



<p>Film Marketing</p>		
	<p>Denotation</p>	<p>Connotation</p>
<p>IMAGES (mise-en-scene, camera)</p>	<p>Bond is the dominant image on the page and he is captured in a tight mid-long shot in which he fills the frame.</p> <p>The central image is a long-shot of James Bond, dressed in a smart costume, with his arms folded across his body, and holding a gun which is pointing to the right of poster.</p> <p>He has a direct mode of address, looking into the camera and engaging the audience. His facial expression is stern with a tightly closed mouth.</p> <p>Bond's costume is a white tuxedo jacket and smart black trousers, as well as a bow tie. In his top pocket is a red carnation flower.</p>	<p>The dominance of Bond's image suggests that he is probably the Proppian 'hero' character.</p> <p>The body language is strong, yet casual, which reminds the audience just how cool, calm, and collected Bond is. He is a trained assassin and working for MI6; he is relaxed here, but in control, and we are reminded of his ability to keep his composure in any situation.</p> <p>Direct mode of address is a common conventions of film posters and helps to add to the more personal approach of this type of media. The intensity of his stare and lack of smile could suggest how seriously he expects to be taken.</p> <p>The tuxedo is iconic of the Bond image, and the white tuxedo connotes luxury, wealth, and sophistication, the 'high life' that off-duty Bond enjoys e.g. women, martinis, gambling etc. The red carnation has connotations of romance and passion, but also of danger.</p>
<p>LANGUAGE/TEXT</p>	<p>The title 'Spectre' relates to the organisation that is in opposition to Bond in the narrative.</p>	<p>The word 'spectre' also connotes a 'ghost' from Bond's past.</p>

<p>LAYOUT & DESIGN</p>	<p>A common convention for film posters is to have the actor's name(s) placed quite prominently on the page. However, this poster doesn't do that – his name is in a very small font in the upper left corner of the poster.</p> <p>Craig's name appears alongside many other names including: 'Albert R. Broccoli's EON Productions presents Daniel Craig as Ian Fleming's James Bond'.</p> <p>The film name is positioned at the bottom of the poster along with the iconic 007 logo. The font is gold, and presented in bold capital letters.</p> <p>At the very bottom of the poster is the credit block. This gives industry information such as other stars' names, directors and producers.</p>	<p>This may be because the producers are confident that the audiences will recognise Daniel Craig, and any text may detract from the striking visuals.</p> <p>All of these names reflect the many iconic figures involved in creating the Bond franchise. Audiences may recognise these names as being synonymous with the franchise.</p> <p>The gold font connotes luxury, wealth, aspiration and exclusivity; the capitalised title suggests power and strength.</p> <p>This is much smaller and tucked away so as not to divert the audience away from the main image or the rest of the poster.</p>
<p>INTERTEXTUALITY</p>	<p>The costume Bond wears is a white tuxedo jacket.</p> <p>The 'Bond Girls' are also intertextual references. They have been seen in the vast majority of Bond movie posters, where the female characters have been subjected to the 'male gaze'. However, this poster does not present any female characters.</p> <p>The gun that Bond holds is also an intertextual reference to other Bond posters, where we typically see him holding black gun which have become iconic of the genre.</p>	<p>This is an intertextual reference to earlier Bond films where the character Bond has worn a white tuxedo, including Roger Moore and Sean Connery in Goldfinger). This provides the audience with a sense of nostalgia and familiarity, and will provide pleasure for audiences who recognised the reference being made.</p> <p>This might signal a change in the film industry whereby women are no longer objectified for the pleasure of the audience. This will appeal to younger audiences who may be more liberal in the view of gender.</p> <p>This reference helps the audience to recognise the Bond character and builds expectation around what to expect from the film. The audience understands that the film will be action packed and exciting to watch.</p>

