a ~~his~~ Historian Michael Hill states this was the first time 'media' saw the Maori as individuals, and this was a direct example of the media ~~disseminating~~ ~~distortion~~.

So media spreading awareness of Maori issues and contributing to social change, as shown by the establishment of the 1975 Waitangi Tribunal and the 2004 establishment of the Maori television channel dedicated to positive, and accurate depictions of media.

This was compounded by the 1978 establishment of the New Zealand Film Association, which provided a separate ~~separate~~ source of funding to filmmakers. This shows that media is capable of giving creators the means of making away from the 'status quo' depictions they once depended on to generate ~~even~~ the ~~even~~ needed to continue their craft.

Yet these ~~these~~ social changes still failed to efface the <sup>negative</sup> ~~real~~ Maori stereotypes from the media. The 1893 film 'Utu', depicts a Maori, Te Waka, avenges the ~~sack~~ <sup>raids</sup> of his village on invading British Troops. This ~~it~~ & reinstates and reaffirms stereotypes of Maori stereotypes of violence and revenge. It was also the second most famous New Zealand film to be ever be

released at the prestigious Cannes Film Festival. The popularity of this response is telling. Hall's Reception Theory defines culture as a 'set of rules to which governs our perceptions and interpretation of media text'. As such, I see that consumers demanded stereotypical depictions of the Maori people to confirm their preconceived biases. This raises an important issue: it is not the media that propagate the 'status quo', but there is a very real argument that these stereotypes continue to exist because viewers of media continue to demand them. This shows us that while media plays a key role as an 'instrument of change', individuals must also strive to accept such changes if to allow the media to truly 'evolve people'.

Consumer media perceptions also manifest themselves in the 2011 New Zealand Transport Authority 'Ghot Chups' advertisement. The advert's message is completely positive: stop a friend drinking and driving? Bloody legend! However, this ad set used pre-existing, offensive depictions stereotyping of Maori to add an air of ~~credibility~~ a sort of air of comedy. ~~We see the viewer is exposed to a party, stereotypical Maori teens~~ what were only Maori teens are in attendance. Thus from this, we see a limitation of a universal social issue of drunk driving limited

+ a cultural sub-group, implying this issue is endemic to the Maori community. This is further compounded by our protagonist, who is clearly drunk, illustrated by the shaky camera movements and hazy, warm lighting. As our protagonist weighs up the pros and cons of telling his drunk friend not to drive he ~~self~~ considers things like 'Monique will think I'm dumb' and 'I'll have to stay with his family'. This follows the status quo opinion that Maori are intelligent, as they consider the girls and familial obligations instead of directly comprehending the massive ramifications of drunk driving. Then, there is the famous line: "I've been internalising a very difficult situation in my head". The humor is created as the viewer cannot connect the exaggerated Maori accent to the sophisticated language used, showing our own bias. It is only humorous because we accept the basis of the stereotype. Thus, the 'Ghost Dups' adlet shows that yes, media play a huge role in shaping us, breaking the 'status quo', but viewers won't passive consumers and play a large role of a role with their acceptance of such depictions.

Yet, recent media examples like 'Date Lee Tremain's 'One Love Lollies', the 2015 Becht's >1 De \*Te Gave Starts Here' adlet, and Niki (Ani's) 'The Whole Rider' (2002), all

show how media can 'awaken people and change their minds'.

