

## Assessment Schedule – 2014

### Media Studies: Demonstrate understanding of an aspect of a media genre (91251)

#### Evidence Statement

*Note: The candidate has either identified the statement responded to: 1, 2, 3, 4, or 5; or made their selection evident in the answer.*

Expected Coverage	Achievement	Achievement with Merit	Achievement with Excellence
<p>The candidate selects ONE of the statements and:</p> <ul style="list-style-type: none"> <li>• describes an <b>aspect</b> of the media genre (the aspect includes ONE of:                             <ul style="list-style-type: none"> <li>- a <b>change</b> in the media genre</li> <li>- <b>audience expectations</b> and / or <b>response</b> to the genre</li> <li>- the influence of <b>commercial considerations</b> of the genre)</li> </ul> </li> <li>• explains how and / or why the aspect has an <b>impact</b> on the media genre</li> <li>• examines the likely <b>implications</b> of the aspect for the media genre</li> <li>• <b>draws conclusions</b> based on <b>supporting detail</b> from at least TWO media texts and / or evidence from other sources.</li> </ul>	<p><b>Describes</b> a specific aspect of the chosen media genre.</p> <p>Descriptions include <b>supporting detail</b> from at least TWO media texts and / or evidence from other sources.</p>	<p>Gives a reasoned <b>explanation</b> of an aspect of the media genre, ie how and / or why the aspect has an impact on the media genre.</p> <p>The explanation of the aspect is relevant to the chosen statement, eg:</p> <ul style="list-style-type: none"> <li>• how and/or why changes in the media genre have occurred (Statements 1 / 3)</li> <li>• how and/or why audience expectations and/or response to the media genre exist, or have developed (Statements 2 / 5)</li> <li>• how and/or why commercial considerations influence the media genre (Statement 4).</li> </ul> <p>Explanations include <b>supporting detail</b> from at least TWO media texts and / or evidence from other sources.</p> <p><i>Note: If the explanation is integrated within the description, then the examples used can count as evidence for BOTH the description and explanation, ie the candidate <b>does not</b> need to include evidence of additional texts to achieve Merit.</i></p>	<p><b>Examines</b> likely implication(s) of the aspect and draws a conclusion(s) based on the evidence.</p> <p>The implication(s) could be about such things as the effect of the aspect on the genre itself, media audiences, other media, and / or wider society, or other issues relevant to the genre, aspect, and statement chosen.</p> <p>The examination can be stated as:</p> <ul style="list-style-type: none"> <li>• a broad generalisation, providing it is drawing a conclusion about an earlier explanation that is well supported by detail</li> <li>• a comparison with other genres or media forms, eg with new evidence</li> <li>• a conclusion that shows evidence of insight or understanding of the complexities within the aspect.</li> </ul>

