



LESSONBUCKET

# 2015 VCE MEDIA SAC PACK



NARRATIVE | MEDIA TEXTS AND SOCIETY'S VALUES | MEDIA INFLUENCE

**SAMPLE COURSEWORK** BY BRETT LAMB



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Student Name: \_\_\_\_\_

Form: \_\_\_\_\_



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Narrative  
School Assessed Coursework

**Reading Time:** 10 minutes

**Writing Time:** 90 minutes

**Total Marks:** 40

Question and Answer Booklet

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**Conditions**

- Students may bring pens, pencils and erasers into the assessment task.
- Students are not permitted to bring notes into this assessment task.
- Mobile phones, calculators and other electronic devices are prohibited.

The narrative texts I have studied this year are:

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_

1. Define the production element 'mise en scène'.

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2 marks

2. In one of the narratives you studied, explain how mise en scène was used to convey information to the audience.

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3 marks





















# Responding to Narrative Questions

## Before the assessment task

- Ensure you have watched both texts several times before attempting the assessment task.
- A good way to remember production elements is using the acronym CAMELS (camera techniques, acting, mise en scène and visual composition, editing, lighting and sound).
- Recall story elements by memorising the following headings: opening, development and resolution, cause and effect, character development, point of view, setting, multiple storylines, structuring of time.
- Find examples of each production and story element from each text.
- In your own words, write brief definitions of every production and story element.
- Practice answering questions from past exams. Copies of past exams are available on the Victorian Curriculum and Assessment Authority website: <<http://www.vcaa.vic.edu.au/Pages/vce/studies/media/exams.aspx>>.

## During the assessment task

- Read the question carefully to determine precisely what you are being asked.
- Highlight or underline key phrases.
- Read through all of the questions first, some questions may be linked and you will be required to write on both texts.
- Look at the allocated marks and spend the appropriate amount of time answering that question. If you run out of time, move onto the next one.
- Answer the question directly in your opening sentence, then give specific examples to illustrate your understanding of the question.
- Refer to the cast and crew of the films you studied by their surnames, e.g. 'In *Run Lola Run*, director Tykwer uses visual composition to ...'
- Ensure your answers are clear and detailed.
- Use formal language appropriate to an analytical response; avoid slang.
- Do not retell the story.
- Use the terminology of narrative appropriately and confidently.
- Do not confuse a point-of-view shot with the point-of-view from which the narrative is presented. One is a production element, the other a story element. Remember that they may be used in conjunction, point-of-view shots are often used to encourage the audience to identify with a particular character.
- When you finish, read through your paper to ensure you have answered the questions appropriately and to eliminate any errors in your response.

## After the assessment task

- Consider the strengths and weaknesses of your response. What will you have to do to prepare for the end-of-year exam?
- Keep your notes and refer to them regularly throughout the year, they will be invaluable when revising for the exam.

**Student Name:** \_\_\_\_\_

**Form:** \_\_\_\_\_



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# Narrative Marking Guide

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**Question 1:** Define the production element 'mise en scène'. **(2 marks)**

In this question, students are asked to define the production element of mise en scène, which literally means everything that's put into the scene, such as props, make up, costume and colour.

<b>2 marks</b>	A clear and accurate definition of mise en scène, which may incorporate examples to help illustrate the concept.
<b>1 mark</b>	A brief definition of mise en scène that shows some understanding. The response may be limited by focusing on one aspect of mise en scène, such as costume, or showing some misunderstanding of what the term might mean.
<b>0 marks</b>	Incorrect or incomplete.

**Question 2:** In one of the narratives you studied, explain how mise en scène was used to convey information to the audience. **(3 marks)**

This question requires students to describe an example of mise en scène from one of the narratives that they have studied. A successful response will give a relevant and descriptive response that demonstrates a relevant understanding of media terminology. In this type of question, students who use a general example usually perform less successfully than those who give a specific and detailed response. Less successful responses may retell the story, include irrelevant detail or focus on related production elements such as lighting.

<b>3 marks</b>	A perceptive and detailed description of how mise en scène was used in one of the narratives that the student studied. Highly effective use of terminology relevant to the discussion of mise en scène.
<b>2 marks</b>	A clear description of how mise en scène was used in one of the narratives that the student studied. Accurate use of terminology relevant to the discussion of mise en scène.
<b>1 mark</b>	General discussion of mise en scène that shows some understanding of how it is used to convey information to the audience in one of the films that the student studied. Limited use of terminology.
<b>0 marks</b>	Incorrect or incomplete. The student may have written about another production or story element.



**Question 3:** Define the production element 'sound'. **(2 marks)**

In this question, students are asked to define the production element of sound. This production element focus on anything that is part of the narrative's soundtrack, such as dialogue, music or sound effects.

<b>2 marks</b>	A clear and accurate definition of sound, which may incorporate examples to help illustrate the concept.
<b>1 mark</b>	A brief definition of sound that shows some understanding of this production element. The response may be limited, focusing on only one aspect of sound, such as dialogue. The response might only show a limited understanding of how sound functions in narratives.
<b>0 marks</b>	Incorrect or incomplete.

**Question 4:** In the other narrative that you studied, not the one you wrote about for Question 2, explain how sound was used to convey information to the audience. **(3 marks)**

This question requires students to describe an example of sound from the other narrative that they studied. A successful response will give a relevant and descriptive response that demonstrates a relevant understanding of media terminology. In this type of question, students who use a general example usually perform less successfully than those who give a specific and detailed response. Less successful responses may retell the story or include irrelevant detail.

Terminology to describe sound: on-screen sound, off-screen sound, transitional sound, pre-lap, post-lap, audio match cut, inner voice, remembered sound, distorted sound, spoken writing, personal narration, impersonal narration, diegetic, non-diegetic, music, score, song, contrapuntal, ambience, sound effect, foley, loud, soft, strong, melodic, eerie, rhythmic, percussive, shrill, piercing, harsh, heavy, deep, reverb, echo, flanger, phaser.

Students who misread the question and do not write about the other narrative that they studied can only receive a maximum of one mark for this question.

<b>3 marks</b>	A perceptive and detailed description of how sound was used in one of the narratives that the student studied. Highly effective use of terminology relevant to the discussion of sound.
<b>2 marks</b>	A clear description of how sound was used in one of the narratives that the student studied. Accurate use of terminology relevant to the discussion of sound.
<b>1 mark</b>	General discussion of sound that shows some understanding of how it is used to convey information to the audience in one of the films that the student studied. Limited use of terminology.
<b>0 marks</b>	Incorrect or incomplete. The student may have written about another production or story element.

**Question 5:** In a scene from **one** of the narratives that you studied, explain how two of the following production elements helped to engage the audience: camera techniques, acting, editing and lighting. **(5 marks)**

This question requires students to describe how two production combine to engage the audience in one of the narratives that they have studied.

Successful students will identify a scene in which two of these production elements make a similar contribution to audience engagement. In the response, equal discussion should be given to each production element. Students who only write about one production element will receive no more than two marks for their response.

Here is a list of terms and phrases that students might use when discussing these production elements.

**Camera:** extreme long shot, long shot, full shot, medium shot, medium close-up, close-up, extreme close-up, overshot, high-angle, eye-level, low-angle, undershot, crane, dolly, dolly in, dolly out, handheld, pan, pedestal, point-of-view shot, snorricam, static, steadicam, tilt, tracking, vertigo effect, whip pan, zoom, deep focus, depth of field, pull focus, shallow depth of field, aspect ratio, canting, eyeline match, head room, look room, mise en scène, move room, nose room, over-the-shoulder shot, rule of thirds, two shot.

**Acting:** Movement, facial expressions, body language, tone of voice.

**Editing:** cut, fade, dissolve, wipe, cross cut, shot reverse shot, ellipsis, flashback, flash forward, montage, fast motion, slow motion, time-lapse, jump cut, reversed, freeze frame, flash frame, split screen, parallel editing, speed ramping, superimposition, wipe by cut, audio match cut, visual match cut, L cut, J cut.

**Lighting:** key light, fill light, high key lighting, frontal lighting, back light, side lighting, underlighting, rim light, hair light, hard, soft, diffuse, chiaroscuro, three point lighting, natural, naturalistic, expressive, stylised, fluorescent, incandescent, warm, cool, contrast, shadow.