It may seem strange to include 'One True Warriors' which is infamous for its 'over the top depictions of violence'. We see from the film, the majority of the film, we see the viewer is exposed to a stereotypical depiction of the Maori people, exemplified by the ~~Maori~~ <sup>Maori</sup> dysfunctional family, often dubbed the 'modern Maori Tribe'. We see Beth undergoes severe domestic abuse from Jake, such as the 'Infamous' Make the men Sore Eggs Scene. We see their son, Nig, a joiner's gang, whose brutal initiation process is accompanied by the diegetic sound of dogs barking, hinting at the cannibalistic side of the Maori. Then we have Beth, a sort of daughter, Grace, a symbol of hope and longing or she wants to escape her circumstances. Grace eventually helps herself, after an aptly named 'Uncle Bully' saves her. All in all, it seems to paint a pretty bleak, hopeless picture for the Maori people. However, I will contend that the ~~case~~ ending of the film, and the social impact it had on victims of domestic abuse shows that media is a great shade 'instrument of change'. The key part of ~~the~~ OHW, is the dangers of losing contact with your culture (which Jake represents). In the final scene, we see Beth contact her totem, Jake. We see Jake

fall back into his routine of physical domination, a type stereotypical / semi-barbaric action. Yet, this time Nig steps into protect his mother. This scene is filled with tension, the viewer revelled at Jake and Nig's stare off. Nig's face is covered in mud, while Jake's is unadorned. When Jake steps down, the viewer is exposed to an undercurrent message: that the Maori culture is still always ~~impoverish~~ over trump over diluted and falsified stereotypes. Then, we see Jake learn that Bully Ned raped Grace, which once again, causes him to resort to uncontrolled violence. Except this time, Beth walks away calmly, her demeanour completely juxtaposing contrasting Jake's. Beth is a symbol of the Maori culture, as she walks towards her the car that will reunite her family and take her back to her roots. She summarises the issue of stereotypes when she ~~endemic~~ ~~at~~ endemic violence and alcoholism in the Maori community when she states: "Our people, we're broken... People with spirit". Through this, Tamahori directly communicates with the viewer, exposing the Maori culture, as embodied by Beth, with typical stereotypes, as embodied by Jake. With one sentence, Tamahori tactfully removes the OWN undergoes a metamorphosis into a critique of Maori stereotypes, instead of an reinforcement of social expectation, leaving the viewer both shocked, yet 'awakened'.

QUESTION  
NUMBER

Extra space if required.  
Write the question number(s) if applicable.

1E

Ten, there are the positive social effects of OHW. Many women identified with the relationship between Beth and Jela and found courage, inspiration from Beth's courage to walk away from their abusive spouses. The number of women in women's refuges increased dramatically after the release of OHW, illustrating that media don't just influence social perceptions, but act a) as an instrument of real change, c) it helps people realize the parallels in their own lives, and break detrimental cycles they once were trapped in.

Heritage also plays a key role in the 2015 Best by Dre 'The Game Starts Here' 'The Game Starts Here' Advert. The advert opens with an extreme long shot of a mountain, accompanied by rolling hills that are reminiscent of our identity as the 'Land of the Long White Cloud'. From this, we see a Moa. There is non-diegetic sound of a Maori waka, that takes on the properties of mystic qualities of a Christian hymn. From this, we see a montage that juxtaposes Richie McCaw's daily routine with a group of Maori boys learning the waka. The advert contains translations that say: "We are the children of Aotearoa. We hold the knowledge of our ancestors. We stand

Extra space if required.

Write the question number(s) if applicable.

Story. We stand proud. We are the land. The land is us - we're here we belong". This adert is incredibly effective at helping & reshape help helping reshape our societal perceptions of the Maori. To associate Richie McCaw, one of New Zealand's top sporting legends and a symbol of Kiwi pride, with the Waka and its Maori origin is incredibly positive, and the viewer then associates the Maori people with 'pride' and 'strength' (& this is perhaps just the other side of the coin that paints them as 'victorious savages'). Then, the translations help transcend the language barriers as we truly comprehend the meaning of the Waka. It becomes more than a sporting tradition or 'inappropriate' as CNN report Richie Moas stated. Instead, we ~~feel~~ feel a connection from Maori to ~~beef~~ to the Maori people just as we do with the land. Just as 'we are the land', they are also the land, and they deserve more than the 'other', they deserve people who deserve the same rights as that we do. This adert shows how media can help transform the 'other' into 'one of us', and the far reaching effects of this adert, which has gained 7 million views on YouTube, also shows how far of a

reach Māori has, and how it can be an instrument of change both within New Zealand and internationally.

