

2016 VCE Media examination report

General comments

The 2016 VCE Media examination assessed a range of key knowledge and key skills across Units 3 and 4. Most students attempted all questions and some very high-scoring responses were given. Students with very high-scoring responses showed a thorough knowledge and understanding of the Areas of Study pertaining to Narrative, Media texts and society's values, and Media influence. Some students did not answer all questions.

Students should read all parts of a question and address them accordingly, paying particular attention to using the correct terminology drawn from the current *VCE Media Study Design*.

High-scoring responses demonstrated these common attributes:

- used relevant media language and terminology consistent with the study design
- attempted all questions
- were able to interpret what each question was asking before responding suitably to all parts of the question
- were clear, relevant and to the point.

Specific information

Note: Student responses reproduced in this report have not been corrected for grammar, spelling or factual information.

This report provides sample answers or an indication of what answers may have included. Unless otherwise stated, these are not intended to be exemplary or complete responses.

The statistics in this report may be subject to rounding resulting in a total more or less than 100 per cent.

Section A – Narrative

In this section students discussed examples from a range of texts representing different genres and production periods. A diverse range of contemporary texts was discussed by students. However, many students were not able to accurately name two story elements (Question 1a.). This also affected their ability to discuss one of these elements in terms of character development (Question 1b.). An inability to actively compare text examples was demonstrated in Question 4.

Question 1a.

Marks	0	1	2	Average
%	17	26	57	1.4

Most high-scoring responses correctly identified the following story elements: the opening, development and resolution of the narrative; cause and effect; point(s) of view from which the narrative is presented; the function of setting in the narrative; and the structuring of time and its impact on narrative progression. However, some students identified related narrative terms such

as narrative progression, passing of time or character motivation instead of the correctly named story elements.

At times, students inaccurately identified production elements instead of story elements, while a small number of students named themes evident within a narrative text such as shadows or love, demonstrating a misunderstanding of the term 'story element'.

Question 1b.

Marks	0	1	2	3	Average
%	12	32	32	24	1.7

This question asked students to describe how one element identified in part a. assisted character development within a text.

Most students were able to link a story element with character; however, few were able to provide an adequate description of how the element supported character development. Low-scoring responses focused on the establishment of characters, often only describing character development with no connection to another story element.

The following are examples of high-scoring responses.

Example 1

Point of view

The use of protagonist Django's point of view in 'Django Unchained' is used to highlight his transformation from defeated slave to vengeful free man. Close ups of Django's pained and exhausted face and the diegetic sounds of rattling shackles and grunts indicate Django's point of view of being brutalised and hopeless. After being released however low angle tracking shots of Django accompanied by a triumphant major key brass fanfare indicate his development and new found sense of hope through his own perspective.

Example 2

Setting

In Animal Kingdom (2010) Michod has used setting to develop protagonist Joshua 'J' Cody. The film is set in present day Melbourne, an area infamous for its criminal underworld. Hence, living in a low socio-economic suburb of Melbourne means that J is surrounded by criminal activity from a young age and influences him to develop as a rough, emotionless and powerful individual over the course of the film.

Example 3

Cause and effect

In 'District 9' Wikus van der Merwe is originally presented as an awkward but prejudiced character. We see cause when he is sprayed by an alien liquid that eventually transforms him into an alien. The effect of this spraying and transformation is that Wikus becomes less prejudiced against the aliens, as he is then able to understand their perspective.

Question 2

Marks	0	1	2	3	4	Average
%	6	22	31	26	14	2.2

Most students addressed all aspects of this question; however, responses tended to describe editing examples in a fundamental, often ambiguous way, highlighted by the example of 'sped-up footage'. Many students referred to a structure of time technique referencing compression or expansion of time. Some descriptions of editing did not always reference the communicated meaning. A small number of students discussed the same text as in Question 1b., highlighting the need for students to read and respond according to the question instructions. High-scoring responses referenced both audio and visual editing examples in their responses, employing terminology such as temporal order/duration/frequency, shot/reverse shot, parallel editing jump cuts, cross cutting, shot reverse shot, parallel editing, cross dissolve, montage, ellipsis, post-production colour grading.

High-scoring responses provided a well-chosen textual example that discussed the manner in which editing had been suitably employed to communicate meaning. Their use of terminology, drawn from the study design, was sophisticated, as demonstrated in the following high-scoring examples.