<b>5 marks</b>	An insightful analysis of how two production elements engage the audience in one of the narratives that the student studied. A comprehensive discussion of the impact that these production elements have on the audience. Highly effective use of terminology.
<b>4 marks</b>	An informed analysis of how two production elements engage the audience in one of the narratives that the student studied. A detailed discussion of the impact that these production elements have on the audience. Effective use of terminology.
<b>3 marks</b>	A relevant analysis of how two production elements engage the audience in one of the narratives that the student studied. An appropriate discussion of the impact that these production elements have on the audience. Accurate use of terminology.
<b>2 marks</b>	A general discussion of how production elements engage the audience in one of the narratives studied. Some reference to the impact that these production elements have on the audience. Limited use of terminology. May discuss only one production element in detail.
<b>1 mark</b>	A limited or brief discussion of how production elements engage the audience in one of the narratives studied. Very limited discussion of the impact that these production elements have on the audience. Very limited use of terminology. The student may focus briefly on one production element listed in the question and/or discuss irrelevant aspects of the narrative.
<b>0 marks</b>	Incorrect or incomplete.

**Question 6:** The events in a narrative are often organised in a chain of cause and effect. After the opening, these events push relentlessly towards a resolution. Explain the role that cause and effect played in **one** of the narratives that you studied. **(4 marks)**

This question requires students to describe the role that cause and effect played in one of the narratives that they studied.

Successful students will show an appreciation of how the narrative is organised and how events are linked. Narratives occur in time and space. They are a chain of events linked by cause and effect. Character and character motivation usually perform an important role in driving the narrative forward. In traditional Hollywood narratives, this chain of cause and effect pushes relentlessly towards a resolution.

The most effective responses will demonstrate an understanding of how events in the narrative are linked, while weaker responses will simply resort to telling the story. Successful students will use a range of terms to describe how events are linked, such as: cause and effect, causal chain, character motivation, opening, development, resolution.

<b>4 marks</b>	A perceptive and detailed explanation of the function that cause and effect plays in one narrative. Insightful and effective use of terminology.
<b>3 marks</b>	An informed explanation of the function that cause and effect plays in one narrative. Clear and effective use of terminology.
<b>2 marks</b>	A relevant explanation of the function that cause and effect plays in one narrative. May resort to simply retelling the story. Accurate use of terminology.
<b>1 mark</b>	A general and/or limited explanation of the function that cause and effect plays in one narrative. May resort to simply retelling the story. Limited use of terminology.
<b>0 marks</b>	Incorrect or incomplete.

**Question 7:** With reference to production elements, compare how one character from each narrative you studied was established. **(8 marks)**

This question requires students to compare the establishment of a character from each of the narratives that they studied. Higher scoring responses will engage in an active comparison between two characters. Lower scoring responses will simply describe the establishment of a character from each narrative with little or no comparison.

Successful students will make reference to appropriate production elements, including camera techniques, acting, mise en scène, editing, lighting and sound. They will expressively describe how these techniques have been used to establish characters, drawing appropriate comparisons between the two narratives.

Responses that have limited or no comparison cannot score higher than four marks.

<b>7-8 marks</b>	A comprehensive comparison of how production elements have been used to establish a character in two narratives. The selected examples lend themselves to a comprehensive discussion and insightful comparison. Highly effective use of terminology.
<b>5-6 marks</b>	A thorough comparison of how production elements have been used to establish a character in two narratives. The selected examples lend themselves to a detailed discussion and insightful comparison. Clear and effective use of terminology.
<b>3-4 marks</b>	Some understanding of how production elements have been used to establish characters but a limited comparison of the two narratives. Relevant examples that demonstrate some understanding of character establishment. Accurate use of terminology.
<b>1-2 marks</b>	Limited comparison of how production elements have been used to establish characters in the two narratives. Examples may not lend themselves to a discussion of character or provide the opportunity to compare narratives. Limited application of terminology.
<b>0 marks</b>	Incorrect or incomplete.

**Learning tasks**

1. Read all three of the responses to this question on the following pages and allocate them a score using the above descriptors.
2. For every response, highlight examples of appropriate media terminology.
3. Make a list of five positive and negative aspects of each response.
4. Keeping in mind the sample responses, answer this question using the texts you have studied for Narrative. Compare responses with your classmates. Who has written the most comprehensive and insightful response and why?
5. Make a list of five ways that you can improve your writing on Narrative.

**Sample Response #1:** With reference to production elements, compare how one character from each narrative you studied was established.

*Unbreakable and The Dark Knight take very different approaches to character establishment.*

*Although both films establish key characters using a combination of acting, sound and mise en*

*scène, they each take a different approach. In The Dark Knight, The Joker is established as a*

*larger-than-life comic book villain whereas Unbreakable establishes its protagonist, David Dunn, in a*

*much more realistic manner.*

*Although sound is an integral part of the character establishment in both films, it is used*

*very differently. When The Joker (Heath Ledger) first appears on screen, Hans Zimmer's leitmotif*

*helps to establish him as a sinister and evil character. This piece of music is a single note played*

*on the violin which increases in intensity and pans rapidly from left to right, gradually joined by*

*other discordant and distorted electronic instruments. This music establishes that the character is*

*incredibly sinister. In Unbreakable, on the other hand, the protagonist is introduced almost without*

*any music at all, Shyamalan uses dialogue to establish David Dunn as an ordinary man. After the*

*opening credits, Shyamalan fades into a shot of David Dunn (Bruce Willis) sitting on a train. The*

*following conversation reveals a great deal about the character as he flirts with Kelly, admitting that*

*he's 'afraid of water' and how his marriage is in trouble as he unsuccessfully flirts with Kelly. 'I*

*think you misunderstood what I was saying,' he stammers when Kelly reveals that she's married.*

*These approaches to character development differ substantially, one narrative establishing a character*

*using a dramatic leitmotif, the other revealing information about a character through exposition.*

*In The Dark Knight, mise en scène also contributes to the establishment of The Joker as an*

*outlandish superhero villain. The Joker removes his mask to reveal a face plastered with grotesque*

*make up, scars, and poorly applied white make up. The scars, leering expression and poorly applied*

*red make up makes it appear as if his face is bisected by some kind of wound. The key light in this*

*scene comes from a large window over The Joker's right shoulder. While one side of his face is*

clearly illuminated, the rest is in shadow, the pallid light making the scars on his face seem more grotesque. *Mise en scène* is used in this shot to characterise *The Joker* as exceptionally sinister.

In *Unbreakable*, Shyamalan uses *mise en scène* much more subtlety to convey that David Dunn is dissatisfied with his life. In the opening shot of David, with his head resting against a train window, Shyamalan uses a pale and slightly desaturated colour palette to contribute to the sense that David is unhappy. The view through the window is dominated by pale blue colours and an overcast sky. The interior of the train is similarly lifeless and cool, the pale blue and green colours of the train contributing to the character's sense of sadness. As David leans back from the window, the naturalistic light that illuminates one side of his face is also very cold, also contributing to his sense of depression.

In both cases, acting also plays an important contribution to character establishment. In *The Dark Knight*, Heath Ledger shambles towards the injured bank manager, cocking his head to one side unnervingly. 'I believe whatever doesn't kill you, simply makes you ... stranger,' he says with a sinister lilting quality of his voice which establishes his psychosis. As he delivers the last line, he gives his head an eccentric shake and grins manically. In *Unbreakable*, Bruce Willis uses a much more understated approach to the establishment of David Dunn. In the opening shot of David, Bruce Willis leans his head listlessly against the train window, his face almost devoid of emotion and lips turned down slightly. He looks down, scratches his head and attempts a smile when he sees a girl sitting upside down in her seat. Establishing this character through subtle facial expressions and body language is a much more understated approach compared to Ledger's over-the-top performance. In both narratives, although the directors are using the same production elements, they establish their characters in very different ways.

8 marks

**Sample Response #2:** With reference to production elements, compare how one character from each narrative you studied was established.

*In Psycho, Norman is made out to be a really creepy kind of guy. In the whole scene when he is introduced, there is a sense that he is giving off a creepy vibe through acting. He is always acting weird and says that a 'boy's best friend is his mother'. Right throughout this scene he is swallowing and sitting nervously in his chair which gives the impression that he is a creepy person and possibly a murderer! This is a really great aspect of the film and is why it is a masterpiece of filmmaking. Another way that the director makes him out to be an evil character is the way that lighting is used. In this scene, there is a lot of dark lighting, especially down the side of his face which helps to make out that there might be some kind of split personality/mental problems with this character. There is also mise en scene in this scene. Around this character there are lots and lots of birds that make him look scary. When Marion stands up, there is a bird with its beak pointed at her neck which suggests she might be next plus he is wearing lots of dark clothes in this scene. All of these things are used to make out that the character is scary. In Scream, the director tells us about the main character using many different things, such as acting. It is mainly acting that is used when she sees her dead mother on the television, there is much shock on her face and you can see that by the way the camera gets closer to the expression on her face. In the scene she also picks up a photo of her mother which makes you think that she really loved her plus the news on the television also tells you about the character and the fact that there might be a murderer on the loose in the town. It is mainly through these things that the director tells the audience about the characters in the film. There is a contrast between the two films in the way that the characters are made out to be but Scream is better because Psycho is unrealistic because things like that didn't happen to people back then.*

8 marks



**Sample Response #3:** With reference to production elements, compare how one character from each narrative you studied was established.

