

93303A



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TOP SCHOLAR

NZQA

NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship 2013 Media Studies

9.30 am Thursday 28 November 2013
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.

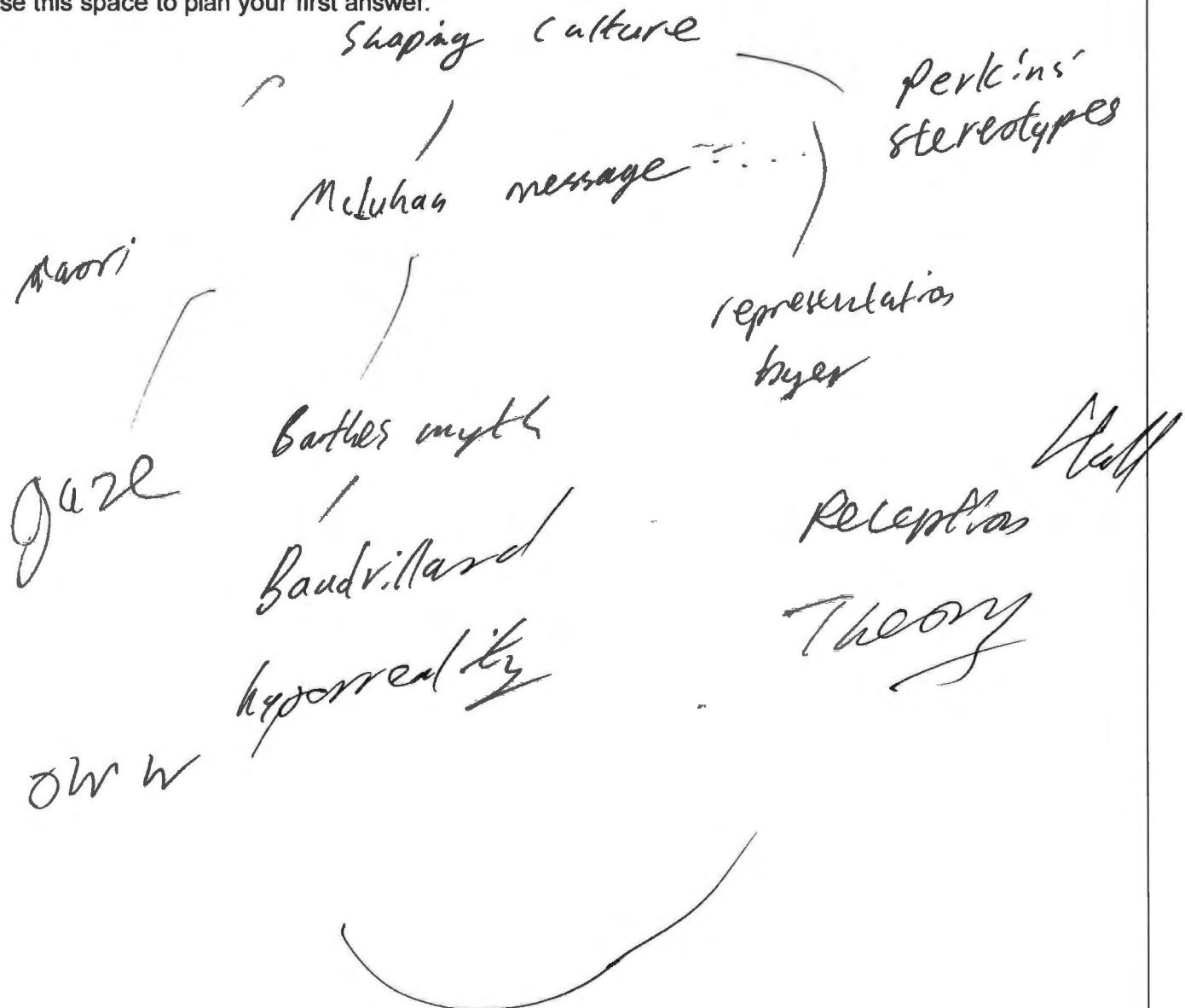
Write the number of the first question and the quotation/statement you have chosen to respond to in the box below. Begin your answer on page 3.

Question number: **1(d)**

Quotation/Statement: ~~The media are responsible for~~ The media are responsible for shaping aspects of culture and/or society

PLANNING

Use this space to plan your first answer.



