

Assessment Schedule – 2013**Scholarship Media Studies (93303)****Evidence Statement**

	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) Media consumers are both liberated and constrained by the new media.

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

- ***liberated:** freedom of access to information online; ease of accessibility to information at any time; interactivity of ideas shared and published online enhances collaboration and inquiry; international collaboration removing barriers of distance; provides a seemingly limitless wealth of knowledge*
- *reduces the power of knowledge held in the hands of selected institutions and individuals; removes the gatekeepers of information holders; creates a platform previously not obtainable to minority groups by traditional media and dominant cultural values; gives people and social groups access to communicate, meet, and advocate rights, opinions, and customs; use of social media to 'overthrow' governments (eg Arab Spring, Libya, Egypt, etc); use of media as a way to democratise ideas and movements on a social and political level*
- *citizen media allows for greater expansion of truths and interpretations of events not advocated by traditional corporate media (for example anti-governmental protesters in Turkey 2013 used new media to highlight their protests in response to the lack of coverage by traditional media agencies); allows for further freedoms of the press; provides opportunities to circumvent legislation in light of the 'public good' (eg the publication of people with name suppression, etc)*
- *advent of cheaper and better media technology democratises access to and selection of ideas / design / storytelling / distribution, (eg access to professional and semi-professional media tools such as video / photo / print / radio / audio / editing programmes, etc allows individuals to express and liberate themselves without the need of larger financial or corporate support / control); cheaper broadcast quality cameras / recording / publishing equipment allows for more varied and diversified stories to be told and distributed; the internet as an avenue of distribution of ideas / product / stories / criticism, etc, liberates artists / activists / entrepreneurs from corporate selection and control; allows for redistribution of wealth to the artist / creator, often removing middlemen and corporate agendas*
- ***constrained:** increasing corporatisation of the internet; corporate giants (Apple, Google, Microsoft, Facebook, etc) creating closed-platform devices and restricted access portals; reliance on advertising and capital limits options available to media consumers*
- *access to new media determines access to information available; financial / geographical / social access to media discriminates and constrains information; restrictions of information via economic / geographic / social prejudice further expands the gap between the haves and the have-nots, creating class divisions and reduced opportunities*
- *homogenisation of publication and distribution; populist ideas become codified above all others; dominant sources of truth become easier to access than alternative sources; lack of accountability of authors; regurgitation of ideas and dumbing-down of content to appeal to masses; test of quality and accuracy becomes linked to number of 'hits' or 'likes', as opposed to qualitative analysis; removal of gatekeepers and corroboration of information creates a void of selectivity and accuracy of information; style and presentation of information for consumption overrides content and delivery.*

Outstanding Scholarship Level

The candidate's response demonstrates:

- strong analytical skills
- knowledge of a diversity of media texts and contexts, used to explain or illustrate the relationship between one or more media and wider society
- integration and synthesis of an overarching view of the implications and ramifications of the relationship between one or more media and wider society
- independence and sophistication of thought.

Scholarship Level

The candidate's response demonstrates:

- strong analytical skills
- knowledge of a diversity of media texts and contexts, used to explain or illustrate the relationship between one or more media and wider society
- well-supported and thoughtful conclusions drawn about implications / ramifications of this relationship.

The candidate may take one or more of the following approaches to drawing conclusions about the relationship between one or more media and wider society:

- demonstrates knowledge of the various contexts in which one or more media operate, showing an awareness of past role(s) and an analysis of its / their current relationship with wider society
- demonstrates an awareness of a range of aspects of the relationship between one or more media and wider society, such as providing information / entertainment, influencing opinion about issues or shaping / reflecting socio-economic, cultural, social, and / or political attitudes / values, etc
- demonstrates an awareness of the relationship between one or more New Zealand media and New Zealand society specifically
- demonstrates an understanding of media theory, by applying it to media texts and contexts.

