Assessment Schedule – 2016

Scholarship Media Studies (93303)

Evidence

	Subject Knowledge	Marks	Critical Thinking / Structured Argument	Marks
Outstanding Scholarship	The candidate demonstrates: • extensive and detailed knowledge of the topic addressed, current and historical • knowledge and / or understanding of identified or probable future trends and their ramifications / implications.	7–8	The candidate demonstrates: • independence, flexibility, and originality of thought • an ability to integrate and synthesise an overarching view of the topic / aspect of the topic(s) addressed.	7–8
Scholarship	The candidate demonstrates: • consistent accuracy in matters of fact (all questions) • an awareness of media history (all questions) • information that is current / up-to-date (all questions) • **(Q1)** convincing knowledge of significant aspects of media influence / dependence on society and of wider society's influence / dependence on media – economic, social, educational / informative, entertainment, etc • **(Q2)** convincing knowledge of significant developments in a medium and / or the factors that shape a media industry • **(Q3)** convincing knowledge of media texts and the inferences drawn from close reading of media texts.	5–6	The candidate demonstrates: • a coherent, well-structured argument that addresses the question, including consideration of various perspectives • well-developed and consistent links between their response and the statement provided at the head of the question • an ability to use diverse media texts or other evidence to explain or illustrate the argument in a convincing way • some insightful or perceptive analysis that includes detailed examination of significant aspects of the topic *(see Subject Knowledge)* • an ability to draw well-supported and thoughtful conclusions.	5–6

Below Scholarship	The candidate demonstrates: • accuracy in matters of fact (all questions) • some awareness of media history (all questions) • information that is mostly current / up-to-date (all questions) • **(Q1)** knowledge of the relationship between media and wider society • **(Q2)** knowledge of developments in a medium and / or the factors that shape a media industry • **(Q3)** knowledge of media texts and the inferences drawn from close reading of media texts.	3–4	The candidate demonstrates: • an argument that addresses the question, including consideration of various perspectives • developed links between their response and the statement provided at the head of the question • an ability to use media texts or other evidence to explain or illustrate the argument in a convincing way • analysis including examination of significant aspects of the topic *(see Subject Knowledge)* • an ability to draw supported conclusions.	3–4
	The candidate demonstrates: • reasonable accuracy in matters of fact (all questions) • some awareness of media history (all questions) • some information that is current / up-to-date (all questions) • **(Q1)** some knowledge of the relationship between media and wider society • **(Q2)** some knowledge of developments in a medium and / or the factors that shape a media industry • **(Q3)** knowledge of media texts and of some inferences drawn from close reading of media texts.	1–2	The candidate demonstrates: • consideration of the question • some links between their response and the statement provided at the head of the question • some ability to formulate a structured argument • an ability to use media texts or other evidence to illustrate the argument • some analysis including examination of aspects of the topic *(see Subject Knowledge)* • an ability to draw some conclusions.	1–2

QUESTION ONE: THE RELATIONSHIP(S) BETWEEN MEDIA AND WIDER SOCIETY

The relationship(s) between media and wider society might include positive and / or negative aspects of such things as:

- *social and online media have been used as a tool for disseminating information and representing marginalised groups; minority groups such as indigenous people, African-American, LGBT, political and cultural activists, etc, are able to assemble in non-physical environments such as chat rooms, social media groups, closed groups, and specialised forums; people are able to work together and share ideas from distant locations using shared collaborative technologies and social platforms such as Google Docs, Google Hangouts, Microsoft Office 365, etc; metadata and analytics taken from online environments, and social media, provide for a more personalised online and social experience allowing for individuals to be targeted and catered to according to their interests, social profiles, and ideologies, therefore individuals can more easily be exposed to groups based on their online profiles and interests, e.g. someone who identifies and / or explores LGBT information online can be directed to other LGBT sites and groups*

