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3

91493



914930



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QUALIFY FOR THE FUTURE WORLD
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Level 3 Media Studies, 2016

91493 Demonstrate understanding of a relationship between a media genre and society

2.00 p.m. Tuesday 29 November 2016
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of a relationship between a media genre and society.	Demonstrate in-depth understanding of a relationship between a media genre and society.	Demonstrate perceptive understanding of a relationship between a media genre and society.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

You should write an essay on ONE of the eight statements in this booklet.

If you need more room for any answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–12 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Low
Merit

TOTAL

5

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INSTRUCTIONS

Choose ONE **media genre** that you have studied.

Write an essay discussing a **relationship** between your chosen media genre and society, by responding to ONE of the statements below. You should aim to evaluate how the relationship affects the genre and/or society, and you may agree and/or disagree with your chosen statement.

Note: 'Society' refers to a community in a specific time and place, or the audience for a genre.

Use page 3 to write your chosen media genre, society, statement number, and to plan your essay.

Begin your essay on page 4.

STATEMENTS (Choose ONE)

1. Genre is a reflection of society.
2. Genre warns us about the dangers of society.
3. Genre is dominated by male concerns.
4. Genre is driven by technology.
5. A genre has to make money.
6. Genre ignores minorities.
7. Conflict is central to genre.
8. Genre is political.

Media genre: Documentary

Society: Audience of 1960-1970's

Statement number:

4

PLANNING

Explanation of the **relationship** between your chosen media genre and society:

- 1929 vertov argued for film to 'show life as it is.'
oldest genre, 1893 lumier brothers, A train in the station
Shift from mediated expository, to observational-Direct Cinema.
Change allowed by freedom of technology, other
important factors abs of socio-political view of society
and new aesthetic desire. DC = question role of doco and
allow audience to form their own opinions.
= "life as it is."

The **impact** of this relationship on your chosen media genre and/or society:

- Pre-limited by tech and filmmakers will to educate.
During WW2 Government control media to control societies.
Miniplate ideas which can be seen in company
Triumph of the Will, Leni Riefenstahl
Why we fight, Frank Capra Voice-of-God "Monsieur A.H. appointed
himself as God."
is manipulating opinions, this convention would not continue.
- 1959 significant tech advancement of light 16mm camera
Drew associates
Al Mykle cinematographer "screw the tripod, now that's freedom."
Camera places before impossible. Gimme Shelter 1969, death scene
represents authentic reality of DC. Test of truth intact
'hand-held' most important / recognizable type of DC.

The **wider significance** of this relationship for your chosen media genre and/or society:

- Socio political 1960s - Freedom + experiments → reflected in film
Support against Government Vietnam War footage.
Desire for DC increased, 1st Primary - Robert Drew 1960 the
John F Kennedy campaign. Reflection connects new history.
- Aesthetic shift, vague cinematic schools "reality" Robert Drew 1955
Harvard Uni "Duff, changed?" Answer is the shift driven
initially by tech no direct cinematic camera is not
addressed. Just between subject and director where life occurs.
Most question ability to be objective?
"publishing without opinion, to capture someone's life at
- critical moment... to see the truth that can only be gotten
from real life experience."
Editorial decisions, minimized by long shots as seen in Primary

- Predominant in 60/70, new media say genre hybrid.
Spesize re = mixed
Media Studies 91493, 2016 → Schorbenjour 1953 film is a sports
moment in time / space mediated by Thomas that
will always be culture band.

The suggested maximum length for your essay is 1000 words (7–8 pages). The quality of your writing is more important than the length of your essay.

Draw conclusions about the **wider significance** of the relationship between your chosen media genre and society by including **relevant, specific supporting detail** from media text(s) and/or evidence from other sources.

Begin your essay here:

Since 1929 Vertov has argued for film to show, "life as it is." The documentary is the oldest genre of film, documenting life events. With the earliest film 'A train coming into a station' by the Lumier brothers in 1895. A significant shift in the genre that was driven by the new possibilities of technology was from highly mediated, expository form to observational, direct cinema. This change occurred in the 1960's driven by technological advancements and also the socio-political views of society and a new aesthetic desire. Direct cinema made film makers question the role of documentaries in society in what they were presenting as unbiased events. The shift also allowed for society of the time to have a new freedom of opinions, where they could form their own ideas based on what they were shown. Therefore, arguably showing, "life as it is."