*In Skyfall, the director uses a combination of acting and dialogue to establish the film's antagonist Raoul Silva. The character is introduced with a wide shot and he slowly walks towards camera, encouraging the audience to focus on his dialogue and acting. As he approaches Bond, his voice is soft and melodious which doesn't fit with his story about the rats. When he talks of the rats eating each other, he makes a nibbling sound which helps make the character seem macabre and menacing. After reading the results of his evaluation, he sits down in front of Bond. 'Mommy was very bad!' he says, pursing his lips and nodding. His eyes flick down to Bond's chest. The director cut to a shot of him undoing one of Bond's buttons. Cutting back, Silva smiles. After examining the bullet wound, he traces his fingers lightly across Bond's chest. He releases Bond and Mendes continues to develop the narrative's antagonist. 'England,' he says, scoffing. 'The Empire! MI6!' He rolls his eyes and shrugs. 'You're living in a ruin as well,' he says, shaking his head and pursing his lips. 'You just don't know it yet.' Javier Bardem's eccentric performance continues as he makes a 'beep' noise and mocks Bond's 'little gadgets'. Throughout this scene, this combination of dialogue and acting helps to establish Raoul Silva as the psychotic antagonist of the film. When he is apprehended and returned to London, lighting also contributes to his character establishment. Caged in a glass cell, he is lit from above by harsh fluorescent lights which cast subtle shadows across his face. In his commentary for the film, Mendes comments on this 'otherworldly top lighting' that gives the scene and this character an 'eerie atmosphere'. In this scene, sound editing also helps to create a sense of evil. A slight reverb is added to his dialogue which makes him seem particularly malevolent.*

*Similarly, the director of The Bourne Supremacy uses acting and dialogue differently to establish the villain, Ward Abbott. In the scene when Abbot is introduced, it is his acting*

that helps tell the audience that he is the bad guy.' Never heard of it,' he says strongly when Landy asks him about Operation Treadstone. His words are forceful and abrupt. 'With all due respect, Pam,' he says in a strong voice, 'I think you might have wandered past your pay grade.' When she pushes the warrant across the table, he takes out his glasses, wiping them before he reluctantly reads it. In this scene, it is mainly the dialogue and the acting that helps to tell the audience that Abbott is the antagonist in the film. Later in the film, lighting further establishes Abbott as the antagonist of the film after he kills the junior CIA operative. After the murder, he stands in a doorway almost completely backlit by the fluorescent light spilling from the stairwell behind him. There is also a low, non-diegetic droning sound as he stands there. This use of backlighting and music helps to establish the character as particularly evil.

In both *The Bourne Supremacy* and *Skyfall*, acting, dialogue and lighting all make a contribution to character development. In *Skyfall*, the eccentric performance of the actor who portrays Raoul Silva establishes him in a way that is consistent with traditional Bond villains. In *The Bourne Supremacy*, the actor who plays Abbott gives a much more realistic performance.

8 marks

**Question 8:** In **one** of the texts that you studied, explain how **one** of the storylines was resolved. **(6 marks)**

This question requires students to explain how one of the storylines in one of the narratives that they studied was resolved.

Although the question does not ask for a discussion of appropriate production and story elements, it is necessary to describe how these are used to bring about closure to a storyline. Weaker responses will simply rely on retelling the story or unnecessarily describe the opening and development of this storyline.

<b>5-6 marks</b>	Perceptive and detailed discussion of how one storyline is resolved in one of the narratives studied. A comprehensive discussion of how relevant production and story elements contribute to the resolution of this storyline. Highly effective use of terminology.
<b>3-4 marks</b>	A clear discussion of how one storyline is resolved. A relevant discussion of how production and story elements contribute to the resolution of this storyline. Accurate use of terminology.
<b>1-2 marks</b>	A limited discussion of how one storyline is resolved. Some reference to how production and story elements contribute to the resolution of this storyline. May retell the story or unnecessarily describe the opening and development of the storyline. Limited use of terminology.
<b>0 marks</b>	Incorrect or incomplete.

**Question 9:** Define the term 'reception'. **(3 marks)**

This question requires students to define reception. Reception refers to the conditions in which a narrative is received. It includes the physical environment, technology used to watch the narrative and knowledge the audience might have about the narrative, its production or genre.

Films are increasingly downloaded and watched on portable media players. Viewers have very different experiences watching a film on a mobile device compared to the all-encompassing experience of seeing it in a cinema. Likewise, audience engagement with a film might suffer if they view a poorly recorded bootleg copy of a film.

<b>3 marks</b>	A detailed definition of reception context that incorporates examples to help illustrate the concept.
<b>2 marks</b>	A clear and accurate definition of reception context, which may incorporate examples to help illustrate the concept.
<b>1 mark</b>	A brief definition of reception that shows some understanding of the concept. The definition may be limited by its focus on one aspect of reception, such as the physical environment or audience knowledge.
<b>0 marks</b>	Incorrect or incomplete.

**Question 10:** Making reference to one of the texts that you studied, explain how audience engagement with the text may have been influenced by its reception. **(4 marks)**

This question requires students to link their understanding of reception with one of the narratives that they have studied. A detailed response will comprehensively discuss a number of aspects related to reception, such as the physical environment, technology, and audience knowledge and expectations.

Christopher Nolan’s *The Dark Knight* (2008) is another example of how reception can influence audience engagement with the narrative. The movie had six scenes filmed on an IMAX camera. According to numerous reviews, the print screened at IMAX cinemas was more dramatic and engaging than the original.

Alfred Hitchcock’s *Psycho* (1960) also presents us with another interesting example of how reception can influence audience engagement. When the film was released, it was regarded as truly horrific and shocking. Modern audiences, however, respond to the film very differently because they have generally been exposed to much more graphic and shocking violence in more contemporary narratives. *Psycho*, therefore, often isn’t as engaging for modern audiences compared to when it was first released.

Detailed responses might make reference to the publicity of a film or the real-life relationship of its stars when discussing how reception context might influence audience engagement.

<b>4 marks</b>	A perceptive and detailed explanation of how reception may have influenced audience engagement with one of the narratives studied. Highly effective use of terminology.
<b>3 marks</b>	A thorough explanation of how reception may have influenced audience engagement with one of the narratives studied. Clear and effective use of terminology.
<b>2 marks</b>	A clear explanation of how reception may have influenced audience engagement with one of the narratives studied. Accurate use of terminology.
<b>1 mark</b>	Limited explanation of how reception may have influenced audience engagement with one of the narratives studied. May focus on one aspect of reception and explain it in a brief or simplistic manner. Limited use of terminology.
<b>0 marks</b>	Incorrect or incomplete.

**Student Name:** \_\_\_\_\_

**Form:** \_\_\_\_\_



**LESSONBUCKET**

# Media Texts and Society's Values School Assessed Coursework

**Reading Time:** 10 minutes

**Writing Time:** 90 minutes

**Total Marks:** 40

Question and Answer Booklet

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**Conditions**

- Students may bring pens, pencils and erasers into the assessment task.
- Students are not permitted to bring notes into this assessment task.
- Mobile phones, calculators and other electronic devices are prohibited.

Identify the texts you studied for 'Media Texts and Society's Values'.

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1. Define the following terms:

a. discourse

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b. values

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c. dominant value

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d. emerging value

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4 marks

























## Responding to Media Texts and Society's Values Questions

### Before the assessment task

- View the text that you have studied several times.
- Have a clear sense of the discourse or social issue you have studied and how it is represented across the texts you examined in class.
- Values are attitudes or beliefs held in society, they cannot be reduced to single words like 'family' or 'gender'.
- When stating values, try to use the word 'that'. This will help to describe a value or belief. For example, 'A dominant value in the production period is the value that men should be breadwinners and women should be homemakers.' Identify four to six values in the text you have studied.
- Develop an understanding of the period in which your texts were produced.
- Be able to support your statements about values with reference to statistics, data, encyclopedic entries, historical events or other texts from the production period.
- Identify a range of representations in the text and explain how they are constructed.
- Revise the difference between dominant, oppositional, alternative and emerging values.
- Practice answering questions from past exams. Copies of past exams are available on the Victorian Curriculum and Assessment Authority website.
- Organise your revision notes into a single plastic pocket which contains: information on the production period, a list of values with examples of representations from the text, practice questions from past exams.