- *social media platforms such as Twitter, FaceBook, Pinterest, Hangouts, blogs, etc, have given greater voice to minority communities around the world; individuals and groups have used social media to gather (physically and virtually), to promote and support themselves, their rights, and to raise issues affecting them, e.g. people who identify as LGBT or other minority groups can find a supportive community online regardless of location or surrounding social beliefs*

- *legitimate form of publication: social media provides a vast and accessible platform to communicate ideas, values, issues, current events, and opinions to a mass audience(s); ease of accessibility to information at any time; interactivity of ideas shared and published online enhances democratisation of ideas and allows for the viral spread of information; legitimisation of opinions can reach mainstream audiences and embed those opinions into current cultural beliefs and truths*

- *ISIS and other terrorist and extremist groups, however, have also utilised the same social media and online media tools to recruit people and publish their extremist viewpoints; the use of the online and social tools has also worked in the favour of extremist groups who can more easily find and access disenfranchised and alienated people and recruit them; likewise, the threat of exposure of people based on their social media and online profile has the ability to harm individuals' safety and reputation; social and online profiles are often not true accounts of individuals, but instead are shaped and managed to portray positive and socially acceptable profiles, therefore, representations of minority groups or individual minorities are often glamorised and saccharin; the use of individual social and online profiles can lead to persecution of individuals, e.g. political oppression and backlash; in July 2013, the Russian Government passed a law banning promotion of homosexual propaganda, effectively making it illegal to distribute material on gay rights; as a consequence, four Dutch documentary-makers were arrested for "promoting homosexual ?*

- *minor indiscretions, and in particular, the 'folly of youth', can cause future repercussions for individuals who must now consider every action of their lives to be recorded, tagged, and made accessible by public and private courts of interest*

- *social media has the ability to report on, shape, create, and form opinions; it can create understandings of issues, messages, values, and representations of truth; opinions are often represented as fact and these representations need be held to account and made credible; misinformation spread either purposefully or without intent needs to be held to account*

- *social media also democratises access to information that can be guarded and protected by larger industries and political institutions, which may run counter to the good of the population; legal treatment of social media producers may prevent minor groups from reporting views and opinions that run counter to those of the dominant groups whose resources can block truths via lengthy and costly legal proceedings, etc.*

QUESTION TWO: THE DEVELOPMENT OF A MEDIUM AND / OR THE FACTORS THAT SHAPE A MEDIA INDUSTRY

Significant developments in a medium and / or factors that shape a media industry might include such things as:

- *new technologies have seen the expansion of recorded music from a single form medium to an all-encompassing multiplatform media; the democratisation of new technologies through cheap consumer products such as personal computers, smart phones, and streaming servers has allowed for recorded music to be packaged multiple ways, and via multiple platforms, to provide an all-encompassing media experience for the consumer; consumer access to technology has meant recording labels now have to deliver an individualised brand-worthy product across multiple systems and platforms in a way that wasn't possible even 10 years ago; access to mobile devices has meant the consumer demands a more accessible product that can be taken and accessed anywhere, and on any device*

- *historically, the recording industry has been restricted to operating on a single medium due to the recording technologies of the time (e.g. albums, tape cassettes, CDs, etc); however, the promotional aspects of the recording industry have always sought to extend past the single medium capacity by expanding into other mediums such as print (album art, fan magazines), merchandise (t-shirts, posters, etc), radio and television appearances (Top-of-the-Pops, Shindig, RTR Countdown, John Peel Show, MTV, etc), films (A Hard Day's Night, Gimme Shelter, Spice World, etc), and other mediums; the Internet and Web 2.0 has allowed for a more obvious, spontaneous, and immediately packaged promotion*

- *modern promotional approaches to recording artists centre on creating a brand that is more overt in its use of visual media such as video and visual images; the proliferation of social media sites such as Facebook, Instagram, Twitter, YouTube, etc, means artists must be represented on multiple platforms and must appear to be accessible to fans at all times, and in all different ways; means fans demand deeper insights to artists' views and opinions, and are likely to hold artists to account for these views and opinions; brand marketing requires artists to maintain an image that is carefully constructed and managed*