Prior to the change in genre driven by technology, expository documentaries were

heavily biased. The film was restricted by the ability of the technology and the film makers' will to 'educate.' During the World War Two, the governments of America and Germany recognised the power of media in controlling the views of society. They used expository documentaries to manipulate societies opinions and therefore have greater control of them. The biased effect of this style can be evaluated when comparing two expository documentaries from the time period. In the German film, *Triumph of the Will*, directed by Leni Riefenstahl, we are shown wide shots of Adolf Hitler presenting a speech to soldiers and then waving to crowds of happy children. The same footage is used in the expository documentary, *This is why we fight*, part two, by American Frank Capra with the voice-of-God narrative. This convention allows for audio to be inserted during the editing process and selected to be extremely manipulative. With quotes such as, "This was the moment that Adolf Hitler appointed himself as God." Therefore manipulating the American audiences by attaching negative connotations to footage to present the audience with the opinion that they should have and not one that they

have formed for themselves. This convention would no longer continue in the evolution of the documentary.

*creating a voyeuristic appeal

During 1959 a significant technological advancement of the light weight 16mm camera designed by Drew Associates allowed the camera to access places that were previously impossible. The portable function of the camera also allowed for synched sound that was previously added in editing. This technology is the most important driving factor in the shift to direct cinema. With the aim of capturing real life, shots were no longer set up or better described by cinematographer Al Myer, "screw the tripod, now that's freedom." A great example of the ability to capture movement is seen in 1969, Gimme Shelter, which follows the Rolling Stones USA 69 tour. In a scene where a fight has started in the crowd, a cameraman with the new camera is able to easily move to capture the events, in which we are shown the death of a concert goer. However, this scene more importantly represents the authentic nature of the observational

documentary, where the audiences are shown unmediated footage in which they can form their views on, rather than scripted material. The technology was seen as new freedom for filmmakers, real events by the audience and as for the genre - the 'hand-held' convention became one of the most recognisable tropes of the genre, showing the filming of real events.

Although technology had allowed for the shift from expository to observational documentary there are other contributing driving forces to the genre, that created a demand for the technology to be used in a new way. During the 1960's a large section of society were experiencing periods of experimenting and new freedom. This socio-political perspective is reflected in the changing genre as the films represent the moments in time in which they were made, therefore the view of freedom is shown in the ~~direct cinema~~ through minimal editing and unscripted footage. Society were exposed to ^{raw} war footage from the Vietnam war that resulted in many not trusting the government media as they now realised they had only be shown manipulated footage, therefore the demand for direct cinema

grew. The first film of the new genre was 1960, *Primary*, directed by Robert Drew. The film followed the ~~campaign~~ campaign of John F Kennedy. Reflecting on his film Robert shares a conversation he had with Kennedy. He told him, "I'll simply follow you around and film what happens." Kennedy then asked "Why?" In which Robert replied, "because this will be a new form of history." In which he was correct, the film allowed for the audience to see footage of Kennedy and to which they could form their opinions. They reported the form of media that did not push a perspective and allowed them in response to the exposure to the raw war footage, trust media again.

The shift in genre would also not have occurred without the driving force of the aesthetic desire of new filmmakers.

During 1960 and through to the 70s there was an increase in film schools in France and America with many attending vogue cinematic schools and sharing the ideology of 'creating films of reality.'

An important individual in the direct cinema genre who shared this desire was Robert Drew, who attended Harvard University in 1945 with the pressing questions of, "Why

are documentaries so dull?" and "What can be changed to make them interesting again?" In answer to his question it was the shift from mediated documentary to the observational, driven by the advancements in technology but supported by societies and film makers views. It was the ability for the film subject to treat the producer and not address the camera and in doing so they were able to capture reality. Or in answering his own question Robert says, "it would be the ability to publish without opinion. To capture someones life at a critical moment... to experience the kind of truth that can only be gotten from real life experience." This statement representing the essence of direct cinema and its ability to allow ^{the} audience to experience reality in which the human desire of curiosity could be fulfilled, experiences the moments of others like they were there to. However, we must question the ability for film to be completely objective, as there are always editorial choices to be made. Such as the sequencing and length of shots. However, this is minimised in Direct Cinema with the common use of long shots seen in both *Primary* and *Home Shelter*.

