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| **Media Studies****Assessment Feedback Sheet** |
| Student Name |  |
| Assessment | Vogue – On-line, Social & Participatory Media |
| Date | February 2020 |
| Mark Breakdown |  /20 |

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| **Assessment Objectives – AO2 1 and AO2 2*** **Apply knowledge and understanding of the theoretical framework of media to analyse media products through the use of academic theories**
* **Make judgements and draw conclusions**
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| Level | Range | Description |  |
| 5 | 17-20 | • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the set product that provides a detailed and accurate analysis of how Teen Vogue is constructed to meet the demands of interested groups. • Excellent, astute judgements and conclusions that are consistently well supported by relevant and detailed reference to specific aspects of the product. • Consistent appropriate and effective use |  |
| 4 | 13-16 | • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the set product that provides a logical and mostly accurate analysis of how Teen Vogue is constructed to meet the demands of interested groups. • Good judgements and conclusions that are often supported by appropriate reference to relevant aspects of the product. • Mostly appropriate and effective use of subject specific terminology. |  |
| 3 | 9-12 | Satisfactory, generally accurate application of the theoretical framework to analyse the set product that provides a generally sound analysis of how Teen Vogue is constructed to meet the demands of interested groups. • Satisfactory judgements and conclusions that are reasonable and supported by some reference to relevant aspects of the product. • Often appropriate use of subject specific terminology, but inconsistently effective. |  |
| 2 | 5-8 | Basic application of the theoretical framework that lacks development to analyse the set product that provides a basic and often descriptive analysis of how Teen Vogue is constructed to meet the demands of interested groups. • Basic judgements and conclusions that are only partially supported by reference to the product. • Occasional appropriate use of subject specific terminology and with limited effect. |  |
| 1 | 1-4 | • Minimal application of knowledge and understanding of the theoretical framework to analyse the set product with multiple inaccuracies or irrelevance that provides a very limited and mostly descriptive account of how Teen Vogue is constructed to meet the demands of interested groups. • Limited judgements and conclusions that lack reasoning and are unsupported by examples. • Little, if any, appropriate use of subject specific terminology with no real effectiveness. |  |
| 0 | 0 | Nothing worthy of credit |  |

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| To move to the next level you need to: * Go back to your notes on the key words, phrases and ideas; reflect, expand, develop and extend your thinking and your definitions.

Student Reflection & Actions: |

**Indicative content:**

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

It is expected that a significant focus of this question will be the relationship between media producers and their groups interested in their products:

• how media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated

• the interrelationship between media technologies and patterns of consumption and response

However, as a synoptic question, the analysis and judgement of the product should also allow candidates to draw on material from across the framework and media contexts. Responses in the higher bands are expected to draw together elements across the course of study to inform their analysis and judgements (responses do not have to refer to all four areas of the theoretical framework and contexts of the media but should draw from a range of elements from across the course). There is no expectation that the responses will be entirely balanced.

If a student constructs a clear argument on either side of the debate showing astute analysis using the theoretical framework, then this should not prevent them from reaching the higher mark bands. Similarly, if their analysis using the framework leads to them to a balanced conclusion that is logical and well supported, this should be rewarded and could also reach the higher mark bands.

**Media language**

• How the different modes and language associated with different media forms communicate multiple meanings. For example Teenvogue.com offers both clarity and intrigue: beauty, fashion and entertainment but also ‘What’s Up?’ and ‘Vogue Daily’.

• How the combination of elements of media language influence meaning. For example Teenvogue.com has a strong register across its complete range of ‘departments’. This operates through clarity in written style and a plethora of generously proportioned images.

• How developing technologies affect media language. For example Teenvogue.com consciously develops its audience by offering interesting content in interesting ways through hyperlinked menus, through speculative headlining and through interactivity.

Students could use any of the points above (or other relevant points relating to media language) to argue that Teen Vogue is constructed entirely to meet the demands of the consumers as it appears to be so clearly targeted at them. They could, however, also argue that the use of media language is a matter of appealing to advertisers or of beating competitors (either by setting the agenda for teen online magazines or by emulating those competitors and, ultimately, outperforming them).