- *celebrity culture demands artists be more outspoken about views and personal opinions; often these opinions are managed and controlled by media advisers and experts; social media accounts are managed by employees to create a constructed reality that can be packaged and sold to an audience; 24/7 media attention and social media exposure also means celebrity behaviour must be monitored and managed to prevent upsetting potential audiences (e.g. Justin Bieber's "spoilt brat" behaviour and Britney Spears' public "meltdown" become public knowledge, and can greatly affect their marketability)*

- *new technologies have meant that the old model of packaged audio reproductions as a purchasable product have largely become obsolete; packaging of recorded music with a multimedia campaign that incorporates social media, YouTube videos, branded merchandising, live concert ticket sales, online subscription services (such as Spotify, Apple Music, Google Play, Pandora, iHeartRadio, etc), is required to provide a more lucrative economic model*

- *media industries (music / film / radio / print) are spending large amounts of money analysing consumer data and metadata in order to cater to an individualised consumer experience to further promote and distribute digital information and services; apps such as iHeartRadio allow media producers to track individual listening habits, and this information can help to inform consumers of similar services and products, but also allows media producers to use this information to sell advertising*

- *strategies put in place by media industries to confront the changed media environment have largely resulted in legal and litigious attempts to control ownership and distribution of media product; copyright laws are infringing on people's access to media, particularly the legality of file-sharing (music, movies, and games); the rise of litigation by media industries (particularly media conglomerates) against private individuals; legal issues surrounding file-sharing; the impact of DRM (Digital Rights Management) on preventing copyright infringement – and its unpopularity with consumers over restrictive usage practices; the first peer-to-peer case (A&M Records vs Napster) and its ramifications; in 2006, five billion songs were swapped on peer-to-peer websites; the introduction in the UK of the Digital Economy Bill to reduce copyright infringement and set-up conditions for the regulation of copyright licensing (comparable to New Zealand), via a three strikes policy; impact on media industries, individuals' internet connection, and human rights; debate surrounding criminalising vs education as an alternative; disconnecting individuals, simply forcing people to create other user names to hide their identities in order to continue downloading, forcing internet service providers to act as online police, etc.*

QUESTION THREE: THE CLOSE READING OF MEDIA TEXTS

The close reading of media texts may include such things as:

- *narrative allows or restricts the film-maker / print editor / media creator to create storylines / articles / media products in a way that shapes and perfects the story; fictional films / print media / media products are composed by a string of events and structured based on cause and effect; the beginning of a movie / article / media product through to the conclusion must provide clear reason and understanding; providing identifiable motivation, and justification of behaviour, action, and goals; occurrences of narrative are never random, rather they are always organised based on a main line of action and connected through them*

- *movies / TV / feature articles start and end with a story; regardless of the technical wizardry available to even the most novice film-maker, it is the story that is king; a camera operator knows how to create a specific shot, but a director knows why; part of a director's required knowledge is to understand the technical properties of film and then employ them creatively to advance the story; for many film-makers, a shot is not considered unless it advances the plot or character; the first part of a film-maker's job is to know their audience and what they should be feeling, the second part is harnessing the tools to get them there*

- *media products such as film, magazine, print article, radio, etc, draw heavily on traditional and tested narrative structures; three-act structure, character arcs, the hero's journey, Oedipus Rex, Deus ex machina, etc, are all narrative forms that serve to connect the media product to the audience and present it in a manner that allows the audience to make sense of what is put in front of them*

- *cinematic storytelling manipulates our emotions, often revealing character and plot without our immediate knowledge, such as the opening ten minutes of the film E.T. – without so much as a word being spoken the audience is able to determine who the bad guys are, and what their purpose and motivations are; as cinematic storytelling often operates on our subconscious, it is difficult to pin down, yet this does not diminish the need for film-makers to become fluent in its use*

- *cinematic storytelling is the difference between documenting and dramatising; between employing the potent storytelling tools in the medium, or leaving them silent, etc.*