Direct cinema documentaries were predominantly popular during the 60's and 70's, perhaps due to the change in societies views the lost popularity but over time with the advancement of new technology have continued to be driven to change. As audiences became increasingly media savvy the conventional genre conventions were expected, this led to the hybridization of genre. For the documentary this can be seen in 'Supersize Me' an example of participatory documentary which blends both expository and observational tropes as well as digital designs capable due to the change in technology. However, in a media saturated world with internet, smart phones and independent new organisations the essence of direct cinema is rising again. However due to the multiple perspectives of media, audience members are able to find footage that fits with their agenda. Therefore, we must also question if it is truth or their own version of the truth that the audience desires from documentaries. This possibly further explaining the downfall in direct cinema as audiences were forced to question their own morals and what they have come to believe as the 'normal' in society. A significant factor in the relationship of society and

Extra space if required.

Write the statement number if applicable.

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(4) film as the audience are exposed to 'reality.' However for a genre based on documenting real life events it will always be limited by the ability to eliminate bias opinions and editorial choices. This essay has shown how technology advancements in 1959 ~~was~~ allowed for the shift from expository documentary to direct cinema, however, was not the only driving factor. The future of the documentary will continue to develop with technology and society but in the words of Scharbergor 963, "film is a ^{specific} moment in time, in a specific moment in space. Mediated by human-beings that will always be culture bound."

Extra space if required.
Write the statement number if applicable.

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STATEMENT
NUMBER

91493

Low Merit exemplar for Media Studies 91493 2016			Total score	5
Q	Grade score	Annotation		
4	M5	The candidate provides a detailed explanation of how advances in film technologies contributed to the development of documentary styles, with specific and relevant examples from a range of documentary texts. The candidate has also provided an analysis of how and why developing technology was employed by film-makers over time, and the impact these changes had both on the society, and on the genre.		

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High
Merit

TOTAL

6

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5. A genre has to make money.
6. Genre ignores minorities.
7. Conflict is central to genre.
8. Genre is political.

Media genre: Hollywood Romantic Comedy Film Genre (RomCom)

Society: American Society of the 1930s.

Statement number: 1

PLANNING

Explanation of the **relationship** between your chosen media genre and society:

The **impact** of this relationship on your chosen media genre and/or society:

The **wider significance** of this relationship for your chosen media genre and/or society:

The suggested maximum length for your essay is 1000 words (7–8 pages). The quality of your writing is more important than the length of your essay.

Draw conclusions about the **wider significance** of the relationship between your chosen media genre and society by including **relevant, specific supporting detail** from media text(s) and/or evidence from other sources.

Begin your essay here:

The Hollywood Romantic Comedy Film Genre (RomComs) is a media genre that most certainly is a reflection of society. As John Fiske asserts, generic conventions "embody the crucial ideological concerns of the time in which they are popular." Therefore, it is through Screwball Comedies – the first cycle of RomComs introduced in the 1930s – that the audience is able to gain insight into the American Society of the 1930s. This includes gaining ~~insight~~ insight into how the Great Depression, the introduction of the Hays Production Code, and the gender roles in society, were an accurate portrayal/ reflection of this said society in Screwball Comedies. As media scholar Bill Nichols argues, RomComs are about "domestic order and the law of patriarchy" and include "themes of traditional family values securing cultural ideals."

Screwball Comedies were the earliest cycle of RomComs, being introduced in the 1930s. The term 'screwball' relates to when a baseball pitch goes an unpredictable direction. It is also a slang word for 'crazy'. Therefore, with this knowledge in mind, the characteristics come as no surprise. Screwball Comedies are social satire. They are comedic relief with zany, fast-paced and unusual events.

* The male is normally living an normal, orderly life until the arrival of the quirky, headstrong female disrupts this.

5

often including role reversal. In screwballs, the female lead is mostly always from a wealthy, upper-class background, whereas the male lead is less privileged. Screwball comedies sought to lift the "Battle of the Sexes" by pitting male and female leads against each other.* The two main characters were almost instant antagonists who came to realise they could not live without each other, thus living happily ever after.

One specific film example was Bringing Up Baby (1934), directed by Howard Hawks. The male lead Dr. David Huxley ^(Cary Grant) is an aspiring paleontologist looking to gain a \$1 million grant from a local philanthropist. Yet, the day before he is set to marry his fiancée, he meets Susan Vance (Katharine Hepburn), a headstrong woman who needs 'fanning'. Vance immediately falls in love with him.