The candidate needs to present a coherent and informed analysis that is amply supported with specific details of media texts, and historical and current contexts. The analysis should draw conclusions about implications of the relationship between one or more media and wider society. Illustrations of the historical and current relationship could include examples of dissemination of information / disinformation, influence on social, political, or other values, attitudes and / or ideologies, etc.

The candidate will be expected to show that he / she has read a diverse range of texts. Diversity refers to both the type and range of texts. Text types could include primary texts (eg films, documentaries, newspaper articles), and secondary texts (such as critiques, commentaries, reference materials). Text range could include texts from / about a number of different media. The candidate may refer to observations drawn from their own production experience(s) undertaking a media production.

The candidate's response relates closely to the quotation or statement provided. Response may agree or disagree with the proposition of the quotation.

Below Scholarship Level

The candidate's response demonstrates:

- analytical skills
- some knowledge of a diversity of media texts and contexts, used to explain or illustrate the relationship between one or more media and wider society
- some supported conclusions drawn about implications / ramifications of this relationship.

The candidate may take one or more of the following approaches to drawing conclusions about the relationship between one or more media and wider society:

- demonstrates some knowledge of the various contexts in which one or more media operate, showing some awareness of past role(s) and an analysis of its / their current relationship with wider society
- demonstrates some awareness of a range of aspects of the relationship between one or more media and wider society, such as providing information / entertainment, influencing opinion about issues or shaping / reflecting socio-economic, cultural, social, and / or political attitudes / values, etc
- demonstrates some awareness of the relationship between one or more New Zealand media and wider New Zealand society specifically
- demonstrates some understanding of media theory by applying it to media texts and contexts.

The candidate needs to present an informed analysis that is supported with specific details of media texts. The analysis should draw some conclusions about implications of the relationship between one or more media and wider society. Illustrations of the historical and current relationship could include examples of dissemination of information / disinformation, influence on, or reflection of, social, political, or other values, attitudes, and / or ideologies, etc.

The candidate will be expected to show that he / she has read a number of texts. Text types could include primary texts (eg films, documentaries, newspaper articles), and secondary texts (such as critiques, commentary, reference material). Texts could include texts from / about a specific medium or a number of different media. The candidate may refer to observations drawn from their own production experience(s) undertaking a media production.

The candidate's response relates to the quotation or statement provided. Response may agree or disagree with the proposition of the quotation.

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

- (d) "The internet is a convenient scapegoat for the music [or other media] industry struggling to come to terms with an entirely changed media environment."

Andrew Dubber

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

- *traditional media industries (music / film / radio / print) have been slow to respond to new media technologies, choosing to uphold traditional models of production, promotion, supply, and distribution; media conglomerates such as Sony, EMI, Universal, and Time Warner, continue to produce, promote, and distribute media such as recorded music, films, TV, etc, through traditional avenues (mainly that of distribution of physical product through chains of production, wholesale, and retail); multinational corporations have used litigation to maintain the status quo of production and distribution to adhere to existing business models; size and structure of multinational corporations are too large and cumbersome to change structures and models quickly and efficiently in a fast-changing technology society*
- *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 v 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 (cf to New Zealand?) via a three strikes policy; impact on media industries, individuals' internet connection, and human rights; debate surrounding criminalising versus education as an alternative; disconnecting individuals will simply force people to create other user names to hide their identities in order to continue downloading, forcing internet service providers to act as online police; will young people take any notice?; the economic impact of file-sharing on the music industry and film and gaming industries is not clear, eg just because someone downloads a song or film illegally does not equate to a lost purchase for that media industry; overpriced CDs may be the main reason for the drop in sales; some creative artists choose to support freeware, and the use of file-sharing as a means of promotion; file-sharing supports media industries by allowing consumers to sample the product and therefore discover an artist and / or director; financially, movie and game companies may not be losing sales; although media companies' intellectual property is being copied – they can afford it because they are so large; access to music and films – because of cultural significance – seen as a right that should not be subject to copyright practices; Web 2.0 has significantly changed society to the extent that individual behaviour and business models make copyright laws redundant; the rise of Creative Commons as a way to mitigate the restrictive copyright models; etc*
- *recent controversy surrounding Microsoft's X-Box One video games device that tracked, monitored, and restricted use by forcing people to go online once every 24 hours to log in their activity; likewise, Microsoft prevented the ability for people to share, swap, or sell the physically purchased games, public outcry, and a massive drop in initial orders, forced Microsoft to rescind these conditions*
- *file-sharing has become the most popular way for people to get their music, and the file-sharing community is the largest marketplace 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 US teenagers engage 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 US; the introduction of the Skynet Copyright Act (infringing file-sharing amendment bill) in New Zealand; Napster as an historical model ideal for analysis; Megaupload could serve as a current case-study*
- *failure to initially respond to changes in new media (particularly the internet and Web 2.0) and the slow reaction to embrace the inevitable has allowed for a 'Wild West' mentality to exist within internet communities, which have promoted the idea that art and artists are merely seen as cheap and disposable*