### During the assessment task

- Read the question carefully to determine precisely what you are being asked.
- Highlight or underline key phrases.
- Read through all of the questions first, some questions may be linked and you will be required to write on both texts.
- Look at the allocated marks and spend the appropriate amount of time answering that question. If you run out of time, move onto the next one.
- Answer the question directly in your opening sentence, then give specific examples to illustrate your understanding of the question.
- Ensure your answers are clear and detailed.
- Use formal language appropriate to an analytical response; avoid slang.
- Do not retell the story.
- State values clearly. When stating social values, try to use the word 'that', for example, 'A dominant value in the production period is the value that men should be breadwinners and women should be homemakers.'
- Do not confuse values – which are general attitudes or beliefs held in society – with social issues.
- Where appropriate, explain how representations have been constructed using appropriate codes, such as camera movement, acting, mise en scène, editing, lighting and sound.
- Do not simply retell the story.
- Don't make generalisations about the production period.
- Substantiate your discussion of values with reference to statistics, data, encyclopaedic entries, historical events or other texts from the production period.
- When you finish, read through your paper to ensure you have answered the questions appropriately and to eliminate any errors in your response.

### After the assessment task

- Consider the strengths and weaknesses of your response. What will you have to do to prepare for the end-of-year exam?
- Keep your notes and refer to them regularly throughout the year, they will be invaluable when revising for the exam.

**Student Name:** \_\_\_\_\_

**Form:** \_\_\_\_\_



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# Media Texts and Society's Values Marking Guide

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**Question 1:** Define the following terms: discourse, values, dominant value, emerging value. **(4 marks)**

This question asks students to define key terminology used in 'Media Texts and Society's Values'. An clear understanding of this terminology is required for students to respond to longer, more detailed questions in this area of study. A full mark is given for every correct definition. No points are awarded for an incorrect definition. Some definitions will be clearer and more concise than others. As long as students convey the essence of each term, they should be given a mark.

- **Discourse.** The production and organisation of meaning through the interrelationship of media texts, organisations and audiences. A study of discourse might involve examining how values towards a topic have been represented throughout media texts.
- **Values.** The beliefs or attitudes held by individuals in a society.
- **Dominant value.** Beliefs or attitudes shared by the majority of people in a society.
- **Emerging value.** Beliefs or attitudes held by an increasing number of people in society which may eventually become dominant.

<b>4 marks</b>	All terms have been defined successfully.
<b>3 marks</b>	Three terms have been defined successfully.
<b>2 marks</b>	Two terms have been defined successfully.
<b>1 mark</b>	One term has been defined successfully.
<b>0 marks</b>	Incorrect or incomplete.

**Question 2:** Describe the social issue or discourse that you studied for 'Media Texts and Society's Values'.  
**(4 marks)**

In this question, students are required to give details about the discourse that they have studied in class. An effective response will clearly describe the discourse in the first sentence, then go on to give further details about the values, texts, organisations and audiences that may have contributed to this discourse. Students need to keep in mind that this question is asking for an overview of the social issue or discourse they have examined. Focusing on a single text or representations will limit their ability to demonstrate an understanding of the discourse examined in class. Weaker responses will have difficulty clearly identifying the discourse and may simply list texts studied.

The more successful responses to this question will show a relationship between values, society and media texts. A student studying a discourse on race in the United States, for example, might illustrate an understanding of how the civil rights movement and specific events within that society influenced the construction of representations in films and television, showing an appreciating of how changing values evolved over time and influenced the construction of latter representations. Comprehensive responses to this question will make clear and substantiated statements about societies and periods of time whereas weaker responses will often make sweeping generalisations about society, values and media texts.

<b>4 marks</b>	A comprehensive description of a social issue or discourse that is constructed, represented and distributed through media texts. An insightful analysis of the relationship between a social issue or discourse, values and media texts.
<b>3 marks</b>	A detailed description of a social issue or discourse that is constructed, represented and distributed through media texts. An informed analysis of the relationship between a social issue or discourse, values and media texts.
<b>2 marks</b>	A clear description of a social issue or discourse that is constructed, represented and distributed through media texts. A relevant analysis of the relationship between a social issue or discourse, values and media texts.
<b>1 mark</b>	Some description of a social issue or discourse that is constructed, represented and distributed through media texts. Some evidence of an analysis of the relationship between a social issue or discourse, values and media texts.
<b>0 marks</b>	Incorrect or incomplete.

**Learning tasks**

1. Read all three of the responses to this question on the following pages and allocate them a score using the above descriptors.
2. For every response, highlight examples of appropriate media terminology.
3. Make a list of five positive and negative aspects of each response.
4. Keeping in mind the sample responses, answer this question using the texts you have studied for 'Media Texts and Society's Values'. Compare responses with your classmates. Who has written the most comprehensive and insightful response and why?
5. Make a list of five ways that you can improve your writing on 'Media Texts and Society's Values'.

**Sample Response #1:** Describe the social issue or discourse that you studied for 'Media Texts and Society's Values'.

*The discourse on gender roles in American society has changed significantly over time. In the 1960s, it was a dominant social value that women should be responsible for domestic duties, like cooking and cleaning. This dominant value was reflected in a range of media texts produced during this period, such as the 1962 episode of Leave it to Beaver titled 'The Younger Brother'. Values are always in a state of flux and, over time, this dominant value was challenged by the emerging belief that women could also be breadwinners for the family. Between 1972 and 1993, the General Social Survey revealed these changing values. Support for married women having a job despite having a husband capable of supporting her increased from 67% to 81% by the early 1990s. This shows a clear shift in dominant values. This discourse on gender and the tension between dominant and emerging values was reflected in a range of media texts during this period, including The Cosby Show and Family Ties which both reflected the emerging value that women belonged in the workforce.*

4 marks

**Sample Response #2:** Describe the social issue or discourse that you studied for 'Media Texts and Society's Values'.

*This year for Media Texts and Society's Values we looked at a discourse on gun ownership in the United States of America. Although this discourse stretches back to the writing of the American Constitution, attitudes towards guns changed significantly between 1972 and 2013. These changes in values were reflected in a number of media texts, including sitcoms such as a 1972 episode of the sitcom All in the Family, a 2005 episode of Penn & Teller: Bullshit, a 2011 episode of The Walking Dead titled 'Secrets' and a three part special on gun control which appeared on The Daily Show. These texts show the changing attitudes towards gun ownership. In 1972, it was an emerging value that there should be increased gun control following a series of high profile political assassinations. Over the previous decade, the rate of violent crime had almost doubled and the murder rate had also increased substantially. These events, in conjunction with the growing peace movement, eventually led to increased support for gun control. This desire for increased gun control continued to increase for four decades until the 2013 Sandy Hook Elementary School shooting which bolstered support for the right to bear arms. In the years that followed, there was considerable tension between these two opposing values and, by the beginning of 2014, according to Pew Research surveys, almost an equal number of people supported the right to bear arms versus the need for increased gun control. The tension between these values continues to be reflected in media text.*

4 marks

**Sample Response #3:** Describe the social issue or discourse that you studied for 'Media Texts and Society's Values'.

*This year, we examined a discourse on homosexuality in the United States of America between 1971 and 2013. This involved looking at the way people thought about and treated homosexuality. When you look at shows in the media, you can also see these values. In the early 1970s, many people believed that gay relationships should not be legal. Some people believed that homosexual relationships should be legal. This was shown in the television show 'All in the Family', which had a gay character. This has changed a great deal over the last forty years. Now it is seen as okay for gay people to get married and there are many different gay characters on television in a whole bunch of shows like Bones, Grey's Anatomy and How I Met Your Mother. In addition to this there are many songs which support gay marriage like 'Same Love' by Macklemore which shows that gay relationships are okay.*

4 marks



**Question 3:** Describe the relationship between media texts and society. **(4 marks)**

This question asks students to write generally about the relationship between media texts and society. Although it does not ask students to write about a specific issue, discourse or text, students may use examples to illustrate their understanding.

A comprehensive response to this question will show an understanding of the relationship between discourse, social issues, media texts, values, media organisations and audiences. Media texts reflect the beliefs and attitudes of the society in which they are created because they are constructed. In the process of creating representations, media personnel make decisions about how they will represent people, places and ideas. These decisions are shaped by what they believe which is, in turn, influenced by the society that they live in. When creating a television sitcom a scriptwriter might, for example, include a nuclear family, reflecting their understanding of what is normal and natural in their society. These decisions are often innocuous, expressing their understanding of the world and the values of their society.

A comprehensive response will use the language of 'Media Texts and Society's Values', including terms like representation, construction, values, discourse, social issue and society.