<p>NARRATIVE (including character types, binary opposition, and enigma codes)</p>	<p>In the background behind Bond there is an image of a man wearing a skeleton mask and a bone design jacket.</p> <p>Bond is central to the image and has a direct address with the audience. His image is in view, while the 'villains' image is more transparent.</p>	<p>The skeleton has connotations of death and danger, and the mask is covering someone's identity meaning that someone wishes to keep their identity hidden. This person is lurking in the shadows. We might guess that this character is the Proppian 'villain' then and his mask that is reminiscent of Halloween or Day of the Dead, connotes that he is Bond's antagonist and wants to kill him. This also acts an enigma code for the audience as we want to find out who this character is and why he wants Bond. The skeleton design also references the title of the film 'Spectre', connoting a ghostly haunting presences from Bond's past.</p> <p>This connotes that Bond is the hero (Propp) and that it is his story that we will follow. The direct address he holds helps to position the audience on his side. The images being layered on top of each other also suggests the binary opposition of hero vs villain, or human vs ghost, or perhaps good vs evil. These are typical expectations of an action film and the conflict helps to entice the audience.</p>

Film Marketing		
	Denotation	Connotation
IMAGES	<p>The poster uses a montage of images to give the audience ideas about genre and hints about the narrative. The audience will have to look carefully at the images to determine what the plot might be. The central image is a mid-shot of James Bond, smartly dressed in a black tuxedo suit, holding a black gun across his body.</p> <p>Bond's facial expression is stern with a direct mode of address, engaging the audience with his stare.</p> <p>The montage of images denotes two white women whose costume code includes bikinis. In the back of the image we can see a small image of a man in black. Below Bond we can</p>	<p>The use of montage suggests the chaotic narrative of the film and indicates the action genre. The dominance of Bond's image suggests he is the film's protagonist and so is probably the Proppian 'hero' character. It would have been typical in the 1970s that the hero in an action film is male. Bond's costume connotes business and professionalism, while the gun signifies danger and action. The gun is also part of the iconography of the Bond character (<i>see intertextuality for more</i>).</p> <p>This connotes how seriously he expects to be taken and that he appears calm, despite the chaos surrounding him. This informs the audience of one of his great strengths – his ability to keep his composure in any situation.</p> <p>A range of Proppian characters are hinted at in the poster to appeal to the audience. We might assume that the women are the 'princess' characters as one leaps out of the way of the gun. We might assume that the small man is the villain as he is dressed in black. The Asian</p>


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	<p>see an Asian woman wearing a stereotypical karate costume.</p> <p>The whole image is framed from the point-of-view of the man pointing the golden gun at Bond.</p>	<p>woman might be a helper as she is positioned on the poster in front of Bond, perhaps protecting him. All of this helps to build a sense of enigma, provoking the audience to watch the film and find out more about the relationships between these characters.</p> <p>We cannot see the man's face, only his hand, and this creates a sense of enigma for the audience who will want to find out who he is.</p>
<p>LANGUAGE/TEXT</p>	<p>'The Man with the Golden Gun' – use of alliteration as a persuasive language technique creates enigma for the audience.</p>	<p>'Golden Gun' is a persuasive language technique that makes the film title more engaging and exciting. The title of the film creates mystery as the audience wonder who is the man with the golden gun? They will have to go to the cinema to see the film to find out the answer.</p>
<p>LAYOUT & DESIGN</p>	<p>A common convention for film posters is to have the actor's name placed prominently as a way to entice the audience. Roger Moore had become a household name after starring in the well-known TV series <i>The Saint</i>, and playing Bond in the previous film <i>Live and Let Die</i>.</p> <p>The title of the film appears with the name of the author who wrote the books at the bottom of the poster. The credit block detailing industry information such as other stars' names, directors, and producers, is much smaller and tucked</p>	<p>Moore is therefore a box-office draw because his name will appeal to the British audience. Placing his name directly above Bond's image reinforces the link the audience will have made to his previous films.</p> <p>Ian Fleming's name appears on many of the old Bond movie posters. This will appeal to the existing audience of people who have read and enjoyed the Bond books. The credit block is a convention of film poster layout.</p>

