

Assessment Schedule – 2015**Scholarship Media Studies (93303)****Evidence**

	Subject Knowledge	Marks	Critical Thinking / Structured Argument	Marks
Outstanding Scholarship	<p>The candidate demonstrates:</p> <ul style="list-style-type: none"> • 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	<p>The candidate demonstrates:</p> <ul style="list-style-type: none"> • 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	<p>The candidate demonstrates:</p> <ul style="list-style-type: none"> • 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	<p>The candidate demonstrates:</p> <ul style="list-style-type: none"> • 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 (<i>see Subject Knowledge</i>) • an ability to draw well-supported and thoughtful conclusions. 	5–6

Below Scholarship	<p>The candidate demonstrates:</p> <ul style="list-style-type: none"> • 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	<p>The candidate demonstrates:</p> <ul style="list-style-type: none"> • 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 (<i>see Subject Knowledge</i>) • an ability to draw supported conclusions. 	3–4
	<p>The candidate demonstrates:</p> <ul style="list-style-type: none"> • 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	<p>The candidate demonstrates:</p> <ul style="list-style-type: none"> • 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 (<i>see Subject Knowledge</i>) • an ability to draw some conclusions. 	1–2

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

- (a) "As the growth of social media and online environments has occurred there's a realisation that along with that must come a heightened awareness of privacy." *Rick Shera*

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

- *the viral nature of social media and online environments means that people can be held accountable for every thought, reaction, and / or comment, whether fair, justified, relevant, truthful, or contextualised; public shaming of celebrities and high profile people such as New Zealand fashion commentator Pebbles Hooper, professional wrestler Hulk Hogan, and U.S. representative Anthony Weiner, have caused public outcry, suspension, and have greatly affected their careers and future prospects; online hacking and the leaking of online digital media content from companies such as Dropbox, Ashleigh Madison, and Sony, has meant that personal data and information have become a commodity to be bought and sold, as well as becoming source material for media investigation and exposé*
- *metadata taken from online environments and social media profiles has become a commodity bid for by data collection and advertising agencies: every website, webpage, and mouse click has the ability to be recorded, stored, measured, analysed, and regurgitated back to the consumer; Google Analytics and selected data tracking software allows for Google's media partners to analyse information in a commercial manner and to use it to target consumers; likewise, Google uses targeted profiling to populate internet searches with information, and sites that best match previous searches (this prioritising of searches can create reduced selection and enhance a homogenisation of information)*
- *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*
- *right of privacy legislation, such as The Right to be Forgotten, passed by The European Union in 2006, calls for the rights of individuals to determine the development of their life in an autonomous way without stigmatisation as a consequence of a specific action performed in the past, has caused much debate over freedoms of expression and decreased the quality of the internet through censorship and the rewriting of history*
- *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*
- *calls to hold social media commentators, producers, and publishers accountable for accuracy of information, and to legislate in light of the 'public good' (e.g. the publication of people with name suppression); issues of vigilantism and social naming and shaming have become a major issue in the media of late (e.g. bloggers posting the names of witnesses on offshore blog sites against court orders of name suppression, security camera images of people released on social media to locate and shame individuals, videos posted to YouTube of people acting in socially incorrect ways in order to shame perpetrators)*
- *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 viral spread of information; legitimisation of opinions can reach mainstream levels of audience and embed them into current cultural beliefs and truths*
- *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.*

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

- (a) "Digital distribution, while offering new avenues and venues for film (and/or other media), is contributing to a fragmented and individualised media culture." *Janet Wasko*

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

- digital technologies, the internet, and tailored streaming services such as Google Analytics, Netflix, Spotify, Apple iTunes, Steam, Pandora, etc. have the ability to 'learn' the tastes and interests of individual consumers and provide them with tailored content, based on previous downloads and streaming content; particular genres, artists, and view points are promoted above other content that may otherwise be searched for, and recommendations become fragmented and codified*
- personalised media services have been championed as a way for media creators and publishers to target the needs and interests of consumers based on previous digital interactions; this has allowed for individuals to move quickly through the vast space of online environments, and to discover new content weeded out of the near infinite information published on the internet; commercialised interests and transactions allow paid-for information to be promoted and personalised to individual consumers and demographics*
- individualised and tailored content, based on previous searches, demographic profiles, and commercialised algorithms, become key factors in the exposure of new content and digital media; this creates homogenised exposure to searchable information and media products, reducing the chance of discovery and promotion of new ideas, media products, and opinions*
- 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*
- file-sharing has become the most popular way for people to get their music, and the file-sharing community is the largest market place on the planet; introduction of streaming services like Spotify / Steam / Netflix reinforce new models and new ideas about the distribution of music / video games / movies; file-sharing is the most successful and direct form of product sampling; file-sharing can be seen as merely an extension of online behaviour; file-sharing has become the most popular way for people to find out about music (75 % of U.S. teenagers are engaging in it); file-sharing is a definitive glimpse of the future of music and media marketing creating and solidifying communities of people; file-sharing also means people visit artist websites, send text messages, find out about shows, listen to online radio, watch YouTube music videos, make fan-videos, trade files with friends, etc; file-sharing can be seen as a great way to test a song or an artist; many people eventually buy the CDs, and many do not – just like it was in the days of trading vinyl; corporations could look toward these communities as being the biggest marketing opportunity available to them – and not the largest community of criminals; the criminalisation of file-sharing; subpoenas filed against individual in the U.S.; the introduction of the Skynet Copyright Act (infringing file-sharing amendment bill) in New Zealand; Napster as a historical model ideal for analysis; Megaupload could serve as a current case study in New Zealand*
- 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 U.K. 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*
- recent controversy surrounding Microsoft's Xbox One Video Games Device that tracked, monitored, and restricted use by forcing people to go online once every 24-hours to log their activity; likewise, Microsoft prevented the ability for people to share, swap, or sell the physically purchased games, but public outcry and a massive drop in initial orders forced Microsoft to rescind these conditions.*

QUESTION THREE: THE CLOSE READING OF MEDIA TEXTS

(d) Narratives are systems that create meaning in media texts.

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

- *narrative allows or restricts the filmmaker / 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*
- *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*
- *movies / TV / feature articles start and end with story – regardless of the technical wizardry available to even the most novice filmmaker, 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*
- *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.*