Example 1

In 'Lost in Translation' (2003) Coppola incorporates both a slow paced montage and slow non diegetic song to communicate protagonist Charlotte's emotions. The inter-relationship of these two elements enables the audience to sympathise with the isolated melancholy mood of Charlotte. By employing a slow non-diegetic song Coppola creates a greater separation between Charlotte and her surroundings. This sound combined with a slow paced montage of her tireless efforts putting on lipstick and hanging up decorations, to feel better, reinforced by the editing in post production as it mirrors her ongoing, and melancholy struggle to find happiness in what seems to be an alienated and saddening atmosphere. As there is no dialogue in this scene the melancholy music gives audiences insight into the mood of Charlotte at that particular moment.

Example 2

The closing scene in Sam Mendes' American Beauty presents Lester Burnham's dying moment. Editor Tariq Anwar uses a slow fade and cross-dissolve to a panning shot of drifting clouds. Overlaying Lester's narration about his dying moment, "it stretches on forever, like an ocean of time". The slow cross-dissolve and Thomas Newman's melancholic score accentuate the feeling of a subjective time, communicating to the audience Lester's experience as he dies. The clouds then cross-dissolve into black and white footage of Lester's past, communicating his memories the slow motion footage further enforcing the tranquil atmosphere that Lester feels. The memories are also interspersed with cross-dissolves to colour footage, showing the repeated loud and blunt sound of the gun shot, communicating other character's point of view and where they were during the gunshot moment. The contrast between the colour and black and white footage allows a distinction between reality and memory and what is in Lester's mind at the time.

Question 3

Marks	0	1	2	3	4	Average
%	2	18	35	30	15	2.4

Many students appeared to relish the opportunity to select one from a range of elements to discuss with reference to the opening sequence of a text. This was evidenced through the explanations of how various production elements supported the audiences' understanding of an opening sequence. However, most seemed unable to express their ideas clearly, and were often hindered by a lack of suitable language for description. Many students referenced the manner in which genre and narrative themes were established in the opening scene through sound or camera techniques. Low-scoring responses provided a very general, often descriptive, outline of how an element functioned within the text, relying on recounting aspects of the opening sequence storyline. A number of students did not write about the opening sequence. This is a further reminder for students to carefully read and then address questions accurately.

High-scoring responses addressed all parts of the question, discussing audience engagement in sophisticated, detailed and eloquent analysis. The use of suitable film language was clearly noted in the following high-scoring responses:

Example 1*Sound*

In 'The Shining' (Kubric 1980), the production element of sound is used in the opening sequence to engage the audience and create an eerie atmosphere. In the opening sequence we see a long sequence of Jack driving to the Overlook Hotel. In this sequence there is an eerie, non-diegetic music score that is made up of harsh, droning synthesizer noises – the synthesizer in minor key as well as bold, open fifth sounds convey to the audience that there is something sinister yet to come. By implying a sinister atmosphere, the audience engage better as this abides by the conventions of the thriller genre.

Example 2*Acting*

In the opening of the narrative Scott Pilgrim, actress Alison Pill engages the audience through her use of acting. Pill is shown in the scene with a neutral facial expression, except her eyebrows that are heavily furrowed to convey and suggest boredom. She speaks only in a monotone voice to deliver her sarcastic and comedic lines and does so with negative, uninviting body language as her arms remain tightly crossed. Pill's lack of emotion engages the audience by conveying a sarcastic, dark humour that, when delivered in a monotonous style, has a comedic and witty effect. Additionally Pill's lack of body language and emotion is a direct juxtaposition to the bubbly and over-excited Scott and when the two deliver their bickering lines they provide audiences with entertainment and laughs.

Question 4

Marks	0	1	2	3	4	5	6	7	8	Average
%	8	6	12	17	18	14	14	6	4	3.8

This question asked students to compare how two narratives engaged their audiences through mise en scène. High-scoring responses were completed by students who clearly demonstrated a well-formed understanding of the term. These students were skilful in referring to the selection and arrangement of all visual elements within the boundaries of the shot/frame, including discussion and active comparison of set design, framing, props, costume, lighting, staging, make-up, actor

blocking and/or colour. Low-scoring responses did not address the comparison aspect of this question, instead describing two separate text examples without drawing links between them. A large number of responses discussed an aspect of *mise en scène* in a general manner. Examples of these included actor blocking or framing, colour, visual composition, symbolism or motifs. Overall, students seemed to either very clearly understand the meaning of this element or refer vaguely to aspects of it.