consumables in a throw away society; the signing and promotion of popular music has become more and more homogenised, and diversity of genre styles have been left to smaller independent media producers who do not have the same impact or level of distribution as major media producers; major media producers have commoditised their product in order to maximise returns, X-Factor, American Idol, The Voice have all been used as a way to repackage existing product (eg back catalogue music) with young disposable talent that enhances a 'here one week, gone the next' mentality.

The candidate might approach this question in a number of ways:

Outstanding Scholarship Level

The candidate's response demonstrates:

- strong analytical skills
- knowledge of a diversity of media texts and contexts
- integration and synthesis of an overarching view of the implications and ramifications of one or more identified developments in a specific medium and / or the influence of factors that shape a media industry, including for the wider media industry and / or society
- independence and sophistication of thought.

Scholarship Level

The candidate's response demonstrates:

- strong analytical skills
- knowledge of a diversity of media texts and contexts, used to explain or illustrate one or more specific developments in a medium and / or factors that shape a specific media industry
- well-supported and thoughtful conclusions drawn about implications / ramifications of this development(s), including implications / ramifications for the wider media industry and / or society, and / or its influence in shaping a specific media industry.

The candidate may take one or more of the following approaches to drawing conclusions about developments and / or the factors that shape a media industry:

- demonstrates knowledge of the various contexts in which the media and / or media industry operate, showing an awareness of previous and / or subsequent developments and / or past and current factors in the shaping of a media industry and an analysis of current status
- demonstrates an awareness of a range of effects of the developments on such things as style, content, commercial viability, audiences and tastes, production processes, roles and relationships within the industry, etc
- demonstrates an awareness of a range of factors in shaping a media industry, such as providing information / entertainment, influencing opinion about issues or shaping socio-economic, cultural, social, and / or political attitudes / values, etc
- demonstrates an understanding of media theory, by applying it to media texts and contexts and / or the factors that shape a media industry and its contexts
- demonstrates an awareness of the factors that shape a media industry in New Zealand.

The candidate needs to present a coherent and informed analysis that is amply supported with specific details of media texts and / or a media industry, and historical and current contexts. The analysis should draw conclusions about implications of the developments on the medium, the wider media industry and audiences, and / or the factors that shape a media industry. Illustrations of significance historically, or current developments of a medium, and / or factors that shape a media industry could include:

- new or significant developments within a genre of the medium
- technological advances and changes in technology
- changes in key roles and responsibilities
- ownership
- economic / social / political climate
- legislative factors
- changes in values, attitudes and / or ideologies, and their influence on a specific media industry
- stylistic / thematic developments, etc.

The candidate will be expected to show that he / she has read a diverse range of texts. Diversity refers to both the type and range of texts. Text types could include primary texts (eg films, documentaries, newspaper articles), and secondary texts (such as critiques, commentary, reference material). Text range could include works by a specific director, texts from / about a specific medium or genre of the medium, and / or a number of different media. The candidate may refer to observations drawn from their own production experience(s) undertaking a media production.