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	<p>away so as not to divert the audience away from the main image or rest of the poster.</p> <p>The typography of 'The Man with the Golden Gun' is in capital letters with a bold red/orange font. The actor's name is also in the same typography.</p>	<p>The bond font style connotes that this is an action film and may appeal to a male audience.</p>
INTERTEXTUALITY	<p>Intertextuality can be found in the text. Firstly, there is a reference to Ian Fleming, who wrote the Bond books. There is also Roger Moore's name at the top of the poster, as well as the producers' names above that.</p> <p>There is a lot of iconography that has become synonymous with the Bond brand. For example, we see scantily clad white female bodies, Bond holding his signature gun, and the use of phallic symbols. This is something we have come to expect in older Bond posters.</p>	<p>Including the name of the writer will remind the audience that this film is written by the same person as previous films, connoting the continuing quality of the film. Similarly, including the producers' names also reminds the audience that this film is made by the same people as previous films, connoting quality.</p> <p>All of this iconography entices the existing audience for the brand, particularly men.</p>
NARRATIVE (including character types, binary)	<p>Bond is positioned in the centre of the frame, in a mid-shot, with the montage depicting the chaos going on around him. He is composed and focused, and is not distracted by the chaos around him. He has direct mode of address.</p>	<p>All of this connotes that he is the Proppian hero. His direct address and composure connote that we can trust him and we are positioned to be on his side.</p>

opposition, and enigma codes)	<p>Around Bond are two white women who are quite large in the frame. Their costume code is a bikini and their body language means that our attention is drawn to their bodies. One of the women appears to be leaping out of the way of a bullet.</p> <p>The whole image is framed from the point-of-view of the man pointing the golden gun at Bond.</p>	<p>The women are the princesses, the ones who need rescuing. This was typical in action films at the time, and would appeal to the male audience members.</p> <p>We might assume that this is the Proppian villain and this helps to present a binary opposition of hero vs villain. This is a typical convention of the action genre as we expect to see the hero fight against some kind of evil.</p>
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<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Advertising</p>		
	<p>Denotation</p>	<p>Connotation</p>
<p>IMAGES</p>	<p>The central image is a tightly framed mid-shot of a woman in her 30s.</p> <p>The image is striking as the woman's body language is open and lacks composure. The woman has her hair scraped up on top of her head into a ponytail, and she is sweating a lot. Her costume is a brightly coloured rather flamboyant exercise outfit that is not tightly fitting. Her top and trousers clash.</p> <p>She has indirect mode of address, looking away from the camera with eyes closed. Her facial expression includes an open mouth as if she is panting from the exercise or even shouting along with the music.</p> <p>The woman is not a celebrity (which is quite typical in adverts for sports and fitness).</p>	<p>The use of a tight frame connotes that she is of central importance, she is the hero (Propp).</p> <p>The image connotes that this is an ordinary woman, and this makes the advert feel more familiar for the audience. The fact that the woman is not fashionable or stylish helps the advert to appeal to all women. There is a sense that the audience might know someone like her, or perhaps even the audience might identify themselves as her.</p> <p>Indirect address might usually suggest that a person lacks confidence, however within this context we might connote that she doesn't appear to care what anyone thinks and she has shed any inhibitions. Her facial expression shows that she is enjoying herself, and even if she is out of breath this might inspire other normal women to exercise too. She is completely lost in the moment.</p> <p>By purposefully avoiding using a sporting legend or athletic goddess, the campaign is able to appeal to ordinary women of all ages,</p>