The following is an example of a high-scoring response.

Both Slumdog Millionaire and Whiplash use mise en scene to engage the audience and develop the characters Jamal and Andrew. In Whiplash mise en scene is used to demonstrate Fletcher's dominance over Andrew. When Andrew is playing with his old band, the room is lit with both a natural bright light from the window and hard key lights from the ceiling making it seem an inviting and simple place to be. In contrast, mise en scene is used also in Fletcher's studio, where the dark wooden walls and low lighting suggest that this is a far more prestigious and important place. This affects how the audience views Andrew's progression as a drummer, going from a simpler, friendlier environment into a serious, prestigious one which looks more professional. Likewise, Slumdog Millionaire uses mise en scene to show the character's development and engage the audience in their growth. In the chase scene through the slum of Dharuhi, a highly saturated yellow light is used as the montage of dirty, rundown buildings and chickens running away from the boys, mise en scene establishes the poor, dirty place the slums are. When later the two brothers, Salim and Jamal meet again, the mise en scene of the tall skysrise building and the expansive views over the city demonstrate that they have moved up in the world as Mumbai has developed. Salim is shown also to have become wealthier as he is carrying luxury items such as cigarettes and sunglasses, while Salim wears looser fitting, humbling clothing. Costume is also used in Whiplash, as in the final scene Andrew is wearing a black shirt as does Fletcher, where before Andrew wore white, showing that Andrew is now under Fletcher's potential negative influence. In both films mise en scene is used to engage the audience into the characters development, the changes in set design and costume highlighting the nature and extent of how the main character's have grown throughout the narrative.

Section B – Media texts and society's values

A broad range of discourses and social issues were referred to by students in this section. Discourses pertaining to gender, race, immigration and mateship were widely featured throughout student responses.

A diverse range of texts was also clearly studied; however, the satirical nature of some selected texts proved problematic for students. Low-scoring responses struggled to analyse the subtle distinctions evident within these representations. Students also appeared to struggle when writing about texts produced in a different time period from that in which they were set.

The *VCE Media Study Design* clearly specifies the study of 'a discourse'; however, some students wrote about multiple discourses across many texts, with some students writing on different discourses in each question. The study of many discourses within texts is not recommended and evidently confused these students.

Students are reminded to address the command words in each question correctly in order to answer it.

Question 1a.

Marks	0	1	2	Average
%	5	45	50	1.5

Most students were able to identify a dominant value but few provided a clear description of the value evident in a text. The following example provides a clear description of a value evident in a text.

A dominant value in 'Faking It' is that homosexual/lesbian relationships are acceptable in society as shown in the scene where Karma and Amy come out and are showered with rainbow balloon props which not only imply celebration but were coloured in the gay pride colours.

Question 1b.

Marks	0	1	2	Average
%	6	40	54	1.5

Generally students were able to articulate an oppositional or emerging value and then provide a basic outline of how this was reflected within a text. This is well-evidenced in the example below. Some students wrote about the same text as Question 1a, thus disregarding the instruction to discuss another text.

Example 2

"It's a date" reflects the emerging social value that Australia would be a more prosperous nation if immigrants were welcomed and integrated into society through the behaviours of protagonist Jess in response to Sri Lankan immigrant Ashraf. Her complimentary comment in response to his technological advancements stating that they are 'amazing' and could 'help' his family represent this.

Question 2

Marks	0	1	2	3	4	Average
%	10	21	32	24	13	2.1

Few students addressed the question by referring to representational tools. While most students described representations that reflected an idea, a value, an attitude or a discourse, generally students seemed ill-equipped to provide a deeper understanding of how representations are constructed through the use of lighting, framing, costume, dialogue and/or plot as devices.

The following response appropriately addresses a range of representational tools and is an example of a high-scoring response.

In the text Modern Family, 'The Wedding' (2014), the dominant value that same sex marriage should be accepted is represented through the characters of Cam and Mitch. A verbal code is used - 'I'm almost a married man', by Cam to show that he is accepting of same sex marriage. A symbolic code is used to show that same sex marriage should be accepted – Cam and Mitch finally kissing at their wedding. A technical code is used to show that same sex marriage should be accepted in society – the production element of lighting is used; expressive soft lighting from above as the couple kiss to reinforce the dominant, that same sex marriage should be accepted in society.