The candidate's response relates closely to the quotation or statement provided. Response may agree or disagree with the proposition of the quotation or statement.

Below Scholarship Level

The candidate's response demonstrates:

- analytical skills
- some knowledge of a diversity of media texts and contexts, used to explain or illustrate one or more specific developments in a medium and / or the factors that shape a media industry, including in New Zealand
- some supported conclusions drawn about implications / ramifications of this development in a medium and / or the influence of factors that shape a media industry.

The candidate may take one or more of the following approaches to drawing conclusions about future developments in a medium and / or the factors that shape a media industry:

- demonstrates some knowledge of the various contexts in which the media and / or the media industry operate, showing some awareness of previous and / or subsequent developments in a medium, and / or past and current factors in the shaping of a media industry and an analysis of current status
- demonstrates some awareness of a range of effects of the developments on such things as style, content, commercial viability, audiences and tastes, production processes, roles and relationships within the industry, etc
- demonstrates some awareness of a range of factors in shaping a media industry, such as providing information / entertainment, influencing opinion about issues or shaping socio-economic, cultural, social, and / or political attitudes / values, etc
- demonstrates some understanding of media theory by applying it to media texts and contexts, and / or the factors that shape a media industry and its context
- demonstrates some awareness of the factors that shape a media industry in New Zealand.

The candidate needs to present an informed analysis that is supported with specific details of media texts and / or a media industry. The analysis should draw some conclusions about implications of the developments for the specific medium, the wider media industry and its audiences, and / or the factors that shape a media industry. Illustrations of significant historical or current developments of a medium, and / or factors that shape a media industry could include:

- new or significant developments within a genre of the medium
- technological advances and changes in technology
- changes in key roles and responsibilities
- ownership
- economic / social / political climate
- legislative factors
- changes in values, attitudes and / or ideologies, and their influence on a specific media industry
- stylistic / thematic developments; etc.

The candidate will be expected to show that he / she has read a number of texts. Text types could include primary texts (eg films, documentaries, newspaper articles), and secondary texts (such as critiques, commentary, reference material). Texts could include works by a specific director, texts from / about a specific medium or genre of the medium, and / or a number of different media. The candidate may refer to observations drawn from their own production experience(s) undertaking a media production.

The candidate's response relates to the quotation or statement provided. Response may agree or disagree with the proposition of the quotation or statement.

QUESTION THREE: THE CLOSE READING OF MEDIA TEXTS

- (d) "Film-makers [or other media producers / creators] allow people to see reflections of themselves in a broad and accessible way."

Vincent Ward

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

- *movies / TV / feature articles start and end with a 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, revealing character and plot often without our immediate knowledge, such as the opening ten minutes of the film E.T., ie without so much as a word being spoken, the audience is able to determine who the bad guys are, 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 requires a great story and the ability to render the story cinematically; film introduces technical elements that the film-maker is expected to exploit: the film-maker's ability to do this is what differentiates them from other mediums; when film-makers forgo the creative opportunities of the medium they leave a lot of their movie behind, often at the expense of the story*
- *cinematic storytelling is the difference between documenting and dramatising; between employing the potent storytelling tools in the medium, or leaving them silent*
- *cinematic storytelling employs the tools of image and motion, sound, editing, by cross-cutting and pace; introduces new perspectives of viewing such as close-ups and vantage points such as extreme angles; lenses can distort shapes and people creating perceptions and qualities that can be exploited to enhance the story told; camera movement, facilitated by a host of methods such as the crane, dolly, and steadicam, suggest a whole world of possibilities.*

Outstanding Scholarship Level

The candidate's response demonstrates:

- strong analytical skills
- knowledge of a diversity of media texts and contexts
- integration and synthesis of an overarching view of the implications and ramifications of the inferences drawn from the close reading of media texts
- independence and originality of thought.