<b>4 marks</b>	A comprehensive description of how social issues or discourses are constructed, represented and distributed through media texts. An insightful analysis of the relationship between a social issue or discourse, values and media texts. Comprehensive use of media language and terminology.
<b>3 marks</b>	A detailed description of how social issues or discourses are constructed, represented and distributed through media texts. An informed analysis of the relationship between a social issue or discourse, values and media texts. Accurate use of media language and terminology.
<b>2 marks</b>	A clear description of how social issues or discourses are constructed, represented and distributed through media texts. A relevant analysis of the relationship between a social issue or discourse, values and media texts. Relevant use of media language and terminology.
<b>1 mark</b>	Some description of how social issues or discourses are constructed, represented and distributed through media texts. Some evidence of an analysis of the relationship between a social issue or discourse, values and media texts. Use of some media language and terminology.
<b>0 marks</b>	Incorrect or incomplete.

**Question 4:** Identify a text you studied for 'Media Texts and Society's Values'. Describe the **society** this text was produced in and how this society shaped **two** representations in that text. **(8 marks)**

In this question, students must first describe the society that one of the texts they studied was produced in. A comprehensive response will include a detailed and substantiated description of this society. Students might choose to write about events, ideas and people that may have influenced the construction of representations in their selected text. They might also refer to representations in other texts from that society or use historical information and statistics to support their discussion. When discussing the society in which the text was produced, weaker responses will often include generalisations or show a limited understanding of the production context. When responding to this question, more capable students will write about values circulating in the society which produced the media text. They will use terminology like value, dominant value, emerging value and/or oppositional value. A comprehensive response will use the language of 'Media Texts and Society's Values', including terms like representation, construction, values, discourse, social issue and society.

A detailed and comprehensive response will actively show the link between media representations and society's values. When describing representations, a successful response will show an understanding of how representations are constructed. When writing about a television sitcom, for example, a student might use a line of dialogue to illustrate the way a representation was shaped by the values of the society in which it was created. Likewise they might write about how costume, sound editing or the resolution of the episode contributes to this representation. Weaker responses will only make broad references to character and storyline, demonstrating little understanding of how specific representations have been constructed or how these representations have been shaped by the values of the society in which they were created.

A student who only writes about one representation or deals with a representation in less detail will not receive more than five marks.

<b>7-8 marks</b>	An insightful and well-substantiated analysis of the relationship between society's values and media texts. Perceptive and extensive description of representations in media texts. Comprehensive use of media language and terminology.
<b>5-6 marks</b>	An informed and substantiated analysis of the relationship between society's values and media texts. Clear and detailed description of representations in media texts. Accurate use of media language and terminology.
<b>3-4 marks</b>	A relevant and substantiated analysis of the relationship between society's values and media texts. Clear description of representations in media texts. Relevant use of media language and terminology.
<b>1-2 mark</b>	Some evidence of an analysis of the relationship between society's values and media texts. Basic description of representations in media texts. Use of some media language and terminology.
<b>0 marks</b>	Incorrect or incomplete.



**Sample Response #2:** Identify a text you studied for 'Media Texts and Society's Values'.

*The Cosby Show, 'Clair's Case', 1985.*

Describe the **society** this text was produced in and how this society shaped **two** representations in that text.

*In 1985, it was a dominant social value that women should be part of the workforce. This prevailing attitude was reflected not only in a range of media texts, such as The Cosby Show and Family Ties, but also reflected by the 1985 General Social Survey which found that 86% of people approved of women working even if they had a husband capable of supporting them. In America, these values were a direct result of the second wave of feminism which began in the early 1960s. The Equal Pay Act of 1963 and the Civil Rights Act of 1963 were also landmark changes, the latter banning sexual discrimination in the workplace. By the 1980s, there was greater equality between genders in America than ever before. It is this society, defined by increasing equality between men and women, that shaped the representations of Clair and Cliff Huxtable in this 1985 episode of The Cosby Show.*

*In the 1985 episode of The Cosby Show called 'Clair's Case', lawyer Clair Huxtable (Phylicia Rashād) defends her daughter in a case against a dishonest mechanic. During the episode, as Clair is fighting the case, Dr Cliff Huxtable (Bill Cosby) spends time at home looking after their children. Cliff, who is adept at housework and cooking, unsuccessfully tries to teach his children how to do housework.*

*In the opening sequence of the episode, Clair returns home from court, wearing a business suit and carrying a briefcase. She smiles at Cliff who is asleep on the couch with their daughter, Rudy (Keshia Knight Pulliam), is asleep on top of him. Cliff reveals that he's been looking after their daughter most of the day. 'Earlier today, Rudy and I had a disagreement about a cookie,' he explains, 'she became enraged and attacked me.' Clair apologises that she's 'been late' for the last few days but now that her latest case has finished, things should return to*

normal. This representation of Clair was shaped directly by the dominant values held towards gender in this period. She is represented as a career women through both her dialogue and the use of costume.

The representation of Cliff was also shaped by these values, he offers to put Rudy to bed, telling his wife that he's prepared a 'lovely dinner' that's waiting for her in the kitchen. Indeed, the representation of Cliff takes these values to an extreme when he turns out to be a little too good in the kitchen. Clair tells him that every meal has been an 'adventure' and he concedes that he's experimenting with rare dishes that involve 'sliced turtle feet', telling her to prepare for some exciting cuisine from Trinidad. The representation of this character was clearly shaped by dominant social values towards gender which stressed equality between men and women. Throughout the episode, Clair continues to be represented as a strong willed career woman. Later, there is a shot of Clair sitting in the foreground wearing a business shirt and pouring over a pile of law books and papers. Asleep in the background, Cliff wakes up and they talk about the case. Clair has stayed up until two in the morning because she wants to go after the mechanics with 'both barrels'. During the court case, acting contributes significantly to the representation of Clair as she prosecutes the case. 'Have you ever made an unnecessary repair?' she asks, striding confidently towards the witness box. There is a cut to Cliff and another man sitting in the gallery who comments, 'She just drew blood.' In this episode the representation of both Cliff and Claire has been shaped by dominant values in society at the time.

8 marks

**Sample Response #3:** Identify a text you studied for 'Media Texts and Society's Values'.

'Same Love', Macklemore and Ryan Lewis, 2012.

Describe the **society** this text was produced in and how this society shaped **two** representations in that text.

In 2012, Macklemore and Ryan Lewis wrote and released a song called 'Same Love' to support the campaign in favour of marriage equality for gay couples. Dominant values and attitudes towards gay marriage in this society shaped the construction of representations in this music video. During this period, there was increasing support for gay marriage and this music video was created to support Washington Referendum 74 which was ultimately passed, legalising same sex marriage in Washington state. The referendum found 54% support for gay marriage in the state, clearly establishing that support for gay marriage was a dominant value. During this same year, national survey results from Pew Research revealed that support for same sex marriage was at 48% compared to the 43% of people who opposed it. Growing support for same sex marriage was also reflected in a range of media texts, such as The Astonishing X-Men Volume 51 which featured a marriage between Northstar and his partner Kyle.

The values in this society unequivocally shaped the representations of same sex relationships and homophobia in the music video 'Same Love'. The closing seconds of the music video represent a loving, long term relationship between two gay men. The music video fades to white as Mary Lambert repeatedly sings the words, 'Love is patient/Love is kind.' There is a tightly edited montage of shots. The first shows a saline drip with an elderly man out of focus in the background. In the next shot, there is tight close up of his partner holding his hand. There is a two shot of the characters sitting in silence before the music video cuts to another shot of their hands, the camera slowly pulls focus to reveal the wedding bands on the fingers of their clasped hands. There is another fade to white. This favourable representation of same sex marriage, through its use of editing, shot size and sound, was clearly shaped by dominant

values towards same sex marriage in the society that it was created.

The representation of homophobia in this music video was also shaped by the dominant value that same sex marriage is acceptable. When the main character in the music video introduces his partner to his parents, there is a wide shot of the characters sitting at a dinner table hands held in prayer. There is a close up of the man's father, a scowl crossing his face as his eyes flick between the two men. There is a cut to the man's mother who wipes her mouth on a napkin, in the background of the next shot his father can be seen leaving the room. In the foreground the main character gives his partner a look of frustration. The negative representation of homophobia, through the use of acting, shot size and editing, has clearly been shaped by the dominant social value that same sex marriage is acceptable. Later in the music video clip, there is another negative representation of homophobia. 'I can't change/Even if I tried/Even if I wanted to/My love, my love. my love,' sings Lambert. As this line is performed the camera tracks the couple, laughing as they walk along the street. Cutting to the reverse shot, a man holding hands with a woman brushes aggressively against them and mutters the word 'faggot'. Cutting again to the reverse shot, they turn around for a moment, disgusted by the obscenity.