Question 3

Marks	0	1	2	3	4	5	6	Average
%	5	8	18	24	25	13	7	3.2

This question required students to compare representations from texts in terms of how a discourse or social issue has changed over time. Most students attempted to discuss this evolution over short- or long-term time frames and in doing so compared simply constructed representations. High-scoring responses provided a focused, coherent discussion and comparison of representations that appropriately reflected a discourse in two texts.

'The Chipped Teacup of the Patriotic Mrs Jones' ad from 1944 reflects the dominant value from the early 20th century consumerism discussion that in order to remain safe and serve one's country one must be frugal. A product of both the effects of the Great Depression and the second world war, this ad employed it's readers to 'buy only what you absolutely need' in order to have 'the country's welfare at heart'. People were frightened of the economic and physical safety and thus the dominant value was that of financial conservation. Fast forward to the Mastercard and Carte Blanche ads of the 1980s and we see a deep development in the discourse of consumerism. Now an emerging value, the ad appeals to the opulence and desirability for material wealth by depicting men in suits and lavish clothing who sit at desks with their feet up or surrounded by luxury and beautiful women all with their credit cards in their hands. These 2 texts reflect the growing values of materialistic desire and demonstrate the evolution of the discourse when compared to the representation of the first text.

Question 4

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	9	6	12	13	14	11	13	9	8	4	3	4.4

This question asked students to discuss how one or more media texts presented a discourse or issue with reference to the following:

- the relationship between dominant, oppositional or emerging values
- the relationship between the discourse or issue and how the media text(s) reflects society's values
- particular moral, political or other views
- the distribution of particular social values through the media text(s).

Generally, aspects of this question were well-handled by students. While very few students addressed all dot points, the highest-scoring responses were those that most soundly analysed the relationship between a range of values and how these were distributed through a text.

Higher-scoring responses insightfully discussed a discourse or social issue evident in one or more texts, skilfully referencing a number of dot points from the question, such as in the following examples.

Example 1

The discourse of immigration in America (2007 – 2009) is presented in the texts studied. The tension between dominant, oppositional and emerging values allows this discourse to exist as there is constant discussion between opposing viewpoints. The dominant value that immigrants are a burden on American society is presented by 'American Dream Factory' (2007) through the character of Stan Smith at the beginning of the text. He believes immigrants are 'parasites' and wrongfully accuses the Mexican immigrant, Paco of robbing a house. This reinforces the widespread belief at the time that immigrants were worsening the crime situation as 62% of the population believed this at the time (Gallup, 2007). Conversely, the emerging value that immigrants have a positive effect on the economy contradicts one of the dominant values that they were a burden. This value is reflected in the American Apparel advertisement 'Legalise LA',

a large paragraph detailing American Apparel's views on immigration, their main point being that immigrants 'boost the economy' and create 'more jobs for US citizens', thus supporting this value that only a small proportion of the American population held. The dominant value that immigrants increased crime rates and were a burden on the economy stems from the great influx of immigrants into the US and thus the inevitable xenophobia and racism that stems from this. However the democrats coming into power in 2008 created a boost in emerging, more moral values as Obama provided a direct pathway for immigrants to enter the US. The oppositional value that immigrants deserve acceptance is shown through the final song in 'American Dream Factory' called 'Country Roads', a very patriotic song that both the American and Mexican characters sing together, symbolising their acceptance and integration into the community.

Example 2

In 'Puberty Blues' it is evident that there has been a shift in society. Where the dominant social value that 'men are superior to women' is challenged by the protagonist Debbie. The audience experiences these two worlds within the older generation of the parents and the younger generation of their children. The discourse of gender inequity is evident in this shift, and reflects how society has abused the rights of women, confining them to domestic duties as they are seen not capable to achieve the work of a male. An example of this can be seen even in a school society. Where Sue, (Debbie's best friend) was sent to the principal's office when caught writing an inappropriate note to Debbie. As Sue stands in the principal's office, the camera is at a low angle, next to Sue's leg where her short skirt and a bit of her thigh hover in the foreground of the frame. In front of this shot is the principal and despite being a low angle, it shows Sue's angle, as she has to look up to the dominating male figure where he advises her that after school she will "get married and have kids", as if that is the only path for her future. He does not once regard her academic possibilities as the older generation, who dominated at the time and believe the work force or a career is no place for a woman. This scene also indirectly implies through Sue and her short skirt, to the audience, the emerging value that "women are liberated and free", seen in the younger generations as they slowly start to break social norms, and defy the dominant values that constrict women from dressing how they desire.