Begin your first answer here:

According to McLuhan, all media "message(s)" create "a change in scale or pace or pattern." ~~And this change~~ The profound influence of media on societal values and perceptions is most pertinent in media representations of Maori. Media representations of Maori throughout New Zealand history have resulted in the creation, and the subsequent alteration, of stereotypes. Dyer asserts that "how we are treated is determined by how we are seen; how we treat others is based on how we see them;" such seeing comes from representation. ~~These~~ Representations of Maori, therefore, have a direct impact on how the ethnicity as a whole is perceived and treated by society as a whole. Furthermore, as the media creates these perceptions, ~~and culture~~ the general culture of the time changes. In cross-reference to Hall's Reception Theory, we can define culture as a set of rules or beliefs which further govern our perceptions and ~~shape~~ interpretations of media texts. Thus, what we have here is not only the media shaping culture, and society, but ~~media~~ that previous media, which have changed society, directly affects ~~the~~ perceptions of any new media content.

Early media representations of Maori can, therefore, be examined in terms of their influence on contemporary discourses regarding the ethnicity as a whole. In adherence to the jingoistic, imperialist attitudes of the British Empire, Maori were represented, and some would say misrepresented, as cannibalistic savages. Early British artist accounts centred upon the idea of "ocular proof" (Sanborn) of such primitive, inhuman behaviour. Eurocentric publications such as the Wellington Evening Post depicted Maori with phrases such as to the likes of "semi-barbarism." Indeed, these early representations had profound, long term effects upon the British perceptions of Maori. The colonists thus felt justified in their mistreatment and aggressions of, and aggression toward, Maori. These early representations adhered to the dominant, jingoistic discourse advanced by the likes of Rudyard Kipling who coined the idea of the "white man's burden" to bring civilisation to the perceived "savages." A culture of Eurocentrism and racial superiority thus emerged to and perpetuated further misrepresentations with an overarching goal of justifying colonialism. Maori scholar Linda Tuhiwai Smith claims that "from the ~~late nineteenth~~ 19th century onwards

the process of dehumanization was hidden behind justifications for imperialism and colonialism.

Arising from this ~~negative perception~~ culture of disdain towards Maori was of course the ~~a badly~~ mis-translated Treaty of Waitangi in 1840. However, as scholar van Meijl notes, ~~societal~~ following media representations ~~were~~ shifted in the 1860s Land Wars towards a more positive image of 'noble savages'. Plausibly, the successful confiscation of 1.3 million acres of Maori land signified ~~seen~~ the successful completion of the colonial process and therefore, justifications through "dehumanization" were no longer necessary. Here, we ~~can~~ see not only media shaping culture but societal attitudes also ~~start~~ influencing newer media. Granted, the overall marginalization of Maori originating from these embedded attitudes of ~~Ori~~ginicism continued until to the 1960s due to the monopoly ~~of~~ which the Pakeha maintained over media sources. Newspapers and later radio and television were predominantly controlled by Pakeha interests due to the Maori culture relying upon oral ~~to~~ forms of communication.

As part of the movement towards ~~the~~

social equality, societal perceptions of Maori were able to be altered by the inclusion of a Maori discourse in politics, and, later, film and TV. The creation of the Waitangi Tribunal in ~~1975~~ 1975 ~~saw~~ reflected a social awareness of past mis-treatments of Maori and the landmark Maori Council v Attorney General court case in 1987 marked a shift in the ~~importance~~ social perception of the importance of Maori culture as part of an overall NZ culture.

With the release of Lee ~~&~~ Tamahori's One Were Warriors in 1997, the profound benefits of Maori discourse in global cinema was realized. Although widely criticized for its brutal portrayal of violence ~~it~~ it was nevertheless a ~~success~~ ~~in terms of~~ Tamahori's objectives. In an interview ~~to~~ Tamahori indicated that "people think we went over the top because it doesn't reflect reality but it reflects a partial reality." Thus, the "aggressive and confrontational and never let up" (Tamahori) style of scenes, such as the bar fight and "Cook the man some eggs" scene, were imperative to affecting a social change. Tamahori's unrestrained use of

blood ~~and~~ and special effects to portray physical violence was ~~only~~ matched by the frequent Foley effect ~~of the hand of~~ punches. In the egg scene, particularly, Tamahori uses high angle mid shots of Beth's battered face in order to confront society, face on, with ~~its~~ its violent underside. As Tamahori's cross cuts to the partygoers ~~leaving~~ hurriedly leaving, society is once again reminded of its spectator or "she'll be right" attitude towards sensitive issues such as domestic violence. The effects of ~~our~~ were indeed profound as Beth's actress Renée Owen noted to have received letters from "people who could see themselves as Beth or Jake" which made her realize "how real the film was. Moreover Thompson in a 2003 reported: "UK women's refuges reported a surge in admissions and police noted a rise in reports of domestic violence. Tamahori's negative representations pierced the myth of the happy family and revealed the issues which were previously avoided by society. If there were horrors directly ~~perpetrators~~ affected, a "change in scale or pace or pattern" of society's ~~including~~ response towards domestic violence.