Tara & Niki Caro's 'Whale Rider' also shows how a positive depiction of the Māori people and illustrates how old, static stereotypes are no longer relevant in the 21st century. Our story follows Pai, a female born into a long line of Chiefs, who is unable to take up her leadership position due to her gender.

Through the film, we follow Pai's journey to her late grandfather's aukler, as she selects the boys at all other tasks, including fighting with a taiaha stick, an activity traditionally reserved for men. This movie culminates with Pai helping a beached whale back into the ocean, and paralleling the story of Paihē, one of her ancestors. In this scene, we see their tribe fail to move the whale - even with the help of a trident. As they walk off, tired and defeated, we see Pai approach, seemingly infinitely fragile compared to the gargantuan whale. She passes a hand to the whale's skin, a sign of respect. She exchanged no, the breath of life, and a symbol of two spirits entwined, interwoven with the whale, all symbols of Māori culture shown in a celing, essential recreational light. The this scene closes with Pai being taken under water by the whale, and letting go. The blue colour scheme of the scene denotes sadness, and the viewer is convinced Pai

has died. While this isn't the case, Pai did indeed go through a spiritual rebirth. When she is found, she finally finds her self accepted as the leader of the tribe. She undergoes a spiritual baptism, and represents how Maori culture has saved itself, and changed to adapt positive changes. The viewer thus associates ~~the~~ ~~Maori~~ culture with a frog. The Pai, our hero succeeds, and Maori culture adapts, showing culture past few cultural stereotypes may not be true, and that vedic can illuminate people to such advancements and make them realize that the basis of their opinions may be incredibly outdated.

Therefore, vedic is most definitely, a force of change. It can play a role in reinforcing negative 'myths' of 'status quo' as illustrated by Utu, Te Koki Trail, Lord By D Maori Chieftess, and Utu, and Ghost Chup, which all reaffirm peevish 'views of society', but, they can act in a positive way, like Whole Zide, Once Were Warriors and 'The Game Starts Here' by Beats by Dr. Dre, cl - which illustrate what the Maori culture is about, and which point an accurate, three-dimensional depiction of its people. Through their large viewer numbers, and physical manifestations of change (with the woman's large statistics) we see that we see a path for future enlightenment, as vedic acts as a tool to 'awaken people' and 'change minds'.

Write the number of the **second** question and the quotation/statement you have chosen to respond to in the box below. Begin your answer on page 13.

Question number: **3B**

Quotation/Statement: "bene serves as a barometer of the social and cultural concerns of cinema-going audiences" -Suey Hayward

### PLANNING

Use this space to plan your second answer.

Billy Keith Grant  
Robert Wadlow  
Sche Haeus

D.W. Griffith  
Masterpiece (1913)

1930  
Hulk (1932 Scary Face)  
De Valme (1983 Remake)

1972 Godfather Part II  
GoodFellas (1990)  
Pulp Fiction

Begin your second answer here:

ASSESSOR'S  
USE ONLY

As Barry Keith Grant once explained: ~~genre~~ gene  
 1) the collaborative efforts of a variety of individuals,  
 genre is commonly seen as a ~~set~~ reflection of  
 the contemporary zeitgeist'. There is an unknown  
 reason why genre fit of films reflect the sociopolitical  
 and social-sociocultural milieu of the time-decade  
 in which it was produced: film serves as a vehicle  
 for certain audience emotions, and catharsis (or only)  
 occurs if the viewer identifies with the hero (or in  
 our case, anti-hero) on some particular level.

Through analysing the <sup>development of</sup> gangster gene, as a symbol  
 of genre we can clearly see how 'social and  
 cultural concerns' the effect in the theme, characteristics,  
 characterisation, and plot of such films, allowing critics  
 an insight into the world from which the film was  
 engendered.