Section C – Media influence

While most students appeared to have a sound grasp of communication theories, many struggled to provide examples of arguments against media regulation (Question 2), and evaluate views about the power of the media to influence views (Question 4). Furthermore, students who accurately employed empirical data rather than relaying speculative anecdotal evidence performed well across this section. Few students seemed well-equipped to answer Question 2, which focused on an argument against regulation. As specified in the *VCE Media Study Design*, Outcome 3. Key Skills, students should be able to analyse the rationale for and arguments about the regulation of the media.

Question 1

Marks	0	1	2	3	Average
%	12	27	35	26	1.8

Most responses accurately described a communication theory only without elaboration on the relationship to an audience theory. Some theories and models discussed well were: Two-step flow theory, Reinforcement theory, Hypodermic Needle model, Uses and gratification theory, Agenda-setting function theory, Encoding/decoding model, Spiral of silence theory, Reception theory.

The following are excerpts from high-scoring responses.

Example 1

One theory of audience is the Encoding/Decoding Theory (1980's). This theory suggests that audiences are active and interpret messages in a unique manner.

The relationship between the Encoding/Decoding theory and the theory of Semiotics (1970's) is one of a positive/similar sense. Both theories describe audiences as active and involve the deconstruction of messages. This means that their relationship shows a positive association between the theories and their claims.

Example 2

The Reception Theory suggests that the audience is active and is ultimately based on what the audience does with the media. Implying that it is the audience that controls the media, as they are open to making conclusions themselves as a result of contributing factors in the society around them. This is supported by the Reinforcement Theory, developed in the 1960's where the theory states that the media does not influence the audience, the audience is only influenced by the media as a result of their surrounding social agents including: family, peer groups and religion.

Question 2

Marks	0	1	2	3	Average
%	23	26	32	20	1.5

Students were required to outline one argument against the regulation of one specific media form or text in their response. While most students attempted this question, many merely outlined an argument for regulation, rather than considering opposing perspectives. Those who correctly answered the question referred to a range of issues against media control including:

- loss of freedom of speech
- loss of artistic merit
- possible film sales and consumption reduction
- adults being capable of making their own decisions regarding content
- the potential development of a nanny state.

The following are excerpts from high-scoring responses.

Example 1

Arguments against regulation of film also sometimes involves the idea that regulation of films can strip away difference and a variety of independent ideas and messages which creators want to express.

Example 2

Whilst the Government has a responsibility to protect vulnerable audiences, it is argued that this intervention prohibits the right to see and hear whatever you want. For example, some violent video games have been 'refused classification' in an attempt to prohibit Australians from absorbing the material. Whilst this may be for the greater good, it has resulted in backlash as people have been claiming that they should have the responsibility of regulating their own media use.

Question 3

Marks	0	1	2	3	4	Average
%	16	23	30	20	10	1.8

To achieve highly in this question students were required to discuss the relationship between one specific audience and at least one media form or text.

Many students wrote simplistically about an aspect of the relationship between an audience and a text or media form. For example, '*adolescents are influenced negatively by violent video games*'. These responses noticeably exhibited a limited understanding of the interplay and dynamic nature of contemporary relationships between audiences and the media.

The following high-scoring examples demonstrate an understanding of the interactive relationship that exists between audiences and the media.

Example 1

Online media sources such as Youtube or Vimeo, internet users and media consumers are increasingly playing an active role in the creation of content.

On Youtube, features such as 'like' and 'dislike' buttons as well as comment systems give more power to audiences as they are given the opportunity to react to creators content in a meaningful way. A study by Google conducted over the decade after 2005, found a strong correlation between the number of likes on a content creator's video on Youtube, and the content creator making a video similar to it within a month. The same was found on other interactive social media sites such as Facebook and Twitter. Internet users are having an increasingly active role in the creation of content for social media sites.

Example 2

The 2015 crowd-funded indie film "Kung-Fury" was an example of audiences doing much more than consumption of a text. The audience helped in the creation of the text through donating to the film in pre-production via the crowd funding kickstarter. Rather than being distributed in limited physical quantities, the film was free to stream on Youtube, and audiences showed the link via social media, gaining an even larger audience.