It was also unavoidable that some audiences may interpret Tamahori's film ~~in~~ and wrongly and develop hatred towards ~~either~~ Maori or men - represented through Jake's violent behaviour. According to Hall's reception theory, however, this is simply an 'aberrant decoding' of Tamahori's work and the majority of society ~~should~~ who share a similar culture should be able to see past the violence and realize the message behind the text.

The notion of stereotypes is also one widely associated with Maori ~~as~~ but as Perkins notes, they can be positive and originate from a complex understanding of culture. In Once were Warriors as well as Whale Rider by Niki Caro the stereotypes of females were broken down to affect a change in social attitudes towards women. In ~~that's~~ the ending scene of own Tamahori employs a low angle shot to show the strength of Beth as she ~~scolds~~ scolds Jake: "our people, once were warriors, with mana, pride..." Likewise Caro's portrayal of Pai during the Haka

Scene ~~referred~~ reveal a determination and strength ~~of the~~ and highlights the qualities of leadership in the female. Thus, societal perceptions of gender were, likewise, ~~at~~ changed towards a more equality and respect.

of children

Another positive stereotype is also created by Taika Waititi in his works "Two Cars, One Night" ~~and~~ in 2002 and "Boy" in 2010. Waititi stated that he was "disheartened with how Maori were portrayed especially in film" and how these ~~several~~ characters seemed "one-dimensional." In Boy's opening sequence, Waititi employs subtle humour to convey the easy-going nature of childhood ~~and~~ with ~~genuine~~ ~~talts~~ the voice over stating that Hamein was a "deep-sea diver" and "rugby player," and that his ~~dream~~ dream was to become Michael Jackson. Likewise in "2CIN" Waititi uses the colloquialisms such as "choice-as" to evoke audience sympathy and the ~~black~~ black and white style of filming ~~that~~ suggest a sense of nostalgia for the freedom of childhood. Overall children and especially Maori children are portrayed to be ~~bright~~ emotionally

and

resilient, witty and ~~as~~ society is made aware of the importance of helping children with family problems (such as Alamein and the drinking parents in *2CIN*). Maori TV recently acquired broadcasting rights to both *Spoonylock* and *Dora the Explorer* ~~as~~ in an attempt to cater towards Maori children and those learning Maori. Waititi's representations created positive stereotypes which allowed ~~Maori~~ society to see the importance of ~~children~~ Maori children (who are often disadvantaged) to reach their "potential" as boy says.

Despite being only 12.5% of the total population, Maori make up over 40% of the prison population and part of this cause ~~are~~ are issues such as drink driving and gang violence. The NZTA launched the "Legend" campaign in 2011 which uses humour to convey the serious message of "stopping a mate from drink driving." ~~Death~~ The idea death is comically symbolized by the "ghost chips" and intellectualism was associated with the act of ~~sets~~ "internalizing a complicated

situation in my head." Since then, the YouTube video of the ad has ~~gained~~ gained over 2.5 million views and no doubt ~~can~~ caused a change in the youth culture ~~to~~ among even non-Māori. Other campaigns such as "Domestic Violence: it's not ok" and "drunk uncle" also targeted these prevalent social issues by representing Māori in a somewhat negative light. But as the ~~audience receives~~ society is made aware of its problems the culture of confronting issues and solving them is thus created.

Media ~~and~~ m's representations initially shaped society to justify colonisation while society itself ~~also~~ affected the interpretations of newer media. It is undeniable that media shapes culture and society but theorists such as McLuhan and Hall and Barthes proves that media also shapes ~~newer~~ future media through ~~their~~ the changes in society. The example of Māori media ~~is~~ from the directors Tumahai, Laro and Waititi as well as TV campaigns give irrefutable proof to the profound impact of media in shaping our social reality.

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(b)

Quotation/Statement: A media genre is not created in a vacuum. It emerges from a tradition and is produced within a social context.

PLANNING

Use this space to plan your second answer.