		encouraging them to take part in sport and showing them that they can achieve.
LANGUAGE/TEXT	<p>Across the image is the 'mantra' of the advert: "Sweating like a pig, feeling like a fox". The persuasive language technique used here is simile.</p> <p>The brand name is "This Girl Can".</p>	<p>This simile has taken a derogatory comment, "sweating like a pig" and turned it into something more positive. The connotations of 'fox' might be agility, cunning, and being attractive. Stereotypically it would be unladylike to sweat (women don't sweat, they glow!). Women stereotypically don't want to be seen sweating as it makes them red in the face and ruins their make-up, making them feel unattractive. However, this mantra turns this on its head and perhaps suggests that by working out you will become more attractive and healthier.</p> <p>This name is a positive statement which has connotations of determination. It is used to reinforce the idea that all women should exercise and also try to convince them that if they try they can succeed in sport. The use of the word 'girl' is more inclusive than 'women' or 'lady' because it can appeal to females of all ages, and feels friendlier.</p>
LAYOUT & DESIGN	<p>In the top left hand corner of the advert, there is the hashtag, #thisgirlcan connecting readers to the campaign's social media pages, should they wish to learn more about the campaign.</p> <p>There is a limited amount of textual information on the advert.</p>	<p>The use of a hashtag encourages a sense of community amongst women and makes it feel like a tight-knit exclusive group – one that excludes males. It also allows the print campaign to take readers to the YouTube advert, allowing them to understand the campaign and see more positive representations of women enjoying sport. It is very conventional today for print adverts to include links to social media, linking the print advert to the rest of the campaign.</p> <p>If the audience is unaware of the campaign, the limited text and unusual image would act like an enigma code, creating a sense of mystery and intrigue. The audience will want to find out who this character is and what the mantra means. The mantra being placed across the image, almost obstructing it, is also part of the iconic layout of all the posters in this campaign.</p>

	The typography for the mantra uses lower-case letters and a full stop. The typeface uses a stencil effect.	The font is quite unusual for an advert aimed at women because it is bold and doesn't use cursive writing. The stencil effect connotes power as it is similar to an army font, which again links to the 'this girl can' brand name creating a community of strong and fit women.
INTERTEXTUALITY	This advert is part of a series of print adverts which were released for the #thisgirlcan campaign. The layout for each advert is similar, and the images are thematically linked. The TV advert develops the narratives of the women in the print adverts through montage editing.	This connotes that all types of women can be involved in this campaign, helping it to appeal to a wide audience. The use of a hashtag connotes a sense of group participation and comradeship. This altogether builds a strong brand identity.
NARRATIVE (including character types, binary opposition, and enigma codes)	The woman in the central image is the Proppian 'hero' character. This is communicated through the use of a tightly framed mid shot which features only her. A shallow focus is used to blur the background, focusing our attention on her.	She is the hero and the fact that she is an ordinary woman connotes that all women can be their own heroes. She is heroic because she is embracing sport and she has shed all inhibition. Female audience members will find this inspirational as her facial expression makes it clear she is really enjoying herself.

Advertising		
	Denotation	Connotation
IMAGES	<p>The male character's costume is a pinstriped suit with a white shirt and red tie.</p> <p>The characters in the gold frame, Miss Sweetly and Major Quality, are part of the brand identity of the product since 1936. The characters' costumes are iconic of the Regency era including a purple gown and military uniform.</p> <p>The two women sat either side of the man are shown to have different coloured hair and different clothing styles. The body language is indirect address as they lean in to kiss the man.</p>	<p>This connotes that he is a higher class person, possible rich, which in turn suggests that the Quality Street brand is an aspirational product. It also suggests a patriarchal narrative as the man is the person dressed in formal attire, and is holding the tin suggesting his control.</p> <p>The characters are symbolic of the Regency era of British history referenced by the dress code of the characters in the gold frame.</p> <p>The hair and costumes connote the 'choice' the man has and so compares the women to the chocolates. It was also conventional for adverts in the 1950s to feature women as subservient to men, seen here with the women having indirect address and being positioned behind the man.</p>
LANGUAGE/TEXT	<p>Persuasive language techniques are used including alliteration, emotive language, and superlatives.</p> <p>'What a delicious dilemma!' – use of alliteration and innuendo.</p>	<p>The use of alliteration is a persuasive language technique that emphasises the taste of the chocolate. The use of innuendo (double</p>