However, in ~~that~~ typical screwball style, after much bickering and disagreement they realise they can not be without one another, and there is a happy ending.

However, in order to understand the significance of screwball comedies as a reflection of society, it is crucial to note what was happening in American society in the 1930s. The 1930s were the time when America was in the grips of the Great Depression, with widespread deprivation and economic misery. The foundations of American society were shaken as the usual breadwinners, the men, could not find work, thus being unable to provide for their family. The family unit was consequently at risk. Whilst movie attendance dropped from 1929 (the year of the stock market crash), films were still the most popular form of entertainment for Americans. This is because they played a huge role in society at the time: they were means of escapism. As Claire Mortimer, a media critic and author, states, screwballs

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offered "fun, energy, playfulness. A world where chaos reigned supreme which resulted in ~~the~~ happiness and hope for the hero and heroine." Therefore, for the audience, Screwball Comedies were extremely important as they provided ~~hope~~^{hope} and the confirmation that everything would turn out okay. In a society whereby the majority were struggling, this message proved to be invaluable. Furthermore, because it had a happy ending Screwballs allowed the audience to escape the misery of their current situation within the Great Depression. As Mortimer further states, RomComs were "an exhilarating ~~sense~~^{sense} of escapism" in which the audience could remain comfortable in the knowledge that out of the chaos there would be a happy ending."

This reflection of ~~their~~^{society's} current status was shown through many ways in Screwballs. One specific film example was It Happened One Night directed by Frank Capra. The female lead Ellie Andrews (Claudette Colbert) is a headstrong heiress on the run from her Father. The film takes the audience on a journey through depression effected America alongside Andrews. Whilst on the run, ~~Ellie~~ Andrews meets ~~Peter~~ Peter Warren (Clark Gable). These two characters do not get along at first as this ~~is~~ is in corroboration with the Screwball characteristics. However, the public are obsessed with rich people (another testament to the portrayal of the Great Depression effected society) and are therefore looking for her everywhere. Warren then decides to help Andrews hide and teaches her how to become a 'real person'. At the end of the film they run away together with her Father's blessing.

Additionally, another way in which screwball comedies were a reflection of American society during the Depression effected 1930s, was that it showed the audience that it was okay to be poor. As media critic and author, Tamar Jefferson McDonald states, Screwballs showed a "valorisation of the ~~poor~~ poor over the rich."

Consequently, they provided confirmation that it ~~was~~ okay to be poor, thus creating a positive stigma around this.

So, why were Screwball Comedies so popular at the time?

As McDonald states, "perhaps, the motif of inversion, applied to everything from sexual and behavioural norms to the valorisation of the poor over the rich... ^{was a filmic representation} ~~confirmed~~ that the Great Depression had removed certainties". Therefore, it is evident that Screwball Comedies were a reflection of the American society of the 1930s and provided a powerful means of escapism for those struggling through the Great Depression.

Furthermore, an additional way in which screwball comedies reflected the American society of the 1930s was through the introduction of the Hays Production Code. The Hays Code was first introduced in 1930, and was the first attempt to control and regulate the film industry. This attempt to censor films did so by providing a set of moral guidelines for film producers to follow. The guidelines were introduced after Hollywood was rocked by a number of off-screen scandals. This included the murder of William Desmond Taylor and alleged rape of Virginia Rappe by popular movie star Peter "Fatty" Arbuckle. These incidents, along with numerous ~~the~~ risqué films, brought widespread condemnation from religious, civil and political groups who believed that the film industry was becoming

morally questionable. Therefore the code was an attempt to rehabilitate Hollywood's image.

The introduction of the code was a reflection of society as it represented the societal norms and expectations of the time. For example, there was to be no sexual relations, ~~lustful~~ ^{lustful} kissing, or nudity shown. This consequently shaped how relationships were to be shown on screen. No longer could directors use their usual methods of depicting intimacy and love, but instead had to create other ways. This is where the "Battle of the Sexes" came into play. Directors would ~~use~~ replace overt lovemaking with verbal sparring, puns and other phrases that had indirect sexual meaning. In addition, because there were to be no sexual relations outside marriage, animals, such as pet dogs, were often used for 'surrogate children'. This development was extremely significant as a reflection of society as it showed to the audience what was to be expected of them. They were able to see that they were not allowed to participate in sexual relations before marriage, and about the importance of modesty. One specific movie example was during It Happened One Night, whereby a ^{bashful} ~~bashful~~ ~~colbert~~ has to hide her body from Cade, as ~~there~~ they were not married. She does this through the use of full pyjamas and a blanket divider. In turn, because of the introduction of this code, it made people less open about their relationships, and also further enforced the societal expectations of them.