~~Bartleby~~ gaze ✓
Saussure ✓
Belton
Baudrillard

Begin your second answer here:

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Nothing is created within a vacuum. Literary theorist Barthes asserted that the "death of the author is the birth of the reader" and that the author exists only as a "scriptor" who finds new combinations of existing ideas to form new ones. Directors within the war genre respond to existing texts in order to create new ones; some embrace "tradition" with a new twist while others seek to overturn that "tradition." Furthermore, according to Saussure's semiotic model, a signifier cannot be interpreted to produce its signified meaning unless it is interpreted within a specific set of social contexts. Thus media texts within the war genre cannot have meaning without its context and, today all of humanity share this context as we will have been affected by war in one way or another. War genre texts emerge from the tradition in terms of previous texts as well as socio-historical socio-political contexts throughout human history and especially 20th century history and beyond.

The earliest representations of war was the "Dead at Antietam" 1862, a series

of photographs commissioned by Brady which depicted various piles of corpses - the human cost of war. Ironically, the tradition from which this emerged was the absolute lack of tradition, in that there had been no prior attempts to document atrocities on such a scale. *New York Times* reported its popularity with citizens being attracted to the gallery with a "terrible fascination." Brady himself claimed that the photos "brought home the terrible reality of war." This ultra-realistic depiction of war set the precedent for many future war genre films which sought to express the horrors of war. On the other hand, the social context of the ~~early~~ European "imperial" gaze (which ~~with~~ Kaplan developed as an extension of Laura Mulvey's "male gaze") propaganda films were frequently produced. Films such as "Hearts of the World" and "Shoulder Arms" both in 1918, depicted war both as a glorious fight against evil and a fun, comedic experience respectively. This underlying propaganda film was the tradition of conscription prevalent in countries such as the US and Britain which demanded an attractive representation of war.

In response to the tradition of glorification, Lewis Milestone's 1930 masterpiece "All Quiet on the Western Front (AQWF)" can be examined ~~in terms of its~~ as the first anti-war film. Critic Mike Mayo elucidates that "Milestone could place the viewer in the middle of a battlefield and make the hellish confusion of it all seem all too real to the viewer. Indeed, we can see AQWF as a cinematic extension of Brady's "Dead at Antietam" in its desire to portray ~~with~~ the realistic horrors of war. In the enlistment scene Milestone cross-cuts between the excited faces of the professor and the students ~~with~~ in order to suggest ~~a sense of~~ reflected the initial emotional ~~on~~ excitement of war propaganda and hints at the exciting societal perceptions of war with the use of flashbacks to the ~~reaction of~~ enthusiastic reaction of parents. The ~~battle scene~~ 12 minute battle scene with an isometric crane shot of the battlefield ~~is~~ a first in war films. The Milestone uses a repetition of falling shells and ~~foggy~~ constant explosions to emphasize the unrelenting brutality and sensory overload of war to the audience.

An A long panning shot with cross-cuts between the machine gunner and the victims of the machine gun highlights the prevalence of death. With the special effects showing severed arms gruesomely ~~under~~ lashed onto a barbed wire, Milestone conveys the fragility of life and the unforgiving, instantaneous nature of death. Likewise, in the final butterfly scene, Milestone uses the butterfly to symbolize the unattainable nature of innocence and beauty after war. Paul's hand symbolizes his attempt to find redemption and catharsis but this final denial reveals that there can be no redemption in war. The final superimposed image of graves and survivors marching home conveys the finality of death and the long-lasting trauma which veterans bear. Produced in 1930, amidst the Great Depression, Milestone's masterpiece is a response to traditional glorification and the condemns the political forces which forced young men to throw away their lives to "fight, ~~die~~ and try not to get killed."

World War I was the first time in which soldiers had engaged in trench

warsfare with modern machinery and later films in the war genre are also cited responses to various wars and pseudo-wars (i.e. the cold war). Baudrillard's media theory emphasised the existence of a "hyperreality" in which representations become so widespread and frequent that ~~the society~~ becomes society in general now live in a fabricated reality filled with only representations and no objective truth. Baudrillard's vision had its origins in the era of Cold War paranoia which plagued the West's citizens for much of the 20th century.