**Statement Number 1: Genres need to change to survive (partial examples)**

Achievement	Achievement with Merit	Achievement with Excellence
<p>The candidate <b>describes</b> the development, using examples from before and after the shift in style, eg:</p> <p><i>An important development in documentaries was the change from expository to direct cinema in the 1960s. Direct cinema was an attempt by film-makers to 'show, rather than tell' their story, and was also known as 'fly-on-the-wall', or observational documentary. Before this, the usual style was expository, where film-makers attempted to persuade the viewer of his / her point of view by choosing to show the subject in a certain way.</i></p> <p><i>An example of this was Frank Capra's 'Why We Fight' series for the US Defence Department in World War II. Voice-over narrative is used in 'Prelude to War' to convey a negative image of the United States' enemies. For example, Capra said the Germans have "an inborn natural love of regimentation and discipline" and that the Japanese were Hitler's "buck-toothed pals". They were described as wanting to invade and enslave the rest of the world. By contrast, Capra repeatedly uses the term "freedom" when he describes the United States and the reason why US troops fight. He describes the United States as the "free world", with people "fighting, living, and dying for freedom". He represented this world with an image of a white planet and the world of the axis powers with a black one. The colours white and black are commonly associated with good and evil. Dramatic music and images were used to support these ideas. Capra was trying to persuade American viewers to support America's involvement in World War II, and believe that America was fighting to defend itself and the world from evil.</i></p> <p>The candidate goes on to describe, with examples, 'direct cinema', to illustrate the shift in style ...</p>	<p>The candidate <b>explains</b> the development, using examples from before and after the shift in style, and the underlying reasons of how and why the change took place, eg:</p> <p><i>The documentary genre, as defined by John Grierson, is the "creative treatment of actuality". Documentary film is a broad category of visual expressions that is based on the attempt, in one fashion or another, to "document" reality. A significant development in the history of this genre is the shift from expository to direct cinema form of documentary narrative.</i></p> <p><i>Documentaries prior to the 1960s were generally heavily mediated by the limitations of the equipment available, and by the desire of documentary-makers to 'educate' via editing and selective narrative construction. This is known as expository documentary and is considered the classic form of documentary ...</i></p> <p><i>There was no longer a need for the propagandist style, as a new generation of consumers were unwilling to accept the same mediated version of the 'truth'. The 1960s was a decade of social exploration for many, and there was a growing feeling of suspicion and dissatisfaction with the government ...</i></p>	<p>The candidate <b>presents a clear discussion</b> of the key reasons for the development, supported by well-chosen evidence; and the implications of this development for the genre. In this case, aesthetic, socio-political, economic factors could all be discussed, eg:</p> <p>Note: Evidence of critical theory is NOT required, but could be used to support analysis.</p> <p><i>Between 1958 and 1962, the genre of documentary underwent a massive shift in focus, changing from the 'propagandist' expository style to the 'direct cinema', or observational mode, where viewers were encouraged to form their own judgements, rather than being told how to interpret the images and sounds presented to them.</i></p> <p><i>Documentary, being the oldest form of film (originating in 1896 with Lumiere's 'Actualities', depicting workers leaving a factory in Paris), has undergone a number of significant changes in its history, reinventing itself to cater for shifts in social, artistic, and technological developments, but 'Actualities' perhaps best displays the reinvention of a genre, which was defined by British ethno-filmographer John Grierson in 1926 as "the creative treatment of actuality". Brought about by advances in cinema technology, this change was important because it reflected not only the changing face of the world in the early 1960s, but also the revisiting of aesthetic taste among documentarian cinema-goers that had been foreshadowed by Dziga Vertov's 'Kino Pravda' style, and the neorealist school earlier in the century. Essentially, the change from the expository mode to direct cinema was a re-examination by society and film-makers alike of documentary's role in society, and its relationship to expressing 'reality', or 'truth'. Conveniently, this technological development happened at a time when the social climate, particularly that of the USA (the</i></p>

		<p><i>main player in the global media industry), was changing ...</i></p> <p><i>The implications of this were huge, if limited, over a very short period of time. Direct cinema, and the social, political, and expressive freedom it inspired in the masses, was only popular for about a decade before going 'out of fashion' in the mainstream market. Today, the lines are blurred between expository, reflexive, and direct cinema documentaries with some films such as "Man On Wire" displaying characteristics of a number of modes. As tastes change, documentaries have reinvented themselves. The objective of documentaries has become more about entertainment in its delivery of reality, fusing examples of many of the styles that have gone before. The documentary form has moved to meet the market, and as our society progresses towards further social, artistic, political, and technological evolution, it is safe to say that the documentary genre will change with it.</i></p>
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<b>Not Achieved</b>	<b>N0</b>	No response; no relevant evidence.
	<b>N1</b>	Limited understanding of an aspect of the media genre. <i>OR:</i> Specific examples from texts are lacking.
	<b>N2</b>	Describes an aspect of the media genre, but gives examples from only ONE text. <i>OR:</i> Describes the media genre and offers examples, but shows a limited understanding of the aspect.
<b>Achievement</b>	<b>A3</b>	<i>EITHER:</i> Describes an aspect of the media genre, with supporting detail from TWO texts, but the description is weak. <i>OR:</i> Describes an aspect of the media genre, but ONE example of the two used is very weak.
	<b>A4</b>	Describes an aspect of the media genre, with supporting detail from TWO or more relevant texts.
<b>Merit</b>	<b>M5</b>	Explains an aspect of the media genre, with supporting detail from TWO or more relevant texts.
	<b>M6</b>	Explains, in detail, an aspect of the media genre, with supporting detail from TWO or more relevant texts.
<b>Excellence</b>	<b>E7</b>	Examines the implication(s) of an aspect of the media genre, and draws a conclusion(s) based on the evidence.
	<b>E8</b>	Examines the implication(s) of an aspect of the media genre, and draws conclusions based on the evidence. The examination integrates specific examples and / or evidence, or realises the complexities of the aspect.

**Cut Scores**

	<b>Not Achieved</b>	<b>Achievement</b>	<b>Achievement with Merit</b>	<b>Achievement with Excellence</b>
<b>Score range</b>	0 – 2	3 – 4	5 – 6	7 – 8