In direct contrast, and ~~as~~ as a further reiteration that genre

is a reflection of society, modern day RomComs would not hesitate to incorporate a lustful kiss - or even a sex scene - as this is a reflection that in our current society it is okay to do so. For example, the modern RomCom Trainwreck (2015) directed by Judd Apatow, shows the main character Amy Schumer (played by herself) participate in sexual relations with various men throughout the film. This is a far cry from what we would see during a movie restrained by the Hays Code, yet this is a direct representation of the idea that in our current society this sort of behaviour is deemed acceptable, whereas in 1930 it was certainly not tolerated. ~~However~~ Therefore, undoubtedly, the introduction of the Hays Code to ~~The~~ maintain and reinforce social norms, was a reflection of the American Society of the 1930s.

Significantly, an additional ~~another~~ mean in which Screwball Comedies were a reflection of American Society in the 1930s, was through the portrayal of gender roles. It is ~~crucial~~ vital to understand that American women received the vote in the 1920s. Therefore, Screwball Comedies were produced at a time where women were becoming more liberated and experiencing more rights and freedom. ^{Henceforth,} ~~the~~ the portrayal of women as the quirky, headstrong, and strong-willed woman, as they were in Screwballs - was extremely important as ~~the~~ it represented that in 1930s America, this type of woman was becoming more prominent. It showed to the women of America that it was okay to behave in these ways, be and be strong. Furthermore, the representation of women in Screwballs was important as it showed to the women -

this sort of character

who was often richer than the man - that it was okay to be the one in the position of power. However, this representation of the woman as the wealthier ~~one~~ ^{one} ~~served~~ ^{served} as a double meaning, because while it showed women it was okay to be in power, it also showed men it was okay to be poor, as previously discussed in this essay.

the way which women were shown in Screwball Comedies
Indeed, whilst ~~it~~ was a significant and positive advancement, - a true reflection of the advancements women were making in society - it is important to realise that this portrayal also had a negative impact. Whilst the woman was shown as headstrong and quirky, the films made it very obvious that she needed 'taming'. Therefore, this was showing to the audience that whilst the women were enjoying and celebrating their newfound freedom, they could not stay this way forever and would have to be 'tamed'. Furthermore, it was also negative that it showed that a ~~woman~~ ^{woman} needed ^{a man} to do this. As media critic and author, Tina Olsen Cent, says, "In the 1930s 'women had a more egalitarian relationship with men, while also realising that the end goal was marriage and that traditional gender roles still existed.'" Therefore, whilst the portrayal of women in Screwball Comedies, which was a reflection of the advancements they were making in society, was positive, in some respects, it also had negative effects.

Indeed, genre is a reflection of society. The relationship between the Hollywood Romantic ^{comedy} Film Genre (Romcoms) and the American Society of the 1930s ~~was~~ was extremely significant, ~~as~~ reinforcing

Extra space if required.

Write the statement number if applicable.

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the cultural and societal norms of the time. Through screwball comedies, first popular in the 1930s, ~~where~~ the audience is able to gain notable insight into this society. Consequently, the audience is able to become ~~more~~ aware of the effects of the Great Depression, the traditional expectations from the introduction of the Hays Production Code, and also women's role in society after they received the vote. Conclusively, this relationship is significant and is a useful way of understanding this society.

Extra space if required.
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STATEMENT
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91493

High Merit exemplar for Media Studies 91493 2016			Total score	6
Q	Grade score	Annotation		
1	M6	<p>The candidate provides a detailed explanation of how and why the genre of romantic comedy reflects aspects of American society with specific, relevant examples from a range of film texts. The candidate further develops their discussion by analysing the impact of this relationship on American society, and at times, the genre itself.</p> <p>To achieve a higher grade, the candidate needed to further develop their discussion to evaluate the relationship, by drawing conclusions about the wider significance of the relationship between romantic comedies and American society, and making some reference to secondary sources to substantiate their observations.</p>		