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SUPERVISOR'S USE ONLY

OUTSTANDING SCHOLARSHIP EXEMPLAR



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

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.

26/32

(outstanding performance)

1E

For Subject Knowledge: 7/8

Extensive and detailed knowledge of the western and its changing nature over the years is demonstrated. Convincing knowledge of American society is evident.

For Critical Thinking: 6/8

A thoughtful and complex analysis of the western through history is evident, with convincing discussion of films and perceptive insights into westerns and how they reflect American society. The argument addresses the quote very well and develops a number of perspectives on the western. There are moments of synthesis and independent thought, but not sufficient to award an outstanding performance grade.

2

For Subject Knowledge: 7/8

Convincing and detailed knowledge of the current and emerging state of the broadcast and streaming industries is evident, with some future trends and ramifications explored, though not entirely convincingly. A range of statistics, figures and quotes demonstrates high levels of subject knowledge.

For Critical Thinking: 6/8

The argument addresses the quote well and takes a position and develops it in a convincing way, if a little one-sided. Analysis is generally perceptive and shows insight at times. Supported conclusions are drawn and the argument is illustrated well with convincing supporting evidence. There are moments of synthesis, but not sufficient to award an outstanding performance grade.

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:

1

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 minds."

PLANNING

Use this space to plan your first answer.

western response to both, critical lens to view American society

Has maintained and challenged over span
- more important to challenge, most successful westerns

✓ High Noon (1952) - challenge

✗ Searchers (1956) - racism (not ready)

* Once Upon a Time (1968) - war

* Unforgiven (1992)?

✗ Brokeback (2005)

These challenges are direct responses to issues
- have been successful and appealing

Begin your first answer here:

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As a genre, the American Western is a powerful and influential through which to reflect the views of American society, but arguably more importantly, to challenge values and cultural norms. Westerns have been intrinsically linked to American national identity, through their mythic portrayal of America's frontier, and the founding of civilisation. The American Film Institute describes the Western as "a genre of films set in the American West which embodies the spirit, struggle and demise of the new frontier", reinforcing the ~~takes~~ cultural links between Americans and the Western. The Western's relationship with national identity places it in a unique position, as a challenge to the ~~ideas~~ ideology of the genre is ~~a challenge~~ therefore a challenge to the ideology of American society. By being able to be adapted and revised, Western films have become one of the most effective tools to shed light upon the less desirable aspects of the American image and psyche. Many films like these have been able to hit the zeitgeist of the time they were made in, often uncomfortably well, leading to an awakening among the American audience; an awakening which ~~that~~ is usually expressed in Hollywood accolades.

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and critical acclaim, and hopefully societal change

Westerns have been used as a genre to challenge the establishment for decades now, with social commentary emerging from them as early as the 1950s. "High Noon" directed by Fred Zinnemann and released in 1952 is one such example. It depicts a newly retired sheriff, who must reclaim his badge and fight a group of bandits alone, after his townspeople abandon him. Eventually, his pacifist Quaker wife shoots the bandits, and they ride out of town. Zinnemann's film received some backlash, mainly due to the lack of customary chase scenes, and climactic gun fights, and even some criticised the woman's role in the fact that a woman had to defend Kane. However, Zinnemann's lack of adherence to some of the genre's codes paved way for a more intense moral dilemma in the film; does Kane leave like everyone urges him to? Should he stay and fight alone? Should his wife abandon her views to protect him? These dilemmas were being reflected in American society as well - the fear of communism was rife, and McCarthyism was leading to the persecution of ~~artists~~ Hollywood artists, including screenwriter Carl Foreman, who was exiled to London after "High Noon".

Will Kane

was released.* This social climate lead many to believe the film was a direct allegory to what was occurring in society, and ~~that it~~ that it issued a challenge of sorts. While "High Noon" may not have been a direct allegory, the concept of one man standing up against evil, and someone having to abandon their views to stand up for what is right, was certainly indicative of Zimmerman's purpose, and perspectives. "High Noon" managed to find critical acclaim - it received Academy Awards, and the NY Times ~~wasn't~~ praised it profusely say it was "a Western to challenge ^{"Stagecoach!"} referring to John Ford's most famous modern Western. "High Noon" ~~reflected~~ gave Americans food for thought, as they examined the implications of being complicit with the persecution of suspected communists, and the ramifications of this on American society. Despite the lack of gun action, the moral dilemmas proved to be suspenseful and engaging for the audience.

