

## Assessment Schedule – 2015

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

#### Evidence

*Note: The candidate has either identified the statement they intend to respond to: 1, 2, 3, 4, 5, 6, 7, or 8; 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><b>For the chosen statement, the candidate:</b></p> <ul style="list-style-type: none"> <li>• explains the relationship between a media genre and society</li> <li>• includes <b>relevant, specific supporting detail</b> from media text(s) and other sources.</li> </ul>	<p>The candidate analyses a relationship between a media genre and society by explaining its impact on the genre and / or society.</p> <p><b>For the chosen statement, the candidate:</b></p> <ul style="list-style-type: none"> <li>• explains the impact of this relationship on the chosen media genre and / or society</li> <li>• includes <b>relevant, specific supporting detail</b> from media text(s) and other sources, consistently supporting their analysis.</li> </ul>	<p>The candidate evaluates the impact of a relationship between a media genre and society on the genre and / or society.</p> <p><b>For the chosen statement, the candidate:</b></p> <ul style="list-style-type: none"> <li>• makes a judgement or evaluation about the impact of the relationship between the chosen media genre and society on the genre and / or society</li> <li>• constructs an argument deduced from textual evidence and discussion of the relationship covered, i.e. more than just a concluding statement</li> <li>• integrates the material into a coherent response</li> <li>• draws conclusions about the wider significance for the chosen media genre and / or society by including <b>relevant, specific supporting detail</b> from media text(s) and other sources relevant to the chosen genre throughout, consistently supporting their evaluation.</li> </ul> <p><i>Evidence of perceptive understanding may come from:</i></p> <ul style="list-style-type: none"> <li>• the depth of the candidate’s analysis</li> <li>• the candidate’s initial response to their chosen statement</li> <li>• the strength of the candidate’s conclusion.</li> </ul>

<b>N1</b>	<b>N2</b>	<b>A3</b>	<b>A4</b>	<b>M5</b>	<b>M6</b>	<b>E7</b>	<b>E8</b>
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 an explanation of the relationship between the chosen media genre and society.	Provides a 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.	Uses minimal evidence.	Uses relevant, specific supporting details from media text(s) and other sources.	Uses relevant, specific supporting details from media text(s) and other sources.	Uses relevant, specific supporting details from media text(s) and other sources.	Uses relevant, specific supporting details from media text(s) and other sources.	Uses relevant, specific supporting details from media text(s) and other sources that clearly support the discussion.	Uses relevant, specific supporting details from media text(s) and other sources that clearly and consistently support the discussion.

**N0** = No response; no relevant evidence.

### 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

**Appendix – Sample answer material (partial examples only)**

Achievement	Achievement with Merit	Achievement with Excellence
<p><b>Statement 7: Genre teaches us about social history</b>  <b>Media genre:</b> Drama films  <b>Society:</b> New Zealand Māori</p>		
<p>The candidate:</p> <ul style="list-style-type: none"> <li>explains the relationship between drama films and New Zealand Māori, e.g.:  <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 that arise from social history. In recent years, New Zealand film-makers have utilised this genre to examine change in Māori cultural identity. Examples include Niki Caro’s Whale Rider (2002), Lee Tamahori’s Once Were Warriors (1994), and Himiona Grace’s The Pā Boys (2014).</i></li> <li>links text to a serious issue, e.g.:  <i>The Pā Boys shows the boys traditional Māori belief in modern New Zealand.</i></li> <li>links text to a serious issue with further details, e.g.:  <i>Whale Rider shows roles for both females and males in the traditionally male-orientated world of a small Māori village ...</i>  <i>Once Were Warriors shows dislocation from any traditional tribal connection, as well as poverty, violence, marginalisation in a brutal urban environment, and loss of cultural identity ...</i></li> </ul>	<p>The candidate:</p> <ul style="list-style-type: none"> <li>explains the impact of this relationship on drama films and / or New Zealand Māori, e.g.:  <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></li> <li>links text to a serious issue, e.g.:  <i>The Pā Boys shows the boys traditional Māori belief in modern New Zealand.</i></li> <li>links text (2) to a serious issue with further details, e.g.:  <i>Once Were Warriors shows dislocation from any traditional tribal connection, as well as poverty, violence, marginalisation in a brutal urban environment, and loss of cultural identity ...</i>  <i>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 particularly relevant in New Zealand currently as Treaty of Waitangi</i></li> </ul>	<p>The candidate evaluates the impact of this relationship on drama films and / or New Zealand Māori, e.g.:</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. More recently, drama has provided a way for indigenous peoples to address political concerns (e.g. 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 Pākehā, 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</i></p>

	<p><i>settlements are being made.</i></p> <p><i>Drama films' 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>understanding. Internationally, such films also contribute to a wider view and understanding of New Zealand society.</i></p>
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