D.W. Griffith's 'The Musketeers of Pig Alley' is often  
 dubbed known as the first gangster film. Griffith's  
 derived the idea for Musketeers from a local  
 newspaper article on a local gang, immediately  
 realising how ~~the~~ he could turn it into the  
 cinema. This film established the basis of  
 the gangster genre, as Robert Washburn puts it,  
~~open which consists of~~ which, as Robert  
 Washburn puts it, consists of 'men with guns'.  
 At the same time, Musketeers also established realism  
 to be a defining characteristic of the

gen. The 1930s early 20th century was a time of growing wealth inequality and corruption with figures like Boss Tweed & Tammany Hall New York's Tammany Hall, being a part of running whole cities. As such, the persona of a poor/white musician, a low-interest female love interest, and a wise gangster, was believable in the social environment of the time. This played a crucial part in the viewer's sympathy connecting with the gangster subject, through which, as we are able to participate vicariously in the sadism of the gangster (Warshaw), still and satisfy our own sinful desires alongside purging them with the eventual death or failure of the gangster.

The 1930s 'Golden Era' saw released films that directly satisfied various viewer demands. The 1930s were a time of economic despair, with the Great Depression leaving ~~heavy~~ unemployment causing unemployment rates up to 25% in America alone. The American people were feeling increasingly disillusioned with their lives, and desperately sought refuge in the theatre. Hawks' 1932 Hawks' 1932 'Scarface: The Shame of a Nation' offered such relief from present day conditions. The anti-hero, Tony, is an Italian immigrant. This made him a relatable character to many American viewers, as 27 million immigrants had arrived in the country in the past three decades. ~~So they all came~~ So they all came for

different reasons. Some see except religion prosecution, like the Jews in the Russian Pogroms? Others see escaping economic failure, like the Irish from the Potato famine. But Yet all of them were connected by one thing; the American Dream, a hopeful hope-filled land where hardwork and honesty leads to success.

Scarface reflects the increasing dissatisfaction of the American people with the 'American Dream' and inequality in the nation. Through the film, we see Tony built up a Criminal empire filled with opulence that directly contrast the destitution of so many Americans. Tony earns his money through illegal means, namely selling bootleg beer to Speakeasies (illegal bars). This characteristic is a direct reflection of the early 1930s society, where Prohibition was in full effect. This called for criminal bosses like Al Capone (who Tony is modelled after) to earn their place in the through immorality, and this illustrates the social displeasure with the idea of the rich and powerful in society, really being crooks who aren't willing to help the struggling Americans, which is simply a further cultural reflection of the American people's dissatisfaction with President Hoover's laissez-faire policies.

The viewer is attracted to Tony's wealth, which is such a stark difference to their reality. Yet,

They are also repelled by the means through which Tony achieves his fortune. This shows the thin balance between 'dreams' and 'decadence', and illustrates the ~~the~~ contemporary novel's focus that they will be pushed to such <sup>illegal</sup> means to survive the challenges they face. As Sebrie Haesani, film theatre professor at Cornell University explains, during the Great Depression, 'any American could be a gangster', forced to act in immoral ways to survive. Yet Scarface follows the gene and 'death' of the gangster, which allows for the establishment of the dream over illegality, as Tony's death symbolizes that crime will be precipitated by a fall ('showdown') of the gangster. Tony's death death represent the dream trumping the the illegality, it is often a form of catharsis from the viewer, our desperation and a firm reminder that 'crime doesn't pay'.

Scarface supplies us with the unique opportunity to directly analyse how social and cultural concerns can affect influence the film. This opportunity is afforded to us by De Palma's 1983 remake of Scarface.