Stanley Kubrick's "Dr. Strangelove" in 1964 was a penetrating, ~~satirical~~ satirical discourse in response to an era of Cold War hysteria. Throughout much of the 1950s Senator McCarthy had instigated a wave of ~~communist~~ ~~anti~~-communist paranoia or "Red Scare." McCarthy accused government officials of being spies for the USSR. Kubrick satirises this in the scenes between Jack Ripper and Mandrake when Ripper ~~asserts~~ asserts that "fluoridation" of water is a communist "conspiracy" and "must not be allowed to contaminate our bodily fluids." Ironic

low angle shots of Ripper's face is used to ~~satirize a country~~ parody the stern, seriousness of government officials even when making ridiculous allegations. Moreover during the war room scene, Kubrick sets ~~out~~ the a table cloth on the round table - itself a parody of ~~government~~ the knights of the round table - which was supposed to be green to ~~reflect~~ a poker table. As the film was shot in black and white, Kubrick's intentions were only revealed later. Nevertheless, the hyperbole surrounding cold war propaganda was further satirized in the B-52 scenes which were always accompanied by the jingoistic American civil war song : "When Johnny Comes Marching Home." The character & pop of the cowboy hat and playboy mayazines in the B-52; further play upon the "myths" (Barthes) & associated with American ~~not~~ patriotism. ~~The shot~~ Contextually, the US had also recruited top German scientists for its own nuclear program and Dr. Strangelove is a direct parody of the likes of von Braun. His alien hand syndrome erupts into fits of Nazi salute and addresses the President as "neinfuhrer" which ~~brightened the~~

parallel US nuclear policies of Mutually Assured Destruction (MAD) with the Nazi holocaust. As a direct response to the Cuban Missile Crisis two ~~days~~ years prior in 1962, Kubrick's film followed traditions of newspaper satire adapted to cinema within a social context of cynicism towards government and fear of nuclear annihilation.

The war genre came under increasing influence of Hollywood following the Vietnam war as ~~they~~ Hollywood and USA gained a monopoly in film expertise and technology and funds. John Belton identified 4 common conventions at Hollywood war genre in the suspension of civil morality, a collective over individual, rivalry within groups and the portrayal of veterans. Vietnam itself ~~was a~~ ~~re~~ brought about a realization which destroyed US confidence in war and was the first war to receive widespread news coverage focusing on its atrocities.

Films such as ~~the~~ Francis Ford Coppola's "Apocalypse Now" and Oliver Stone's "Platoon" explored interspersed psychological themes as society itself began to question the ~~log~~' justifiability

of war and ~~but~~ ~~but~~ in the realized the psychological fragmentation of veterans.

In "Apocalypse Now's opening sequence Coppola employs ~~the~~ the superimposed image of Willard's ~~face~~ close-up face set and a scene of fire burning a forest. Here, Coppola adheres to Belton's 4th Convention to elucidate the ~~per~~ mental horrors of war in the inescapable nature of memories. In the same scene, Willard also breaks a mirror, symbolizing the destruction of his self-image - and smears the blood over his face to reveal a beastial, primitive irrationality. Here, Coppola ~~uses~~ ^{uses} the 1st convention to show the ~~the~~ ^{or} after lack of rationality; that "out there, things get confused, powers, old ideals, the old morality, practical military necessity." Moreover a frequent dreamlike surrealism is evoked by Coppola's use of fog and low-key lighting during the ~~scenes~~ PBR scenes. The characters' faces become increasingly camouflaged as does Willard himself as he kills Kurtz. The ~~the~~ masking of one's face signifies the death of innocence.

and embodies a primitive & animalism which is manifest during war.

Likewise

Likewise in "Platoon," the close up shots of Barnes' scared face reflects his emotional scars and ~~prop~~ props such as Cigars ~~an~~, drugs and marijuana symbolize the cathartic escapism necessary as a result of their horrors. During the final battle Stone, too, uses flares and tracer rounds to create a surreal, dreamlike fighting scheme ~~giving the~~ which creates a dreamlike quality, a surreal confusion. ~~The address~~ During the opening jungle scene, too, Taylor's face is shown with extreme close-ups to show the ants. Stone signifies that the soldiers are not only at war with themselves ~~but also~~ or the enemy but also with nature - the jungle. Finally, the village scene reflects ~~on~~ historical events such as the My Lai Massacre to epitomize the irrational, brutality and ~~atrocities~~ ^{amoral} of war.

The social contexts an ~~et~~ from which

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

3(6)

the war genre emerged were shattered by WW1, WW2, the Cold War and the Vietnam War. Amidst the physical trauma of WW2, the paranoia of ~~and~~ the nuclear stand-off and the psychological transfigurations of the Vietnam jungle, it becomes clear that media texts with all their visual intensity could not have emerged without these events. For directors such as Milestone and Stone, these films were a cathartic experience for ~~both~~ themselves as well as ~~all~~ the viewer. But and above all, a text cannot be a text without a context. //