This music video clip was created in a society that increasingly accepted same sex marriage. These dominant beliefs and attitudes shaped the construction of representations in this text, notably the representation of a same sex couple and homophobia.

8 marks

**Question 5a:** Identify an emerging value from one of the texts you studied. **(1 mark)**

An emerging value is a belief or attitude held by an increasing number of people in society that might eventually become dominant. To successfully identify a value, students must write a complete sentence describing a belief or attitude, for example, 'An emerging value in 1960s America was that women have a place in the workforce.' To describe a belief or attitude, students are encouraged to use the word 'that' in a sentence, forcing them to describe a belief or attitude. Single word responses are not adequate to describe a belief or attitude.

<b>1 mark</b>	A clear identification of an emerging value.
<b>0 marks</b>	An incorrect or incomplete identification of an emerging value.

**Question 5b:** Explain how this emerging value was represented in the text. **(5 marks)**

This question asks students to analyse the relationship between an emerging value and the representations in a media text. A comprehensive response to this question will focus on explaining how this emerging value was represented. Comprehensive answers will show how representations in the text reflect this emerging value, making specific reference to how these representations are constructed. Simplistic answers will simply retell the story without analysis or discussion of the representations.

<b>5 marks</b>	An insightful and well-substantiated analysis of the relationship between society's values and media texts. Perceptive and extensive explanation of how an emerging value was represented in the media text. Comprehensive use of media language and terminology.
<b>4 marks</b>	An informed and substantiated analysis of the relationship between society's values and media texts. Clear and detailed explanation of how an emerging value was represented in the media text. Accurate use of media language and terminology.
<b>3 marks</b>	A relevant and substantiated analysis of the relationship between society's values and media texts. Clear explanation of how an emerging value was represented in the media text. Relevant use of media language and terminology.
<b>2 marks</b>	Some evidence of an analysis of the relationship between society's values and media texts. Basic explanation of how an emerging value was represented in the media text. Use of some media language and terminology.
<b>1 mark</b>	Very limited analysis of the relationship between society's values and media texts. Little explanation of how an emerging value was represented in the media text. Use of some media language and terminology.
<b>0 marks</b>	Incorrect or incomplete.



**Question 6a:** Identify a dominant value from one of the texts you studied. **(1 mark)**

A dominant value is a belief or attitude held by the majority of people in a society. To successfully identify a value, students must write a complete sentence describing a belief or attitude, for example, 'A dominant value is 1960s America was the women should be homemakers.' To describe a belief or attitude, students are encouraged to use the word 'that' in a sentence, forcing them to describe a belief or attitude. Single-word responses are not adequate to describe a belief or attitude.

<b>1 mark</b>	A clear identification of a dominant value.
<b>0 marks</b>	An incorrect or incomplete identification of a dominant value.

**Question 6b:** Explain how this dominant value was represented in the text. **(5 marks)**

This question asks students to analyse the relationship between a dominant value and the representations in a media text. A comprehensive response to this question will focus on explaining how this dominant value was represented. Comprehensive answers will show how representations in the text reflect this value, making specific reference to how these representations are constructed. Simplistic answers will simply retell the story without analysis or discussion of the representations.

<b>5 marks</b>	An insightful and well-substantiated analysis of the relationship between society's values and media texts. Perceptive and extensive explanation of how a dominant value was represented in the media text. Comprehensive use of media language and terminology.
<b>4 marks</b>	An informed and substantiated analysis of the relationship between society's values and media texts. Clear and detailed explanation of how a dominant value was represented in the media text. Accurate use of media language and terminology.
<b>3 marks</b>	A relevant and substantiated analysis of the relationship between society's values and media texts. Clear explanation of how a dominant value was represented in the media text. Relevant use of media language and terminology.
<b>2 marks</b>	Some evidence of an analysis of the relationship between society's values and media texts. Basic explanation of how a dominant value was represented in the media text. Use of some media language and terminology.
<b>1 mark</b>	Very limited analysis of the relationship between society's values and media texts. Little explanation of how a dominant value was represented in the media text. Use of some media language and terminology.
<b>0 marks</b>	Incorrect or incomplete.

**Question 7:** Describe how the texts you studied reflect the tension between dominant, oppositional or emerging values. **(8 marks)**

This question asks students to analyse the relationship between a dominant, oppositional or emerging values. In a society, there is often tension between beliefs and attitudes. These tensions are often reflected in media texts. A news bulletin, for example, might represent different values related to a social issue or discourse. A television sitcom might represent a clash between characters who hold different values. Comprehensive responses to this question will examine more than one text. A response that only focuses on a single text will receive no more than four marks.

This question requires that students clearly identify values before describing the tension between these beliefs and attitudes. Comprehensive responses will also make connections between individual media texts and the societies in which they are created.

<b>7-8 marks</b>	Highly comprehensive analysis of the relationship between dominant, oppositional or emerging values in media texts. Comprehensive use of media language and terminology.
<b>5-6 marks</b>	Thorough analysis of the relationship between dominant, oppositional or emerging values in media texts. Accurate use of media language and terminology.
<b>3-4 marks</b>	Appropriate analysis of the relationship between dominant, oppositional or emerging values in media texts. Relevant use of media language and terminology.
<b>1-2 marks</b>	Limited analysis of the relationship between dominant, oppositional or emerging values in media texts. Use of some media language and terminology.
<b>0 marks</b>	Incorrect or incomplete.

Student Name: \_\_\_\_\_

Form: \_\_\_\_\_



**LESSONBUCKET**

# Media Influence School Assessed Coursework

**Reading Time:** 10 minutes

**Writing Time:** 90 minutes

**Total Marks:** 40

Question and Answer Booklet

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**Conditions**

- Students may bring pens, pencils and erasers into the assessment task.
- Students are not permitted to bring notes into this assessment task.
- Mobile phones, calculators and other electronic devices are prohibited.

1. Draw a communication model and describe what it suggests about the process of communication and media influence.

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2 marks



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6 marks

3a. Identify an example of media influence.

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2 marks

3b. Compare how two communication theories might explain this example of media influence.

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# Responding to Media Influence Questions

## Before the assessment task

- Develop notes on every communication theory you study that include: an overview of the theory; key researchers, evidence and/or arguments put forth to support the theory; how the theory conceptualises audience.
- In your own words, describe different theories of audience.
- Look at different studies into media influence, including qualitative, quantitative, longitudinal and laboratory studies. Be able to explain the strengths and weaknesses of different types of research.
- The media in Australia is regulated in a number of ways. Put together notes on a range of different regulatory bodies – such as the Advertising Standards Bureau, Australian Communication and Media Authority and Classification Board – that explain how these organisations regulate the media.
- Make a list of reasons for regulating the media.
- Study both positive and negative examples of media influence.
- Practice answering questions from past exams. Copies of past exams are available on the Victorian Curriculum and Assessment Authority website

## During the assessment task

- Read the question carefully to determine precisely what you are being asked.
- Highlight or underline key phrases.
- Read through all of the questions.
- Look at the allocated marks and spend the appropriate amount of time answering that question. If you run out of time, move onto the next one.
- Answer the question directly in your opening sentence, then give specific examples to illustrate your understanding of the question.
- Ensure your answers are clear and detailed.
- Use formal language appropriate to an analytical response; avoid slang.
- There is no conclusive evidence about the nature and extent of media influence. A good response to this assessment task will show an understanding of a range of theories, arguments and evidence and audience.
- Some students falsely claim that people use theories to influence audiences. For example, in exam responses, students often write that Hitler used the Hypodermic Needle Theory to indoctrinate the German people. This is not the case. Communication theories are simply ways of conceptualising media influence.
- When you finish, read through your paper to ensure you have answered the questions appropriately and to eliminate any errors in your response.

## After the assessment task

- Consider the strengths and weaknesses of your response. What will you have to do to prepare for the end-of-year exam?
- Keep your notes and refer to them regularly throughout the year, they will be invaluable when revising for the exam.



**Student Name:** \_\_\_\_\_

**Form:** \_\_\_\_\_



**LESSONBUCKET**

# Media Influence Marking Guide

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**Question 1:** Draw a communication model and describe what it suggests about the process of communication and media influence. **(2 marks)**

Broadly speaking, a communication model refers to a theory that is represented diagrammatically. There are several models that would suit themselves to this question, such as Laswell’s Communication Model, which outlines five stages in the communication process, including: who, what, channel, to whom, with what effect? The Sender Message Receiver model is another approach to thinking about the communication that could easily be illustrated here. Elisabeth Noelle-Neumann’s Spiral of Silence is another communication theory that is frequently represented visually, although it is somewhat more difficult to draw. This question is worth two marks and students should be encouraged to spend no more than the allocated time responding to it. A response that receives two marks will clearly illustrate a communication model and briefly describe what it suggests about the process of communication and media influence.