In this, Tony is now a Cuban refugee, reflecting the social worries over the Cuban-American drug trafficking scene. This makes the Tony more realistic ~~as~~ charged to a charged audience, allowing for that sense of connection to occur. Yet, it is still important to note that Tony remains an immigrant, from the outskirts of society, which maintains

the concept of a disadvantaged immigrant entering a corrupt American Dream. ~~Next~~ The most obvious example of ~~society~~ of the contemporary zeitgeist influencing the film is that alcohol is exchanged for cocaine. It would make no sense for De Palma to maintain the 'illegal' beer plot in a world 50 years removed from the Prohibition.

Yet, some certain features remain constant in both Scarface. Birth becomes a rite of the decayed American Dream. Many critics condemn that De Palma now shows Tony working for his money, but this is the exact point. De Palma uses a 3 minute montage to illustrate Tony's rise to the top, as cocaine miraculously changes to the Greenback. There is no evidence of hardship, or sacrifice, hinting that this process of the accumulation of wealth is unsustainable, shown by Tony's eventual death. Tony's death

The excesses Tony's excessive consumption is also a bane that affects the American people's division of the ~~Reagan~~ era of Recognition, which last valued individual freedom that, ~~now~~ inevitably leads to the idea that 'greed is good'. The motif of Tony's degradation increased cocaine use reflects this social concern. The more he uses, the more he needs,

all this culminating in the famous scene of Tony throwing his face into a pile of cocaine and snorting like a pig. This animalistic behavior shows how far the American Dream has fallen, as consumption and constant wealth becomes symbols of success, at the expense of all else. It is fitting that ~~the~~<sup>1978</sup> in both Scarfaces, Tony dies, and the ~~wives~~ finish with a ~~repose~~ ('the world is yours'), illustrating how far the dream has fallen that people now believe you can buy, and own the world. The Scarfaces show how the social and cultural premise behind a film must constantly be updated to remain relevant, and therefore believable to an evolving audience. Yet, it also shows how some social and cultural issues can also remain timeless, like the degradation of the degradation of the American Dream.

This brings us to perhaps the most famous gangster film of all time, Francis Coppola's 1972 'The Godfather'. The Godfather is a reflection and manifestation of what the American people desperately longed for in a time of increasing cynicism and criticism of America's government and leaders.

This was a time of Nixon and the Watergate Scandal. It was a time of the Vietnam War, and the 1960s Hippy Movement that called for peace. This was a time of the bombings of Laos and Cambodia, which many Native Americans saw to be evidence that Nixon cared not for the opinions of the

American people'. In a time of disillusionment, the American people desperately needed a leader, which came in the unsuspecting form of a mobster, Don Vito Corleone. Don Vito Corleone's success as a ~~char~~ film character stems from the fact that he seems like an antihero to President Nixon. He was a decent leader, even expected by the mob gang, Barzini. He was a man who honored his word at all costs compared to Nixon's empty promises to 'bring back our troops safely'. While Nixon was trying to get an unwanted war, Don Vito was just attempting to develop a ~~peacetime~~ peace treaty to stop inter-family feuding. & The Godfather is another form of escape, in the form of a person, and illustrates the American people's longing for a true, less honorable leader.

The Godfather opens with the line: 'I believe in America', a seemingly positive assertion of hope that that is emblematic of the traditional American dream. Yet, this utterance is followed by a story of a brutal rape where the perpetrators walked free, as the man whose son was killed by Don Vito to exact revenge. It is ironic that the police force, and recognised justice systems have failed to do anything about this crime, while a mobster, traditionally seen as a criminal of the underworld, is the one to dole out justice. This shows the American people's at-

increasing distrust of their leaders, and their loss of faith in their protectors. Through this, The Godfather is also a manifestation for the hope of an organised, truthful justice system that responds to the anger of the people.

