

Assessment Schedule – 2014

Media Studies: Demonstrate understanding of a relationship between a media genre and society (91493)

Evidence Statement

Note: The candidate has either identified the statement they intend to respond to: 1, 2, 3, 4, 5, 6, 7, 8, or 9; or made their selection evident in the answer.

Achievement	Achievement with Merit	Achievement with Excellence
<p>The candidate explains a relationship between a media genre and society.</p> <p>For the chosen statement, the candidate:</p> <ul style="list-style-type: none"> • explains the relationship between a media genre and society • includes relevant, specific supporting detail from at least TWO media texts and any evidence from other sources. 	<p>The candidate analyses a relationship between a media genre and society by explaining its impact on the genre and / or society.</p> <p>For the chosen statement, the candidate:</p> <ul style="list-style-type: none"> • explains the impact of this relationship on the chosen media genre and / or society • includes relevant, specific supporting detail from at least TWO media texts and any evidence from other sources, consistently supporting their analysis. 	<p>The candidate evaluates the impact of a relationship between a media genre and society on the genre and / or society.</p> <p>For the chosen statement, the candidate:</p> <ul style="list-style-type: none"> • makes a judgement or evaluation about the impact of the relationship between the chosen media genre and society on the genre and / or society • constructs an argument deduced from textual evidence and discussion of the relationship covered, ie more than just a concluding statement • integrates the material into a coherent response • draws conclusions about the wider significance for the chosen media genre and / or society by including relevant, specific supporting detail from at least THREE media text(s) and any evidence from other sources relevant to the chosen genre throughout, consistently supporting their evaluation. <p><i>Evidence of perceptive understanding may come from:</i></p> <ul style="list-style-type: none"> • the depth of the candidate’s analysis • the candidate’s initial response to their chosen statement • the strength of the candidate’s conclusion.

Achievement	Achievement with Merit	Achievement with Excellence
<p>Statement 2: Genre and identity are closely linked (partial examples) Media genre: Drama film Society: New Zealand Māori</p>		
<p><i>Key characteristics of any drama film are stories that deal with serious issues and realistic characters on a journey to some form of realisation. Often these stories are concerned with issues related to identity. In recent years, New Zealand film-makers have utilised this genre to examine issues around Māori cultural identity. In Niki Caro's Whale Rider (2002), Lee Tamahori's Once Were Warriors (1994), and Himiona Grace's The Pā Boys (2014), conflicts associated with reconciling traditional Māori beliefs and expectations in contemporary New Zealand are explored.</i></p> <p><i>Whale Rider (2002) explores the conflicts related to the expected roles of females and males in the traditionally male-orientated world of a small Māori village. One thousand years of male succession to the role of chief are disrupted when the current chief's son refuses to take his expected place, and Paikea (the chief's granddaughter) is the only other descendant. Her struggle to take the role raises issues of ancestry, tradition, as well as the reforging of identity.</i></p> <p><i>In contrast to the contained tribal world of Whale Rider (2002), Once Were Warriors (1994), portrays the Heke family as dislocated from any traditional tribal connection – Beth and Jake moved to the city when the elders disapproved of their relationship – and struggled with poverty, violence, and marginalisation in a brutal urban environment. The underlying problem of loss of cultural identity through separation from traditional roots and marginalisation in New Zealand urban society creates the conflicts, and Beth and her sons must find different ways of consolidating their Māori identity to order to survive the violence and tragedy around them.</i></p>	<p><i>Drama films' focus on realistic stories and characters enables the exploration of issues and ideas around the pressure on identity of indigenous peoples to be explored in a variety of believable situations. The directors use well-developed and believable characters to engage the audience with identity issues that must be resolved in a post-colonial country.</i></p> <p><i>In Whale Rider, the clash between Pai and her grandfather (the new world and the traditional), enables the conflicts and complexity around family relationships and challenges to traditional gender identity to be explored. In Once Were Warriors (1994), and The Pā Boys (2014), the transition to two very different urban environments has been made and the place of traditional beliefs and affiliations within those settings is explored through the experiences of characters such as Beth and her daughter Grace (Once Were Warriors), and Tau and Danny (The Pā Boys). In each film, the audience is able to identify with the key characters as they redefine their own cultural identities in contemporary New Zealand. An issue that is particularly relevant in New Zealand currently as Treaty of Waitangi settlements are being made.</i></p> <p><i>Drama's use of believable and developed characters enables serious issues such as cultural identity to be explored in ways that engage audiences more than perhaps documentary would, and can therefore be more effective in creating empathy and understanding between different races.</i></p>	<p><i>Drama has often been utilised to depict stories of the forging of cultural identity, but until recently, this has been mainly from a Hollywood (Eurocentric) view.</i></p> <p><i>More recently, drama has provided a way for indigenous peoples to address political concerns (eg poverty issues), and cultural identity concerns (part of what Māori film-maker Barry Barclay called 'fourth cinema' – films made by indigenous film-makers on their own terms).</i></p> <p><i>The drama genre is providing a vehicle for indigenous film-makers to speak for themselves and their people, instead of being shown in stereotypical ways by others through what media analysts have described as "the dominant cinematic traditions that had excluded, confined, and exoticised them" (cited in Emiel Martens 'Maori on the Silver Screen').</i></p> <p><i>In New Zealand, Māori are increasingly using the drama genre to show these conflicts from a tangata whenua perspective. Whale Rider was directed by a Pakeha, but is an adaptation of a book by Witi Ihimaera, while the other dramas discussed here have Māori directors and largely Māori casts.</i></p> <p><i>This is having an impact on New Zealand society – the films are popular – Once Were Warriors, Whale Rider, and Boy are in the top four highest grossing New Zealand films, which indicates that broad audiences here are receptive to them. This cannot fail to help the general audience's ability to relate to Māori struggles / issues with more empathy and more understanding. Internationally, such films also contribute to a wider view and understanding of New Zealand society.</i></p>

The Pa Boys (2014), members of a reggae band, are thoroughly at home in the city, but display a range of attitudes to Tikanga Māori. Conflict arises with the collision between Tau's comfort with te reo, traditional spiritual ideas and expectations, and Danny's scorn, over what he sees as 'getting all ancestral'. Again, the reconciliation of traditional and modern ideas around identity form the basis of conflict.

N1	N2	A3	A4	M5	M6	E7	E8
Provides no explanation of the relationship between the chosen media genre and society.	Provides some explanation of the relationship between the chosen media genre and society.	Provides explanation of the relationship between the chosen media genre and society.	Provides detailed explanation of the relationship between the chosen media genre and society.	Analyses a relationship between the chosen media genre and society by explaining its impact on the genre and / or society.	Analyses a relationship between the chosen media genre and society by clearly explaining its impact on the genre and / or society.	Evaluates the impact of a relationship between the chosen media genre and society on the genre and / or society by drawing valid conclusions about the wider significance of the relationship between the media genre and society.	Evaluates the impact of a relationship between the chosen media genre and society on the genre and / or society by drawing insightful and convincing conclusions about the wider significance of the relationship between the media genre and society.
Uses minimal evidence from ONE text.	Uses minimal evidence from TWO texts.	Uses relevant, specific supporting details from TWO texts.	Uses relevant, specific supporting details from TWO texts.	Uses relevant, specific supporting details from TWO texts.	Uses relevant, specific supporting details from TWO texts.	Uses relevant, specific supporting details from THREE texts that clearly support the discussion.	Uses relevant, specific supporting details from THREE texts that clearly and consistently support the discussion.

N0 = No response; no relevant evidence.

Cut Scores

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