Another Western to come out of the 1950s was John Ford's "The Searchers." Starring John Wayne as returned soldier Ethan Edwards, it promised to be like many of the director and actor's collaborations. However, what emerged was the story of a man looking for revenge, with a terrifying and disturbing hatred for Native Americans. Ethan spends five years

searching for his niece Debbie, ultimately coming to kill her, as she has been captured by the Comanches, and, in Ethan's eyes, has been tainted by them and is no longer white. Ethan's hatred of "Indians" far surpassed anything seen before - he desecrates an Indian grave and kills a herd of buffalo purely to make the Comanche suffer. John Ford was famous for his social commentary films but using the Western to comment on the disgusting racism which was rampant in America, was simply unheard of. The film failed to make waves like Ford's others; it received no Academy Awards and did not make much of an impact on America. The racism did not go unnoticed, and Martin Scorsese commented that Ethan "acted out the worst parts of racism in American society." "The Searchers" was a very early attempt at a revisionist Western, but it seemed America simply wasn't ready for the Western to be interlinked with social commentary. The genre hit too close to home and was often used to reflect an idealistic and often untrue portrait of American heroism and exceptionalism. In 2007, the AFI ranked "The Searchers" as #12 on its list of ~~the top 100~~ top 100 Films. This signified a huge jump from where it started on the list, and gave it a new importance and meaning. Audiences were now more comfortable

with the criticism which Ford was offering and they could accept America's racist past, and accept the wrongdoing toward the Native American people. This is probable. It is much easier to criticise the actions of the past, than to be critical of the times you are living through and "The Searchers" provides a striking example of that. Ford's eventual success in conveying his message highlights a new ^{and growing} awareness of ~~the~~ the shortcomings of American identity and society, but the fact it took decades for audiences to tune into these ideas says a great deal about the unwillingness to confront ~~issues~~ deep seated issues. The use of the Western as a genre to convey his social commentary makes it ~~less~~ personal, due to the role of Westerns in America, and how the genre has become so intertwined with national identity.

Revisionist westerns became a more commonly used device to critique American society, culture and ideology. The spaghetti Western exemplifies these type of westerns. Sergio Leone was one of the most prominent directors, and introduced a darker, more violent and more hostile flavour to the genre. "Once Upon a Time in the West" is one such example of his westerns, and his themes remained consistent. "Once Upon a Time" tells the story of a man's quest for vengeance and redemption against a notorious criminal.

who murdered his brother. Harmonica, as the main character is known, manages to exact his revenge on the ruthless hired gun who murders an entire family, including a young boy, over a valuable plot of land. One critic says that "heroes and villains alike are apt to be motivated by money and greed" which captures the essence of these westerns. Leone introduced moral ambiguity into a genre which had traditionally been filled with clear cut good and bad, during a time where America's morals were also coming under question. Their involvement in the Vietnam War in the 1960s was hugely controversial and impacted heavily on America's sense of identity and whether the soldiers were heroes or murderers. Hand held cameras were able to capture the aftermath of massacres and atrocities like My Lai, and the American public were no longer comfortable with this violence. Leone, as an outsider, was able to capture these moral grey areas in his westerns, and leave the public unsure about their own views. Again targeting America through its celebrated game turned out to be successful; many Americans were in fervent opposition to the war, and Leone's films condensed this feeling of discontent in art and ~~the~~ helped Americans identify their discomfort, and understand it through

a familiar genre.

One of the most recent Westerns to push ~~the~~
boths the boundaries of the genre and ~~of~~
the views of American society is Ang Lee's
"Brokeback Mountain." ~~Commonly~~ This film has
come to be known as a "gay cowboy story" and
has certainly be influential. Two Ranch hands,
Jack Twist and Ennis del Mar meet in 1968, form
a relationship and continue to reunites as lovers
at Brokeback Mountain for the next 20 years.

Portraying two men in a romantic relationship
shook the genre to its core; Westerns had
been strongly linked with masculinity, with
~~Abuse~~ figures such as John Wayne and Clint
Eastwood becoming a part of Western iconography
themselves. "Brokeback" subverted the key element
of the genre, and refreshed the image of
the Western and the morals it stood for.
Newsweek commented that "the myth of
rugged individualism only works for those that
don't break the rules, and love can suffocate
in wide open spaces." Comments like these show
how Lee had integrated a tender love story
into the vast and lonely landscapes of the
western, and that the conflict didn't occur
with guns, but ^{from} ~~with~~ the oppressive nature
of ~~society~~ a society which wouldn't allow them
to be together. The reaction was overwhelming

positive, and the backlash much less harsh than anticipated. The film brought together two distinct and widely accepted genres; a western and a love story, making the idea more palatable. ~~The film slowly started to permeate popular culture, with many~~
 Many were also curious about how the film would play out due to the challenging nature of its content, which meant many people went to see it. The reaction was perhaps a little unexpected, and both conservative and Christian backlash emerged, but that was drowned by the dominant positive reviews. As Andrew Sullivan of the NY Times describes "the women could admire Jake Gyllenhaal and Heath Ledger... the men could admire the scenery." This illustrates its wide acceptance into the American mainstream. Lee clearly nailed the zeitgeist - he evoked curiosity not hatred, and praise for his revision, not criticism for breaking the codes of the genre. Americans were clearly ready to see and accept a range of views, ~~and~~ as other Revisionist westerns like Kevin Costner's "Dances with Wolves" had already softened the blow. Americans were ready to have their ideology challenged and their precious genre changed, in a way that may not have been as acceptable 60 years ago.