As such, Coppola's Godfather (Coppola's Godfather) shows a distinct metamorphosis of the genre. By the end of the film, the gangsters are not dead, but the Michael Corleone lives to continue the family line. Coppola doesn't make a judgement on if the Corleone families are 'right' or 'wrong'. 'Wrong'. Instead, he never faces a ~~troubling~~ moral ambiguity. The Corleones aren't a monolithic family that clearly represents the 'bad' in society. In fact, there are many instances where we look up to the Don's actions. Here we have a field of moral ambiguity, forcing the audience to make their own decision. This ambiguity also reflects the changing social and political environment, as increasingly, the leaders of the nation become those who see fit dealing out injustice. Such an idea speaks through the Godfather. Michael explains to Kay, "my father is no different from any... the powerful men... say a Senator or President." Kay responds: "Do you know how nice you sound? Presidents and Senators don't order for men to be killed, with which Michael states "Who's being being nice key?" This direct assertion ~~you~~ reiterates with the

Contemporary audience stuck in an unwanted war, and directly summarises how the social and cultural concerns of the viewer is reflected in the Godfather. When a mobster who kills and commits crime becomes a more appealing than the new president, you have a large social issue. ~~in the~~ The Godfather provides a character that fulfills the audience's need for a leader, and through this, Don Vitto Corleone's characterisation is crucial into explaining and understanding exactly why the Americans were so disillusioned and disappointed by #President Nixon.

Martin Scorsese's 1990 gangster film ~~Good~~ <sup>(Goodfella)</sup> shows another marked change in the genre which that further reflects the decay of America's moral fabric. Henry Hill's narration shapes the film, and Henry opens the movie with the famous line: "The [Clue] wanted to be a ~~gangster~~ gangster". Through this, the audience sees a development of the ~~gangster~~ of genre ~~that~~. Previously, people (immigrant) became gangsters because they had no other viable option (as seen in the Scarface) and the Godfather). Yet in Goodfella, Cino is described as a viable ~~business~~ career pathway, in the way he'd down to being rockstars or doctors when we grow older. This is both

shocking, yet also manages to reflect the increasing disappointment of the American viewers with the behaviour of their peers and the wealthy in society. The concept is explained in the scene where Tony and Tommy Corleone are singing and laughing all while buying a body. The red tint to this scene illuminates the murder, yet it also highlights the Goodfellow of Henry Corleone who wishes to desperately place something of himself from a life of crime. Death and joviality are shown hand in hand, with seemingly little regard of what the horrors they have committed. This all leads to the criticism of American society, as the moral standard has fallen so far, that throwing a disposal of a dead body is treated the same way as if it was they they were just throwing out a bag of trash. This decadence and the discarded is a manifestation of the Decadent Era (similar to that of De Palma's Surface). We see Henry Corleone in the ranks, and we see the physical manifestations of his cash from his new clothes, suave car, and upkeep of his mistress. Yet, there is a significant difference between Goodfellow and the Godfather. In the Godfather, family matters above all else. In Goodfellow, no matter how much cash Henry manages to earn, ~~it can~~ he can never be made 'its [im]made men' as he doesn't belong to the right family. Though comparing these two films, we see the perception that capitalist opulence is fake, and that money cannot buy

you prestige or belonging, something Scarface felt was important for contemporary viewers to understand in a society where 'more is more' and 'greed is good.'

Therefore, genre is ~~weak~~ & indeed a ~~berowite~~ of the social and cultural concern of the crime gang audiences. As for Marlow said: ~~'The gangster is a representation of us'~~, ~~the~~ the gangster is a reflection of us' and he represents who we wish to be and what we feel we will become. The contemporary zeitgeist of ~~Scarface, The Godfather, The Musketeers of Pig Alley, Scarface (1932) and (1983), The Godfather and Goodfellas~~ all ~~several~~ ~~a~~ ~~baserer~~ of the time all influenced the premise behind the films - allowing for a realistic and relevant film. They also reflected the longings of society, such as for a strong leader, or for escape from the economic collapse of the Great Depression. Above all else they serve as vehicles of criticism for the dissatisfaction of the contemporary viewer to manifest in visual form, and serve as acute reminders of how the failure of the American Dream and America ideals can lead to chaos and death.