<b>2 marks</b>	Appropriate identification of a communication model. Appropriate discussion of the relationship between audiences, media forms and texts.
<b>1 mark</b>	Limited identification of a communication model. Limited discussion of the relationship between audiences, media forms and texts.
<b>0 marks</b>	Incorrect or incomplete.

**Question 2:** Compare two communication theories that conceptualise audience differently. **(6 marks)**

This question requires students to outline two contrasting communication theories, focusing on the way they understand the role that audiences play in the communication process. A comprehensive response will identify the theories, its theorists, propositions about communication and audience, relevant evidence to support the theory and the period in which it was developed. A high-scoring response will also actively compare the two theories. Lower-scoring responses might simply describe two theories with little comparison. Limited responses to this question will often feature poor or inaccurate descriptions of theories.

<b>5-6 marks</b>	Comprehensive identification and comparison of communication theories and models. Insightful discussion of the relationship between audiences and media forms and texts. Comprehensive use of media language and terminology.
<b>4 marks</b>	Thorough identification and comparison of communication theories and models. Comprehensive discussion of the relationship between audiences and media forms and texts. Thorough use of media language and terminology.
<b>3 marks</b>	Appropriate identification and comparison of communication theories and models. Relevant discussion of the relationship between audiences and media forms and texts. Accurate use of media language and terminology.
<b>1-2 marks</b>	Limited identification and comparison of communication theories and models. Limited discussion of the relationship between audiences and media forms and texts. Some use of media language and terminology although it may be used incorrectly.
<b>0 marks</b>	Incorrect or incomplete.

**Question 3a:** Identify an example of media influence. **(2 marks)**

In this question, students must identify an example of media influence. When responding to this question, students must choose an example that communication theories can be applied to. Students might identify a form of media, such as television or video games, that is claimed to have some kind of effect on audiences. It is also possible to identify events like the Sandy Hook Elementary School shooting or the Kylie Effect. Detailed responses to this question will use the language of media influence, including words like audience, text and media form.

<b>2 marks</b>	Detailed identification of an example of media influence. Accurate use of media language and terminology.
<b>1 mark</b>	Limited identification of an example of media influence. Some use of media language and terminology although it may be used incorrectly.
<b>0 marks</b>	Incorrect or incomplete.

**Question 3b:** Compare how two communication theories might explain this example of media influence. **(6 marks)**

This question requires students to outline two contrasting communication theories, focusing on the way they understand the role that audiences play in the communication process. A comprehensive response will identify the theories, its theorists, propositions about communication and audience, relevant evidence to support the theory and the period in which it was developed. A high-scoring response will also actively compare the two theories. Lower-scoring responses might simply describe two theories with little comparison. Limited responses to this question will often feature poor or inaccurate descriptions of theories. Students who only write about one theory, or apply a theory in significantly less detail, can only receive a maximum of three marks.

<b>5-6 marks</b>	Comprehensive identification and comparison of communication theories and models. Insightful application of communication theories and models to media forms and/or texts. Comprehensive use of media language and terminology.
<b>4 marks</b>	Thorough identification and comparison of communication theories and models. Informed application of communication theories and models to media forms and/or texts. Thorough use of media language and terminology.
<b>3 marks</b>	Appropriate identification and comparison of communication theories and models. Clear application of communication theories and models to media forms and/or texts. Accurate use of media language and terminology.
<b>1-2 marks</b>	Limited identification and comparison of communication theories and models. Some application of communication theories and models to media forms and/or texts. Some use of media language and terminology although it may be used incorrectly.
<b>0 marks</b>	Incorrect or incomplete.

**Question 4:** ‘Audiences are a central part of the communication process.’ Describe how audiences interact with media texts. In your answer, you might refer to: communication theories, ways of thinking about audience, arguments and evidence about media influence. **(8 marks)**

This question asks students to describe the relationship between audiences and media texts. In their discussion, the question suggests that students might write about communication theories, different ways of thinking about audience and any evidence that might substantiate their understanding of this relationship. In this response, students might examine the difference between active and passive audiences. Insightful responses will give a detailed insight into the complexities of this relationship, synthesising the information students have learned in class to discuss this idea in detail. Limited responses may focus on specific examples of media influences, such as the Orson Welles *War of the Worlds* Broadcast or Albert Bandura’s Bobo Doll experiments, and cite this as credible evidence about the relationship between audiences and media texts. More insightful responses will focus on the way theories of audience and reception studies help to explain the way audiences interpret media texts differently. In an extended response such as this, it is appropriate to begin with a short introduction, but students should quickly move on to an insightful and detailed discussion.

<b>7-8 marks</b>	Insightful and clearly substantiated discussion of the relationship between audiences and media forms and texts. Comprehensive use of media language and terminology.
<b>5-6 marks</b>	Comprehensive and substantiated discussion of the relationship between audiences and media forms and texts. Thorough use of media language and terminology.
<b>3-4 marks</b>	Relevant and substantiated discussion of the relationship between audiences and media forms and texts. Accurate use of media language and terminology.
<b>1-2 marks</b>	Limited or very limited discussion of the relationship between audiences and media forms and texts. Some use of media language and terminology although it may be used incorrectly.
<b>0 marks</b>	Incorrect or incomplete.

**Learning tasks**

1. Read the responses to this question on the following pages and allocate them a score using the above descriptors.
2. For every response, highlight examples of appropriate media terminology.
3. Make a list of five positive and negative aspects of each response.
4. Keeping in mind the sample responses, answer this question yourself and compare responses with your classmates. Who has written the most comprehensive and insightful response and why?
5. Looking at the material you have studied in class, make a list of the theories, evidence and arguments that would be appropriate to reference when discussing the relationship between media texts and audiences.

**Sample Response #1:** 'Audiences are a central part of the communication process.' Describe how audiences interact with media texts. In your answer, you might refer to:

- communication theories
- ways of thinking about audience
- arguments and evidence about media influence

The Hypodermic Needle Theory suggests that audiences can be influenced by the media. The Hypodermic Needle Theory was developed in the 1930s and 1940s and suggests that the media can have a powerful and direct influence on audiences. The Orson Welles 'War of the Worlds' broadcast supports the idea that the media can have a powerful and direct effect on audiences. In 1938, the Mercury Theatre broadcast a dramatisation of H.G. Wells's War of the Worlds. Presented in the format of a news bulletin, some people who tuned into the broadcast late believed that the earth was being invaded by Martians. In World War I and World War II, the use of propaganda also suggested that the media can have great power.

Another event that suggests that the media can influence people is the Columbine High School Shooting. On Tuesday, April 20, 1999 Eric Harris and Dylan Klebold killed twelve students and a teacher at Columbine High School in Colorado. After the terrible massacre, it was revealed that the two boys had consumed a lot of violent media, including violent films like 'Natural Born Killers', video games like 'Doom' and the music of Marilyn Manson.

Another example of the media having an influence on audiences like this is the 'Mortal Kombat Murderer'. In 2009, Lamar Roberts plead guilty to killing a seven year old girl while acting out scenes from the video game Mortal Kombat. He kicked and punched the girl until she died. This is clearly evidence that the media can have a very powerful effect on people, particularly young people, because Roberts was only seventeen at the time of the murder.



**Sample Response #2:** 'Audiences are a central part of the communication process.' Describe how audiences interact with media texts. In your answer, you might refer to:

- communication theories
- ways of thinking about audience
- arguments and evidence about media influence

Although early communication theories regarded audiences as passive, more recent theories suggest that audiences are active and play an important role in the communication process.

The term 'active audience' is a way of conceptualising the relationship between people and texts. Active audiences are composed of individuals who have their own social, cultural and educational backgrounds. They are actively involved in the construction of meaning and think about what they consume.

Reception studies, which became influential in the 1970s, emphasises the role that active audiences play in the communication process. The Encoding/Decoding Theory, for example, is a theory of communication which suggests audiences actively read media texts and don't just accept them passively. They interpret the media text according to their own cultural background and experiences. In his Encoding/Decoding theory, Hall suggested that media texts are read in three main ways. A dominant or preferred reading of the text is the way that its creators want an audience to understand and respond to it. An oppositional reading of the text is when an audience completely rejects the message. A negotiated reading is when the audience interprets the text in their own unique way, which might not be the way its producer intended.

Semiotics also provides a framework for understanding how audiences construct their own meaning from media texts. According to semiotics, media texts are constructed from signs which are decoded by the audience. While some of these signs have shared cultural meanings, they can also have very individual meanings for individuals.