Radiohead did something similar in 2007 with their album 'In Rainbows'. They put it up as a free download on their website and encouraged the audience to remix it and create videos for others to see, turning the consumers into creators.

Question 4

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	11	6	11	14	18	13	11	6	6	2	2	4

This question required an evaluation of opposing views considering the power of the media to influence audiences. Within their response students were required to compare arguments and evidence from two communication theories or models. Most students adequately described two opposing theories; however, evidence was stated rather than evaluated in most cases. This seemed to reflect that students had written prepared responses and had not considered the evaluation nature of the question. The quality of evidence in student responses varied greatly. High-scoring responses were written in an informed manner about credible empirical data rather than anecdotal, largely speculative evidence. Given the availability of quality research available, students are encouraged to source and evaluate this.

The following examples adequately answered the question.

Example 1

The nature and extent of media influence over audiences is widely debated with no definitive answer. The Agenda Setting Function Communication theory and the Encoding Decoding theory by Stuart Hall present differing conclusions about the power of the media to influence audiences. While the agenda setting function theory by McCombs and Shaw argues that the media is quite powerful to set the agendas for public issues and consequently influence what people talk about and believe to be important based on the degree and extent an issue is reported by the media. In direct contrast, the Encoding Decoding theorists argue that while the media is active in encoding preferred reading into texts, it ultimately has no power or influence as audiences come to their own conclusions and interpretations when they decode a text by fitting it into their world of understanding. Evidence to support the media's influence over audiences as concurred by the Agenda Setting Function Theory is found in Anne Becker's 1998 study into the eating behaviours and attitudes of Fijian adolescent girls following the introduction and prolonged exposure to television. Becker's study into the impact of western beauty ideals portrayed on TV affecting the body image of adolescent girls who come from a culture which typically features and values larger body types. The study found 74% of girls reported that they felt too fat, a juxtaposition to the typically Fijian body ideal and 68% reported dieting to lose weight. The results found are further supported as girls stated "I see women on TV and it affects me as I want to look like them". This evidence supports the media's ability to set the agenda for public issues and influence audience opinion. However this is juxtaposed by the longitudinal study by Chris Ferguson which found no correlation between media violence and real life violence. This evidence supports the encoding decoding theory model as over a 75 year period of analysing instances of film violence and corresponding homicide rates in each decade from 1920 to 2005, Ferguson found no correlation between instances of film violence and rates of societal violence. This supports that the media has no influence over audiences as audiences are active in constantly decoding and interpreting texts based on their own interpretations. While both theories present arguments and evidence to support their stance on media influence, the media/audience relationship is ultimately debatable.

Example 2

Media communication theorists often disagree on one contentious point – whether or not audiences are passive in their consumption of the media. Those who support the Uses and Gratification Theory (Lasswell, 1940s) inherently support the former assertion – that audiences are active in consuming the media. This theory asserts that audiences are able to select when and what media they consume, and make their own inferences of messages that media communicates, thus suggesting the media has little capacity to influence audiences. This theory is supported by a case study conducted in 2015 by Joseph Bayer that found a correlation between ephemeral social media platform 'Snapchat' and 'positive social interactions' and a 'good emotional state'. This study found that due to the platforms fast pace and immediate nature, interactions resemble that of a real conversation, one that the consumer must actively engage in.

Conversely, the Hypodermic Theory supports the contention that audiences are passive in their consumption of the media, and thus the media has great influences over them. This theory asserts that the media makers essentially 'inject' an audience with preconceived messages through media communications, to which audiences cannot detract their own meaning from – it is a linear and uninterrupted process of communication. This theory is supported by Dr Rosen's 2011 case study 'Social Networks have good and bad influences on teens'. Through laboratory studies and quantitative surveying, Rosen found a correlation between social media usage (specifically on the platform of Facebook) and psychological disorders as well as an increase in empathetic tendencies. This negative influence of psychological disorders was found to come as a result of a passive approach to media consumption in that teens found to be unable to 'switch off' and were unable to create their own interpretation of messages they were exposed to on social media.

These two theories of audience (passive or active in their consumption of the media) directly correlate to the media's power and thus influence over an audience. If the audience is passive, the media is considered to have great power, and similarly an active audience diminishes the media's power to influence.