	<p>'...delightfully different...' – again use of alliteration and superlative.</p> <p>'Harrogate toffee...distinctive flavour'</p>	<p>meaning) suggests that the women are both having a dilemma regarding which chocolate to choose, and the man has the dilemma regarding which woman to choose.</p> <p>Harrogate is a place in Yorkshire that connotes ideas around sophistication and quality confectionary. This adds to the Quality Street brand being viewed by the audience as a higher class product that should be desired. Also, the use of complex language suggests that the audience will be well-read and educated, again adding to the brand being aspirational.</p>
LAYOUT & DESIGN	<p>The layout of the advert includes a lavish gold frame, within which are the Regency era characters. The frame is dominant in the image and resides around the male character's head.</p> <p>The advert uses a typical triangular geometric composition in which the tin of chocolates takes centre of the frame.</p> <p>The typography is strong, forming the bottom third of the posters. The colour purple stands out to draw the audience's eye to the name. Cursive typography is used for the brand name.</p> <p>The advert is hand-drawn and artistic, with a rich colour palette of primary and secondary colours.</p>	<p>This connotes a halo effect around the man, emphasising his position as the hero indicating his importance as the central character.</p> <p>This emphasises the focus point of the narrative being on the chocolates, which are placed in the man's lap signalling that he has the power in the story.</p> <p>The colour purple connotes royalty, signifying the product is high class and to be desired. The use of cursive typography emphasises this point – that this is a classy product.</p> <p>The vibrant colours relate to the post-war consumerist culture of the 1950s, connoting that Quality Street is a treat that can now be enjoyed by the masses.</p>
INTERTEXTUALITY	<p>The Regency era characters were the icons of the Quality Street brand and features across a number of print adverts. In the Regency era, Britain went through a period of elegance with regard to Fine Art and Architecture.</p>	<p>The Regency era characters symbolise the class and sophistication of the era, which could be compared to the 1950s for its significant social and cultural development. During the Regency era there were lots of changes taking place (e.g. steam-powered printing press, high-fashion) and Britain was booming. The same can be said of the 1950s following</p>

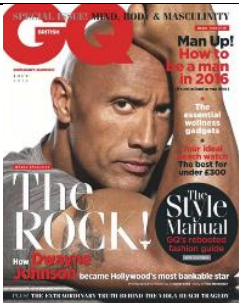
		<p>WW2. The 1950s saw a change in 'high culture', a time where fine art, decadence, and theatres had previously only been accessible to the upper-classes and the rich, were now made affordable to the mass audience. The intertextual reference to the Regency era in the advert suggests that Quality Street is a high class brand, but it is affordable to the middle-classes and not just the rich.</p>
<p>NARRATIVE (including character types, binary opposition, and enigma codes)</p>	<p>The male character is positioned in the centre of the frame and so we can infer that he is the Proppian 'hero' character, and the women positioned either side of him are the 'princesses'.</p> <p>The women are presented in binary opposition as one as one has brown hair and one has blonde hair.</p>	<p>The fact that the women are positioned either side of him infers that he has the 'dilemma' to choose between the two women.</p> <p>This connotes that the women offer the man two very different options, just like the tin of chocolates which offers the consumer many different 'dilemmas'.</p>

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Magazines</p>		
	<p>Denotation</p>	<p>Connotation</p>
<p>IMAGES</p>	<p>A mid-long shot has been used. The star uses a direct mode of address, staring into the eyes of the audience. Her body language shows one hand on her hip. Her facial expression is straight and her lips are closed.</p>	<p>The use of direct address is a common convention of magazine front covers and helps to add to the more personal approach of this format. Her pose suggests confidence and sass. The mid-long shot has been used to lengthen the appearance of her torso, helping to make her look taller and slimmer, trying to add to her beauty to further improve her body shape making her figure aspirational to the target audience.</p>
<p>LANGUAGE/TEXT</p>	<p>The title of the magazine is 'Pride'.</p> <p>The strapline tells the audience that the magazine is "celebrating 24 years at the top!".</p> <p>One cover line references Female Genital Mutilation but uses only its acronym (FGM).</p>	<p>This has connotations of self-respect, self-esteem, dignity, and strength. There is a subtext of resistance and an affirmation of cultural identity.</p> <p>This creates enigma as the audience are not sure what they're at the top of, but the phrasing encourages the reader to feel part of something great. It connotes that they are reading one of the best magazines of its kind. It also connotes the reputation of the magazine over a number of years, giving it a sense of gravitas.</p> <p>This suggests that the audience will understand this acronym, and therefore has some knowledge of the current issues surrounding FGM. It is a controversial topic which shows that the magazine is comfortable</p>