While these theories have a focus on how audiences are active in the construction of meaning and not susceptible to media influence, the Uses and Gratification Theory takes the

relationship between media texts and audiences a step further. Starting with the assumption that texts are open and audiences create their own meaning, the Uses and Gratification Theory proposes that audiences are active participants in the communication process. They choose media texts to gratify their own needs - such as the need for information, personal identity, integration, social interaction or entertainment. Indeed there is a great deal of research using this approach which seems to confirm the notion that audiences are active and important participants in the communication process. In a recent series of studies called 'Hanging out, messing around and geeking out', researchers found that young people use the media for a variety of purposes, actively engaging in games, social interaction, problem solving and diverse forms of learning. The findings of this report are in direct opposition to the notion that audiences are passive and susceptible to media influence.

Although traditional theories of communication emphasised media effects, more recent thought on the issue suggests that audiences play an active role in reading and using media texts.

8 marks



**Question 5:** ‘Despite decades of research, the nature and extent of media influence remains contested and inconclusive.’ Discuss this statement substantiating your argument with evidence you studied in class.  
**(6 marks)**

This question requires students to substantiate their discussion of media influence by referring to the evidence that they have discussed in class. The prompt encourages students to consider the complexity of this question and explore the conflicting evidence that has been accumulated concerning the nature and extent of media influence. A comprehensive response will use credible evidence to explore this argument about media influence. The difficulty with this question is conducting a detailed yet concise discussion and, as such, students are encouraged to give detailed attention to three credible and compelling pieces of evidence to support this discussion. A very short introduction and conclusion is warranted with this question. Limited responses will simply rely on a discussion of moral panics or anecdotal evidence.

<b>5-6 marks</b>	Comprehensive and well substantiated examination of arguments about media influence. Insightful and clearly substantiated discussion of the relationship between audiences and media forms and texts. Comprehensive use of media language and terminology.
<b>4 marks</b>	Detailed and substantiated examination of arguments about media influence. Comprehensive and substantiated discussion of the relationship between audiences and media forms and texts. Thorough use of media language and terminology.
<b>3 marks</b>	Relevant and substantiated examination of arguments about media influence. Relevant and substantiated discussion of the relationship between audiences and media forms and texts. Accurate use of media language and terminology.
<b>1-2 marks</b>	Some examination of arguments about media influence. Limited discussion of the relationship between audiences and media forms and texts. Some use of media language and terminology although it may be used incorrectly.
<b>0 marks</b>	Incorrect or incomplete.

**Question 6:** Analyse two reasons for regulating the media in Australia. **(6 marks)**

This question asks students to analyse two reasons for regulating the media in Australia. Perceptive responses will look at two reasons for regulating the media, providing a methodical examination of these reasons, exploring issues that might arise from these reasons for regulating the media. For example, students might write about the need to protect children from violent and disturbing images. In Australia, the Classification Board uses this reason to justify a national classification scheme. Although this classification scheme is unquestionably useful when protecting children against such images, it must be tempered against the right of adults to see and read what they want. Additionally, a classification scheme such as this is no guarantee that children will not be exposed to violent or disturbing images. Limited responses will simply identify or describe rather than analysing reasons for regulating the media.

<b>5-6 marks</b>	Perceptive analysis of the rationale for and arguments about the regulation of the media. Comprehensive use of media language and terminology.
<b>4 marks</b>	Well considered analysis of the rationale for and arguments about the regulation of the media. Thorough use of media language and terminology.
<b>3 marks</b>	Clear analysis of the rationale for and arguments about the regulation of the media. Accurate use of media language and terminology.
<b>1-2 marks</b>	Some analysis of the rationale for and arguments about the regulation of the media. Some use of media language and terminology although it may be used incorrectly.
<b>0 marks</b>	Incorrect or incomplete.

**Learning tasks**

1. Read the responses to this question on the following pages and allocate them a score using the above descriptors.
2. For every response, highlight examples of appropriate media terminology.
3. Make a list of five positive and negative aspects of each response.
4. Keeping in mind the sample responses, answer this question yourself and compare responses with your classmates. Who has written the most comprehensive and insightful response and why?
5. Identify a list of reasons for regulating the media and write a list of pluses and minuses for each reason.

**Sample Response #1:** Analyse two reasons for regulating the media in Australia.

In Australia, taking into account community concerns, particularly about violence, is one of the key reasons for regulating the media. While this is a valid reason for regulating media content and helps to protect children from violent or disturbing images, it is important to ensure that adults are still able to see and read what they want. There are different regulatory bodies in Australia which manage to strike a balance between these competing ideas. The National Classification Scheme is a system of rating media texts based on their content. The National Classification Code makes it clear that all classification decisions based on the right of adults to 'read, hear, see and play what they want' while addressing community concerns about violence and protecting children from material that might 'harm or disturb them.' Regardless of these ideals, there is often tension between community concerns about media content and freedom of access to media texts. In recent years, this tension resulted in several high profile video games, which were deemed to exceed the current R18+ classification, being refused classification which essentially bans them from sale or hire in Australia. These games included titles like Saint's Row IV and Left 4 Dead 2. Similarly, there is often controversy over films that are refused classification in Australia despite receiving release overseas. In 2007, film critic Margaret Pomeranz spoke in favour of releasing the controversial film Ken Park. 'We are not allowed to see a film that millions of people around the world have seen,' she said. Although taking into account community concerns about media texts is important, it must be balanced with the freedom of adults to see, read and play what they want. Another reason for regulating the media in Australia is to protect Australian culture and identity. For this reason, there are a number of regulatory bodies - including FreeTV Australia and Commercial Radio Australia - which are mandated to broadcast quotas of Australian content. Top 40 radio stations, for example, are mandated to play no less than 25% of Australian music. Although it is important to promote

*Australian media and to protect our cultural identity from becoming Americanised, this reason for media regulation is based on outdated notions about media consumption. In recent years, there has been a trend towards music streaming sites, like Spotify and iTunes Radio, rather than traditional broadcast radio stations. Similarly, many people circumvent radio stations altogether and buy music they like online. Minimum quotas for Australian music cannot be mandated on these services and make this form of media regulation ineffective.*

6 marks

**Sample Response #2:** Analyse two reasons for regulating the media in Australia.

*In Australia, there are many organisations that regulate the media. One of the organisations that regulates the media is the National Classification Scheme. The Classification Board classifies all of the films and literature available for sale and hire in Australia and gives them a rating like G, PG, M, MA and R. Sometimes films can be reclassified, in which case they are sent to the Classification Review Board. In 2012, there was controversy of the classification of Ridley Scott's Prometheus. Despite the fact that the film was very violent, it was given an M classification which meant that children under the age of fifteen could watch the film. Many argued that the film should receive a higher classification. Protecting people from violent and disturbing images is one of the key reasons that Australia regulates the media. Games like State of Decay have also been banned in Australia because they featured violent content. This type of media regulation can be negative because it limits the type of media texts that people can access.*

*The Voluntary Industry Code of Conduct on Body Image is another way that Australia regulates the media. It was introduced by the Australian government to make sure that beauty magazines, like Cosmopolitan and Cleo, represented a greater diversity of body types. It is argued that these magazines influence the way we think about our bodies and may cause eating disorders like anorexia and bulimia. The code encourages magazines to adopt 'body friendly' practices and represent young people in a manner that is diverse and realistic. Stopping copycat behaviour is one of the reasons that we regulate the media. It is argued that if people see something in the media, like a thin model, this will influence them. The government said that it would give a 'tick of approval' to magazines that adopted the code. Unfortunately, this type*

*of media regulation has been ineffective and the code of practice was largely ignored.*

*Australia regulates the media for many different reasons, including protecting children from violent images and also stopping people from copying what they see in the media.*

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6 marks

**Question 7:** Describe two forms of government media regulation in Australia. **(4 marks)**

In this question, students are required to describe two forms of government media regulation. A perceptive discussion of these government bodies necessarily involves describing their operation and the rationale behind this form of media regulation. Students may choose to write about a range of regulatory bodies, such as the Classification Board, ACMA or the Code of Conduct on Body Image. Responses which only deal with one form of government media can only receive a maximum of two marks.

<b>4 marks</b>	Perceptive discussion of two government regulatory bodies, exploring the arguments and rationale for this type of media regulation. Comprehensive use of media language and terminology.
<b>3 marks</b>	Well considered discussion of two government regulatory bodies, exploring the arguments and rationale for this type of media regulation. Thorough use of media language and terminology.
<b>2 marks</b>	Clear discussion of two government regulatory bodies, some exploration the arguments and rationale for this type of media regulation. Accurate use of media language and terminology.
<b>1 marks</b>	Limited discussion of two government regulatory bodies, little exploration of the arguments and rationale for this type of media regulation. Some use of media language and terminology although it may be used incorrectly.
<b>0 marks</b>	Incorrect or incomplete.