Westerns have long provided a mirror for American society, revealing both the good and bad. The most successful Westerns have often been the ones which push the envelope. A genre should not stagnate because its audience is not ready to see change. This is the power of the American western; its familiar elements can provide the ideal platform from which to launch a social critique. There have been Westerns which embrace and perpetuate social norms, but in a genre as vast and well worn as this, they are not the ones which stand out. The Westerns which will long remain, and be recognised as a true mirror are the ones which rejected convention and societal pressure, and put the "new" into the new frontier.

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: **2.**

Quotation/Statement: "cinema [and/or other media]
is driven by tech"

PLANNING

Use this space to plan your second answer.

TV - driven by tech. ultimately consumer based. → their interests = \$ for companies.

Internet access - platform 1

Consumer needs - convenience 2
clutter

Netflix case study -

2

Futures

2

Conc

1

Begin your second answer here:

The consumption of TV, and the ways in which it is evolving and changing are permitted by advancements in technology. However, the driving factor of this change comes from the consumer, and their desires. In a world filled with tablets, smartphones and laptops, it seems natural that ~~the public~~ the ways of viewing content have undergone a paradigm shift. ~~It's~~ Technology, however large a part it may play, cannot take sole credit for a shift this fundamental. Consumer behaviour and expectations have been a driving factor in the huge changes in TV. Factors like broadband and personal devices have bred an insatiable culture of expectation - more than ever, people want content wherever they want, whenever they want. Streaming services have ~~been~~ emerged and grown popular due to this need, showing that the advancement of technology has a part to play. The factors of technology and consumer interests are closely linked and ~~so~~ have supplemented each other to create huge changes in TV consumption.

The ability to access internet has had a huge part to play. Streaming TV can only be competitive if there is ~~enough int~~

a large enough number of households with an internet connection. In 2012, 80% of NZ households had some form of internet connection. That number has only grown in the past 3 years. This penetration means that streaming services can be a viable competitor against traditional TV. Increasingly, people are wanting higher quality and resolution in their streaming - the ability to play 4K and 8K video with little buffering. By 2019, the NZ government is expecting to be able to provide ultra-fast broadband through fibre to most of the country. This also reflects how consumers needs have changed; as standard broadband is not enough and the expectations from technology mean that the consumer expects to be able to get more out of the technology they own. This mindset drives cutting-edge advancement, like fibre, and the result of these expectations has paved the way for the large shift in TV consumption that we have seen.

Consumer needs have also brought about the rise in popularity of TV streaming. A desire for convenience in TV viewing, and the lack of flexibility ~~that~~ in traditional TV viewing are two key factors. Firstly

the convenience aspect has come from the development of devices to watch video on, such as tablets and smart phones. A global Ericsson survey shows that over half of people aged between 16-34 watch TV on their own device. This statistic shows a large shift away from the TV set. Being able to watch TV like this has changed the TV landscape. There is also a desire to watch TV without interruption, in a time a place which suits the ~~viewer~~, viewer. Robert Wagner of Metro Blogs says that "people want to watch shows on their own terms, without ads and are willing to pay a nominal fee to do so." Wagner reinforces the appeal and accessibility of streaming services, while acknowledging how the behaviour and expectations of viewers are allowing these services to take off. It is a combination of both which has lead to the rise and demand for streaming. The second key cause is the lack of options by traditional TV. In NZ, there is public broadcast TV (PBTV) as well as cable, for example Sky. PBTV is free, no subscription required and its revenue comes from advertising. Sky generates revenue from subscription fees - £1875 for standard and sport, \$90 for HD and advertising. Both have ~~quite~~

rigid programming schedules, and they broadcast shows at a particular time. This lack of flexibility is a huge weakness for both of these types, as it also means the viewer has little convenience surrounding their viewing times. This is where an advantage which streaming has - shows can be watched in a time or place which is convenient, and some services, like Netflix, provide this ad-free. As Sky is a package deal, ~~many channels~~ and consumer tastes are very specific, many of these channels are not used, which is a waste of money for the customer. Traditional TV is under serious threat from streaming services, as they are providing an experience which PBT and Sky cannot. As consumers are exposed to more and more alternatives to a TV set, they are starting to look for the best value and a service which can cater to them specifically. This level of customisation is something which traditional outlets can't yet offer, and this is taking its toll economically.