	<p>Harris's cover line, "Bond and Beyond", which denotes her role as Eve Money Penny in the Bond film.</p> <p>One cover line uses a rhetorical question: "How far would you go to be beautiful?".</p>	<p>covering such serious topics through investigative journalism and sees their target audience as mature enough to handle the subject matter and educated enough to engage with it.</p> <p>This cover line suggests that her role as Money Penny is her most famous role and that her career has improved ever since. However arguable her most important role was in fact Tia Dalma in Pirates of the Caribbean. Perhaps though, this images of her as a voodoo witch doesn't fit with the mainstream ideals of beauty. Whereas Bond females have become synonymous with beauty, femininity, and sexuality.</p> <p>This engages the audience because it asks them to consider the question and then read the magazine to find out what other women have said. It also implies that women who read the magazine are concerned with their looks. There is also the use of enigma as we wonder what lengths other women might go to. This makes it quite a sensationalised question.</p>
<p>LAYOUT & DESIGN</p>	<p>Some of the masthead (Pride) is positioned behind Harris' head. The masthead is positioned at the top of the page.</p> <p>The title colour is red and the cover lines are black.</p> <p>The cover lines show that the magazine covers a range of topics from feminism, to wigs, to beauty, and FGM.</p>	<p>The star's head being superimposed over the title of the magazine is a convention of magazine cover layouts. It connotes her dominance and shows that the magazine is well known to the audience, so much so that they don't need to be able to see the whole title. This means the brand is recognisable.</p> <p>This helps to support the idea of pride as red is a strong and vibrant colour, and black is a strong, bold statement. These connote that the issues within the magazine might be serious.</p> <p>This shows that the magazine follows the genre conventions of a lifestyle magazine, meaning it is a hybrid of many different types of magazine.</p>

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	The cover lines on the front cover tease people to want to read certain articles within the magazine.	This links to enigma codes as it creates mystery for the audience, who may want to find out more. Cover lines are a key convention of magazine because they 'sell' the contents of the magazine to the audience.
INTERTEXTUALITY	<p>There is a link at the top of the page to the Pride magazine website.</p> <p>The image of Harris is taken in a studio and is reminiscent of a fashion photoshoot.</p>	<p>This cross-platform promotion helps to expand the brand's audience.</p> <p>This is a typical convention for women's lifestyle magazine covers that seek to emphasise the beauty of the cover star.</p>
NARRATIVE (including character types, binary opposition, and enigma codes)	<p>The only character we can see is Harris, who is captured in a mid-long shot with her hand on her hip. The coverline states 'Bond and Beyond', which suggests it is her story we are going to read about.</p> <p>The magazine cover lines also suggest that the women in the audience have experienced some kind of disruption, and that it is the magazines job to offer help. One example is 'The wig revolution is here...'</p>	<p>This positions the audience to view Harris as the hero character, the person who will lead the narrative.</p> <p>This cover line suggest that women have experienced 'disruption' in their lives and they need to read the magazine to find out what wig they should be wearing. If they learn about the wigs they can then improve their life and achieve 'equilibrium'.</p>

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Magazines</p>		
	<p>Denotation</p>	<p>Connotation</p>
<p>IMAGES</p>	<p>Dwayne Johnson is captured in a mid-close up shot, looking sideways on with a direct address. His facial expression is straight faces without a smile, and with close mouth.</p> <p>His face is framed by his arms which is positioned in bicep curl, drawing attention to his large muscles, for which he is famous.</p>	<p>Direct mode of address is a convention of magazine cover images and helps to add to the more personal approach. The intensity of his stare and the lack of smile could also suggest how seriously he expect to be taken.</p> <p>Johnson’s experience as a professional wrestler earned him the ring name, ‘The Rock’, which has connotations of strengths and stability. This image will appeal to the ‘spornosexual’ male audience – men who are extremely body-focused, who spend all their time at the gym and make their body their best accessory. The fact that Johnson’s face is secondary to the position of the bicep supports this concept.</p>
<p>LANGUAGE/TEXT</p>	<p>The cover line ‘The Rock’ is the largest text on the page, dominating the space. The name is used prominently here, across his image, with his actual name appearing smaller below it.</p> <p>The strapline on the right third of the cover, “Your ideal beach watch. The best for under £300’ reflects the audience the magazine is being aimed at.</p>	<p>Johnson’s experience as a professional wrestler earned him the ring name, ‘The Rock’, which has connotations of strengths and stability.</p> <p>Modern print magazines survive because of their advertising revenue; they are adept at selling you think you didn’t even know you wanted – a £300 watch specifically for the beach implies a certain level of wealth of the target audience.</p>

