

Assessment Schedule – 2014**Media Studies: Demonstrate understanding of an aspect of a media industry (91490)****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 identifies an aspect of a chosen media industry and explains how and / or why an aspect of a media industry operates.</p> <p>For the chosen statement, the candidate:</p> <ul style="list-style-type: none"> explains how and / or why the aspect operates in the industry includes relevant, specific supporting detail from media text(s) and / or evidence from other sources relevant to the chosen industry. 	<p>The candidate analyses an aspect of a chosen media industry by explaining its impact on the industry and / or society.</p> <p>For the chosen statement, the candidate:</p> <ul style="list-style-type: none"> analyses the impact of the aspect for the chosen industry and / or society includes relevant, specific supporting detail from media text(s) and / or evidence from other sources relevant to the chosen industry, consistently supporting their analysis. 	<p>The candidate evaluates the impact of an aspect of a chosen media industry on the industry 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 aspect on the media industry and / or society constructs an argument deduced from textual evidence and discussion of the aspect 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 industry and / or society by including relevant, specific supporting detail from media text(s) and / or evidence from other sources relevant to the chosen industry throughout, consistently supporting their evaluation. <p>The candidate may evaluate the impact by discussing the wider implications, such as long-term future effects on products, the industry, the market and / or audiences, or wider society. The discussion may also include possible changes, future developments, or alternatives.</p> <p><i>Perceptive analysis</i> may be reflected in the way that examples are used, such as:</p> <ul style="list-style-type: none"> a detailed response to one business, or a wider range of examples used to emphasise a point specific comparisons are made, referring to more than one business and / or other media forms use of accurate, judiciously chosen evidence to

		<p>support their argument.</p> <p><i>Evidence of perceptive analysis</i> may come from:</p> <ul style="list-style-type: none">• a coherent construction of their discussion• their initial response to their chosen statement• the detail of their analysis• the strength of their conclusion.
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Achievement	Achievement with Merit	Achievement with Excellence
<p>Statement 1: Media industries do not serve minorities well (partial examples)</p> <p>Media industry: New Zealand film industry</p> <p>Aspect of the media industry chosen: Representation of Māori</p> <p><i>Note: An 'aspect' of the media industry is created by the kind of texts in that industry. In this case, the type of stories and characters the industry creates concerning Māori, link well to the statement.</i></p>		
<p><i>The kind of texts that a media industry creates is an important aspect of that industry. This essay will consider how the New Zealand film industry has created texts that fail to adequately represent Māori through history ...</i></p> <p><i>Early attempts, such as the films of the first American tourist directors, tended to show Māori in a romantic, exotic light ...</i></p> <p><i>Most directors have been European in origin and outlook ...</i></p> <p><i>Māori typically have not had access to film-making, or the necessary funding, until quite recently ...</i></p> <p><i>More recently, Māori have begun to make their own films, but these have not always been positive in their representation. For example, Lee Tamahori's Once Were Warriors (1994) ...</i></p> <p><i>Making films within a dominant culture is not easy. The pursuit of audience and profit requires that ...</i></p> <p><i>There have been exceptions. Barry Barclay's Ngati (1987), and the films of Merata Mita ...</i></p> <p><i>Most recently, the work of Taika Waititi has shown a new positive outlook ...</i></p>	<p><i>Lack of positive representation has limited our understanding of Māori culture ...</i></p> <p><i>Violence and conflict has been placed in the foreground, and celebrated more intensively than history suggests ...</i></p> <p><i>To be Māori, if you believe our films, is to be marginalised, a proud but struggling victim (from the warriors of Utu (1984) to the extremes of Beth in Once Were Warriors (1994)) ...</i></p> <p><i>Figures from wider society suggest that Māori have not been well-served by Pakeha cultural dominance, part of which is spread through the film industry. Māori are disproportionately represented in most prison, crime, violence, and poverty statistics ...</i></p> <p><i>More recently, a playful spirit at the heart of Māori culture has come to the fore ...</i></p> <p><i>Waititi's films are defiantly entertaining, his characters finding humour and joy in the most difficult circumstances that seem to transcend race or culture.</i></p> <p><i>As most of these recent films were assisted financially at least in part by the NZFC, it is stated in the commission's charter that "we are committed to a strategy that will advance the making of great Māori and Pasifika films for global audiences". Whether these representations are what the commission means by this is debatable ...</i></p>	<p><i>Māori representation has serious implications for New Zealand society and for those film makers seeking funding through the various grants offered by the New Zealand Film Commission and other funding agencies. Visions of Māori are contested in many of our films. A case in point is The Piano (1993) by Jane Campion ...</i></p> <p><i>Some critics (eg Pihama) have questioned Campion's use of the playful, and (at times), disrespectful 'savages' as an act of gross disrespect in itself. The characters mimic Sam Neill and thump the piano keys in a humorous, but damaging way. One's first response when seeing these rough and 'simple' savages is to laugh at their lack of understanding of the 'superior' European ways. But, like the fool in Shakespeare, these playful characters see and show us the truth – the artificial stiffness of Stewart, and the repressed emotions of these strange Victorians. Māori mocking of these attitudes is arguably quite refreshing.</i></p> <p><i>Campion herself was disturbed by this criticism. Her use of cultural advisors, and the obvious celebration of love and passion as exemplified by the 'Pakeha-Maori' character of Baines (at one with the land, the Tangata whenua, complete with tattoos) surely builds a more complex and essentially positive vision of what it is to be Māori. It is, after all, a waka that carries the couple away to their bold new future; Baines' rough sensuality and 'Maoriness' at first disgusts, but later captivates and releases Ada from her Euro-Victorian mute 'prison'.</i></p> <p><i>If The Piano (1993) is such an overwhelmingly</i></p>

		<p><i>negative vision of Māori, it is hard to imagine what a positive vision might be in the film's narrative context. The fact that films like The Piano (1993) can produce such widely varying responses, points to how representing Māori is a complex and contested act. If the same representations can be read in very different ways, then making clear statements about which representation is more appropriate or correct becomes difficult, a matter of argument rather than fact ...</i></p>
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N1	N2	A3	A4	M5	M6	E7	E8
Provides no explanation of an aspect of a media industry.	Provides some explanation of an aspect of a media industry.	Identifies an aspect of the chosen media industry and explains how and / or why an aspect of the chosen media industry operates.	Identifies an aspect of the chosen media industry and explains how and / or why an aspect of the chosen media industry operates.	Analyses an aspect of a chosen media industry by explaining its impact on the industry and / or society.	Analyses an aspect of a chosen media industry by clearly explaining its impact on the industry and / or society.	Evaluates the impact of an aspect of a chosen media industry on the industry and / or society by drawing valid conclusions about the wider significance for the industry and / or society.	Evaluates the impact of an aspect of a chosen media industry on the industry and / or society by drawing insightful and convincing conclusions about the wider significance for the industry and / or society.
Uses insufficient evidence.	Uses insufficient evidence.	Uses specific supporting details.	Uses relevant, specific supporting details.	Uses relevant, specific supporting details.	Uses relevant, specific supporting details.	Uses relevant, specific supporting details that clearly support the discussion.	Uses relevant, specific supporting details 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