

## Assessment Schedule – 2012

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

#### Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
<i>Demonstrate understanding</i> involves describing an aspect of a specific media genre using supporting evidence.	<i>Demonstrate in-depth understanding</i> involves giving reasoned explanations of an aspect of a specific media genre. A <i>reasoned explanation</i> involves a logical argument supported by specific evidence.	<i>Demonstrate critical understanding</i> involves examining the likely implications of an aspect of a specific media genre and drawing conclusions based on the evidence.

#### Evidence Statement

Expected Coverage	Achievement	Achievement with Merit	Achievement with Excellence
<p>The candidate:</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 genre</li> <li><b>audience expectation</b> and / or <b>response</b> to the genre</li> <li>a <b>commercial consideration</b> for the genre)</li> </ul> </li> <li>explains how and / or why this aspect <b>functions in</b>, OR has an <b>impact</b> on the genre</li> <li>examines <b>possible implication(s) / effect(s)</b> of the aspect for the media genre, its audience, other media, OR society</li> <li>includes specific <b>supporting evidence</b> from at least TWO media texts and / or other sources.</li> </ul>	<p><b>Describes</b> a specific aspect of the media genre.</p> <p>Descriptions are supported by <b>evidence</b> from at least TWO media texts and / or other sources.</p>	<p>A reasoned <b>explanation</b> of an aspect of the media genre that details how and / or why it functions in, OR has an impact on the media genre, its audience, other media, OR society.</p> <p>Explanations are supported by <b>specific evidence</b> from at least TWO media texts and / or 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>The explanation of EACH aspect can be seen in ONE of the following ways:</p> <ul style="list-style-type: none"> <li>how and / or why changes in the media genre have occurred</li> <li>how and / or why audience expectations and / or response to the</li> </ul>	<p><b>Examines possible implication(s) and / or effect(s)</b> of an aspect for the media genre, its audience, other media, OR society.</p> <p>These implications 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 chosen.</p> <p>May include reference to relevant, specific evidence in the answer, or draw on evidence from earlier explanations.</p> <p>May show evidence of insight or understanding of the complexities within the aspect.</p>

		<p>media genre exist, or have developed</p> <ul style="list-style-type: none"><li>• how and / or why commercial considerations influence the media genre.</li></ul>	
	<p><u>Partial example (ONE text only discussed):</u></p> <p><i>Audience expectation is important to the American horror genre. A horror that does not make an audience feel fear or terror is not successful. In fact, it will have failed to meet audience demands. Music is a key part of building fear and tension in the horror genre. Obvious in Alfred Hitchcock's Psycho (1960) the famous shower scene is made more terrifying by the use of piercing notes that work in with the rise and fall of the knife from the frame – the horror is made all the more extreme through the use of music linked to action.</i></p> <p>OR</p> <p><i>Both films use the feature of off-screen sound to create fear and suspense for the audience, but both films use it in different ways to create a different emotional response. In The Blair Witch Project, directed by Myrick and Sanchez, off-screen sound is used to generate suspense. For example, when the three main characters are in their tent and they hear banging and crashing outside their tent ... they, like the audience, wonder what is causing this and Heather calls out ...</i></p>	<p><u>Partial example (ONE text only discussed):</u></p> <p><i>Soundtrack in horror is central in driving the narrative thrill of the film for the audience. Horror directors play on audience fears and to do this, music and sound effects are used together with other features such as dark, to build tension. The audience expect that the soundtrack will be as, if not more, relentless and disturbing than the action on-screen. A really good example of this is Tobe Hooper's The Texas Chain Saw Massacre (1974). Hooper and musical associate Wayne Bell effectively create a layered soundtrack that enhances the action and so engenders fear. The introductory scene uses flashes of light that highlight the grotesque extreme close-ups of perishing flesh, but what really causes the audience to feel scared and unsettled is the high chords slowed down to create a whine in the music, along with the sound of a spade hitting earth, and the breath of the grave robber who is digging up and erecting the "grisly work of art". This is exactly what the horror audience wants ... a hyper-realistic and exaggerated soundtrack that bombards the senses to create fear.</i></p>	<p><u>Partial example:</u></p> <p><i>DSF films reflect changes in the fears of society such as totalitarianism, loss of rights, genetic developments, and technological developments. They also create a warning for the future about what the outcomes might be if we continue to live this way.</i></p> <p><i>The films are not based hundreds of years into the future, only a few decades, so that people who are watching the film will still be alive in the future world that the DSF film is warning about.</i></p> <p><i>Due to the high commercial success of this genre at the box office, the films have adapted a "Hollywoodisations" take, and instead of leaving the viewers with a questioning ending and something to think about, the endings have turned into "happily ever afters". For example, in post 9/11 America, audiences are seeking security and safety in their film experience, so mass appeal is sided with, rather than representations of the truth, because of the drive for films to be commercially successful.</i></p> <p>OR</p> <p><i>Horror directors understand and appreciate the "fandom" associated with the genre and its sub-forms, and the expectations related to these. But unlike other genres, horror soundtracks are</i></p>

			<p><i>not as readily stuffed with pop and rock tracks in the hope that the album will sell enough units to reach the charts. The corporate synergy that seemed to develop in the 1980s in coming-of-age films like Flashdance, or teen films in the 1990s such as Clueless, does not seem to have had a real impact on the horror genre. Fans of cinematic tension and terror expect to experience the horror director's vision in sound, not as a "mixed tape" of thrash metal of the moment. Laying rock and pop songs onto a horror does not create the intensity and terror that is vital to the mood of this genre. This may explain why Nelson McCormick's remake of Prom Night (2008) was somewhat wanting in the creation of true terror and box office success. Horror has the licence to be weird – it is supposed to mess with our heads. The "normality" of a pop or rock song is distracting and diminishes the delicious psychological impact of exaggerated sound and music. The sound of Hitchcock's flesh-plunging knife, and off-key, screeching violins as the victim is knifed to death, is what the audience want, not a distracting set of lyrics. The usual rock chart toppers have no place in this genre!</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 evidence 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 evidence from TWO or more relevant texts.
<b>Merit</b>	<b>M5</b>	Explains an aspect of the media genre, with supporting evidence from TWO or more relevant texts.
	<b>M6</b>	Explains, in detail, an aspect of the media genre, with supporting evidence from TWO or more relevant texts.
<b>Excellence</b>	<b>E7</b>	Examines the implication(s) and / or effect(s) of an aspect of the media genre.
	<b>E8</b>	Examines the implication(s) and / or effect(s) of an aspect of the media genre, integrating specific examples and evidence, or realises the complexities of the aspect.

**Judgement Statement**

	<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