Scholarship Level

The candidate's response demonstrates:

- strong analytical skills
- knowledge of a diversity of media texts and contexts, used to explain or illustrate one or more inferences drawn from the close reading of media texts with reference to one or more media and / or genres
- well-supported and thoughtful conclusions drawn about implications / ramifications of the close reading of media texts, and inferences drawn from it.

The candidate may take one or more of the following approaches to drawing conclusions about the close reading of media texts:

- demonstrates knowledge of the various contexts in which media texts operate, showing an awareness of past factors (developments in genres, codes / conventions, visual / oral and narrative styles), and an analysis of current factors in the receiving, processing, and interpreting of media texts
- demonstrates an awareness of how elements of media language, narrative conventions, writer / director / auteur styles contribute to meaning and the shaping of media texts
- demonstrates an awareness of the messages, values, and representations within media texts, in influencing opinion about issues, or in shaping socio-economic, cultural, social and / or political attitudes / values, etc

- demonstrates an understanding of media theory, by applying it to the factors that contribute to meaning and the shaping of media texts and its contexts.

The candidate needs to present a coherent and informed analysis that is amply supported with specific details of media texts, and historical and current contexts. The analysis should draw conclusions about implications of inferences or conclusions drawn from the close reading of media texts, the wider media, and genres. Illustrations of significant historical and current factors could include:

- new or significant developments within a genre (codes and conventions)
- stylistic / thematic / narrative developments
- economic / social / political / cultural climate
- changes in values, attitudes, and / or ideologies, and their influence on specific media texts, etc.

The candidate will be expected to show that he / she has read a diverse range of texts. Diversity refers to both the type and range of texts. Text types could include primary texts (eg films, documentaries, newspaper articles), and secondary texts (such as critiques, commentary, reference material). Text range could include texts from / about a number of different media. The candidate may refer to observations drawn from their own production experience(s) undertaking a media production.

The candidate's response makes well-developed and consistent links to the quotation or statement provided. Response may agree or disagree with the proposition of the quotation or statement.

Below Scholarship Level

The candidate's response demonstrates:

- analytical skills
- some knowledge of a diversity of media texts and contexts, used to explain or illustrate one or more inferences drawn from the close reading of media texts
- some supported conclusions drawn about implications / ramifications of the inferences drawn from the close reading of media texts.

Candidate may take one or more of the following approaches to drawing conclusions about the close reading of media texts:

- demonstrates some knowledge of the various contexts in which media texts operate, showing an awareness of past factors (developments in genres, codes / conventions, visual / oral and narrative styles), and an analysis of current factors in the receiving, processing, and interpreting of media texts
- demonstrates some awareness of how elements of media language, narrative conventions, writer / director / auteur styles contribute to the meaning and the shaping of media texts
- demonstrates some awareness of the messages, values, and representations within media texts, in influencing opinion about issues or shaping socio-economic, cultural, social, and / or political attitudes / values, etc
- demonstrates some understanding of media theory, by applying it to the factors that contribute to the meaning and the shaping of media texts and its contexts.

The candidate needs to present an informed analysis that is supported with specific details of media texts, and historical and current contexts. The analysis should draw some conclusions about implications of the close reading of media texts, the wider media, and genres. Illustrations of significant historical and current factors could include new or significant developments within a genre (codes and conventions); stylistic / thematic / narrative developments; economic / social / political / cultural climate; changes in values, attitudes, and / or ideologies, and their influence on specific media texts, etc.

The candidate will be expected to show that he / she has read a number of texts. Text types could include primary texts (eg films, documentaries, newspaper articles), and secondary texts (such as critiques, commentary, reference material). Texts could include texts from / about a specific medium or a number of different media. The candidate may refer to observations drawn from their own production experience(s) undertaking a media production.

The candidate's response makes developed links to the quotation or statement provided. Response may agree or disagree with the proposition of the quotation or statement, or discuss both opinions.