



Grand Theft Auto V

Student Sheet

[It can be argued that where crime is concerned] the world is upside down - the police get sued by the criminals, the criminals get financial compensation or a comfortable life in prison while their victims are shown to suffer, the police are themselves corrupt, and so forth. Yet for younger people, these same observations are interpreted as far from distressing but as a legitimate relativism, realistic in a world where good and bad are a matter of contextualised judgements rather than abstract principles. All this has interesting implications for the reception process, for what makes a 'good story' has been redefined, with audiences shifting from an interest in working out who is the baddie and how s/he will be caught to an interest in working out what it means to be the baddie and whether they will be caught.

http://eprints.lse.ac.uk/417/1/Chapter_in_Valdivia_Blackwell_volume_2003.pdf

Watch the trailer for Grand Theft Auto V

1. Identify three camera angles and explain their purpose

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2. Make a list of genre iconography used in the trailer.
3. How is the audience positioned by this trailer? What effects are the music, locations and narrative supposed to have?
4. How realistic is the presentation of the game? Using Baudrillard's theories of post-modernism, how far could the setting and characters of GTA V be considered a 'simulation'?
5. Read the quote at the top of the page again. Using Hall's reception analysis, what sorts of responses could audiences have to the Grand Theft Auto franchise?
6. **Extended task.** With close reference to the GTAV trailer, how important is **genre** to the marketing of the game?