Streaming services come in all different forms, but the most well known and recognised is Netflix. This company

started as a DVD rental service, ~~but entered~~ in America, but entered the realms of streaming in 2007. It has since become highly popular, soon becoming available in New Zealand earlier this year. All three packages which Netflix offer cost under \$20 monthly, and there are a wide amount of TV shows and films. In 2013, Netflix's revenue was \$3.6 billion,- without any advertising on their website or shows. It is clear to see why the uptake in New Zealand has been swift - the service is cheaper than Sky, offers a range of content, and is most importantly is flexible to the viewer. Research has shown that by October this year 400,000 NZers had access to Netflix over 164,000 homes. It is clearly a popular supplement or alternative to traditional TV. Another popular aspect of Netflix is its original programming. Two of its original shows are "House of Cards" and "Orange is the New Black". These shows have gained immense popularity, which creates loyalty to Netflix over other streaming options. By releasing entire seasons of a show at a time, the streaming service has also seen the growth of binge-watching, where a viewer watches multiple episodes at once: 87% of people

surveyed had binge watched a show, says the Ericsson survey, showing ~~has~~ how viewing behaviours have changed significantly. The effects of Netflix are clear - people find the options either preferable to or better than traditional TV. There has been a phenomenal change in TV due to the internet, and consumer tastes have been informed by a need for convenience. Netflix has apps for both Apple and Android, meaning that people can watch on the go, or in ~~the~~ a convenient place. It is also easy to use on a SMART TV with internet access, or through a gaming console, such as an XBox or Playstation. Many homes are already familiar with using consoles, which makes using Netflix even more convenient, especially as it is already attached to the TV. The conveniences created by these changes in technology have allowed for Netflix to find a ready audience, who is willing to make the shift from traditional viewing, to streaming. Netflix offers high quality, on demand and convenient viewing and plays to the desires of consumers globally.

with the prevalence of streaming on the rise, PBT and cable TV ~~base~~ need to adapt in order to survive. At present, they are on their way to becoming obsolete, with TVNZ saying that demand for advertising slots has declined, and Sky expecting to lose 11% in the coming year. PBT is in perhaps the most trouble - ~~as it~~ it has a role in society to provide information and entertainment to the public, regardless of social or economic standing. This means there is no option to introduce a subscription fee, and advertising must come from ads. TVNZ does offer an "On Demand" service to catch up on missed shows, but this still contains advertising, another advantage of Netflix. While statistics show 90% of NZers watch 20.5 hours of broadcast TV per week, Regan Cunliffe ~~is not so~~ ^{so} wrong. co.nz believes that "the future will catch up on broadcast television." With the popularity of streaming, it certainly seems like it. Sky have launched their own streaming service, Neon, in hopes to compete. For a fee of \$20, users can view Sky's content through a streaming platform. This move shows a clear recognition of just how significantly streaming has affected the TV landscape. Traditional providers

are looking to new methods in order to meet the expectation of an increasingly discerning audience. As more options become available, the more providers will have to look to make themselves stand out to customers. The future looks interesting - services will have to create more options for customisation than ever, and offer a larger, more popular range of shows and films. It is likely that the trend of bingewatching will continue to grow, as this is a large part of the appeal and convenience of streaming services. All of these advancements will occur in accordance to the desires of consumers as more and more will look to streaming as the future. While audiences have been content with crowding around a big TV screen until now, a new rival has emerged from streaming services. To have any hope of surviving this technological and cultural shift, traditional broadcast providers must find a way to distinguish themselves or newer and developing technologies will simply find a way to undercut them. Consumers are no longer content with a generic service; they want the best value and quality for money, so we and they finally have options.

As Brian Roberts, CEO of Comcast Corp says "we will see more change in TV in the next 5-10 years than the last 25-combined." Technology and the needs of the consumer have played pivotal parts in changing TV viewing forever. There is now a level of competitiveness never seen before - streaming and broadcasting fighting for customers, and viewers, when they are now spoilt for choice. FBTV and cable no longer reign supreme and people are adapting to and enjoying the multitude of conveniences offered by streaming services. There is no denying that TV has changed forever - ~~not only~~ in regards to the content, convenience and ways we view it. TV is no longer one size fits all, and the consumer now has the power and opportunity to choose. The days of a family watching TV together in the living room could be numbered. The only thing which is certain is that the consumer will get what they want, one way or another.

QUESTION
NUMBER

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

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