	<p>Another cover line says, 'The Style Guide', promoting a new section inside the magazine.</p> <p>At the bottom of the page there is a more newsworthy topic mentions: "The extraordinary truth behind the Viola Beach tragedy". This is a reference to the band Viola Beach who all died in a car accident in Sweden.</p> <p>The cover lines show that GQ magazine explores a range of topics and issues including: fashion, masculinity, news stories, and entertainment.</p> <p>The strapline says, "Mind, Body & Masculinity". One cover line says, "Man up! How to be a man in 2016".</p>	<p>This connotes that the audience are concerned with the way they look. This type of masculinity has been coined 'metrosexual', which was the first time it was deemed socially acceptable for men to openly care about their looks, clothing, and skincare regime. Lifestyle magazines like GQ embraced this new audience through their content and advertising. This cover line therefore appeals to this particular audience of men who are concerned with their looks.</p> <p>This cover line suggests that GQ magazine has information about the crash as there was a lot of speculation in the press surrounding it. Although this cover line suggests a serious topic, it also uses hyperbole to make the story sound exciting, encouraging the audience to buy the magazine.</p> <p>It is conventional for a lifestyle magazine to cover a range of topics, allowing it to appeal to a wider audience.</p> <p>This connotes that the main theme of the magazine is going to surround ideas about masculinity. The cover is associating ideas of masculinity with physical strength.</p>
<p>LAYOUT & DESIGN</p>	<p>The cover line 'The Rock' is the largest text on the page, dominating the space. The name is used prominently here, across his image, with his actual name appearing smaller below it.</p> <p>The red, black, and white colour palette used for this particular cover helps to support the idea of power. Red is associated with strength, and the black is also a strong, bold, statement.</p>	<p>This connotes that the audience might know him better as The Rock, or perhaps the magazine is suggesting that his persona and look are more important than the 'real' man beneath.</p> <p>This connotes a sense of masculinity.</p>

	The exclamation mark for the cover line 'The Rock', is a bull graphic.	The bull connotes ideas around physical strength and dominance, which is parallel with the central image of The Rock.
INTERTEXTUALITY	The cover line that says "The Rock" provides a reference to Johnson's previous career as a wrestler.	This helps to appeal to a wider audience and reminds us that he has been a star for a long time.
NARRATIVE (including character types, binary opposition, and enigma codes)	<p>The cover lines on the front cover tease people to want to read certain articles within the magazine.</p> <p>The magazine cover lines also suggest that the men in the audience have experienced some kind of disruption, and that it is the magazines job to offer help. One example is 'Man Up! How to be a man...".</p> <p>Binary oppositions are used on the cover to sell ideas to the audience. Examples of binary oppositions are strong vs weak, successful vs unsuccessful, happy vs unhappy. An example can be seen in the cover line 'Man up!'.</p>	<p>This links to enigma codes as it creates mystery for the audience, who may want to find out more. Cover lines are a key convention of magazine because they 'sell' the contents of the magazine to the audience.</p> <p>This cover line suggests that the male audience are not as manly as they could be, and so to achieve the 'equilibrium' they need to read this magazine to find out how they can achieve their goals.</p> <p>Binary oppositions are used to create a conflict for the audience, making them buy the magazine to resolve this conflict i.e. how can I become more manly? More successful?</p>