Media representations

• The effect of social and cultural context on representations. For example the image of Teenvogue.com, in-keeping with the parent brand, is socially and culturally elite with a focus on high fashion and society events (eg ‘Balmain Autumn/Winter’ and ‘Pippa Middleton’s honeymoon’).

• How and why stereotypes can be used positively and negatively. For example there is a strong sense of product and audience identity (audience members are pictured and represented as part of an individual and collective experience).

• Hall’s theory of encoding/decoding (focus on messages and values). Students could use any of the points above (or other relevant points relating to media representations) to argue that Teen Vogue is mindful of its target audience and uses representations that will attract and reflect that target audience. They could, however, also argue that the magazine is simply following the tone set by the parent magazine, Vogue, and that the representations are a matter of continuing the brand which would speak to them responding to the demands of competitors as the brand and tone of the magazine has already established itself and stands out against the competition.

**Media industries**

• The specialised and institutionalised nature of media production, distribution and circulation. For example Teenvogue.com exists in a completely supported and ‘strategised’ relationship with Teen Vogue, which has developed the magazine into a quarterly.

• The relationship of recent technological change and media production, distribution and circulation. For example, Teenvogue.com is that element of the brand that is focusing more on digital readers.

• How media organisations maintain, including through marketing, varieties of audiences nationally and globally. For example the ‘sub-brand’ has persisted in the global market despite the failure of other teen-orientated spin-offs like Cosmo Girl. Teen Vogue is a prestige production in whatever form it appears; it has status, a familial relationship with a global heavyweight, the status of some of the contributors (eg former First Ladies Hilary Clinton and Michelle Obama) will likely appeal to potential advertisers since these are newsworthy women.

• In terms of competitors, Teen Vogue has survived and outlived a number of competitors, including heavyweight names such as Elle Girl and Cosmo Girl. It has responded well to what might have been lacking in competitor offerings, reduced its print publication schedule and successfully managed a move to an online marketplace.

• The presence in the market of personal websites and blogs, which allow more niche engagement can be seen as good news for Teen Vogue. This competitor activity and disturbance (e.g. sister mag, polyester, shade mag) can lead to more online traffic, more interest in online magazines and, potentially, more customers for them.

• Teen Vogue is evidently aware of competitor products (either independents or ‘names’) and offers a hybrid in terms of content.

• Though brand loyalty cannot be assumed, brand confidence is important and Vogue is an established brand. Students could use any of the points above (or any other relevant points relating to media industries) to argue that Teen Vogue is constructed to meet the demands of the consumers as it has responded to market trends towards online content and survived in a challenging environment as a result of this. Equally, they could argue that this move online is a response to a combination of factors, competitors have also moved online and, in fact, have been created precisely because of the Internet. They could also argue that there is an expectation from advertisers that their content will be able to appear across platforms and to only continue to operate in a print form may lead to a loss of advertising revenue so, it is possible that the online presence is as much to do with other interested groups as it is to do with consumers.

**Media audiences**

• How media organisations maintain, including through marketing, varieties of audiences nationally and globally. For example, Teenvogue.com is well-organised and well-stocked; there is a substantial amount to both browse and read.

• How media producers target, attract, reach, address and potentially construct audiences. For example the aim is to both target and develop an audience of educated and socially aware young women.

• How audiences interact with the media and can be actively involved in media production. For example Teenvogue.com makes full use of the interconnectedness offered by social media and of e-media marketing strategies.

• Gauntlett’s theory of identity as a socially constructed and negotiated thing. For example, Teenvogue.com has been repositioning itself in this respect; since 2015 there has been a change of emphasis which has delivered a broader and more diverse content (politics, feminism, identity and activism now feature consistently).

• The character of convergent media and the communities it fosters reinforces a ‘collaborative’ spirit online which is obvious in any study of the teen lifestyle online magazine ‘presence’. Teen Vogue have ensured that their offer comprises something which is sufficiently different from competitors but also compatible with it. Brand loyalty is no longer an expectation and Teen Vogue have responded to this effectively.

Students could use any of the points above (or any other relevant points relating to media audiences) that Teen Vogue has re-invented itself in relation to changing demands from consumers and that their continued success is related to their agility in this regard. They could also argue that, as the online content is free, the website’s audience is advertisers and affiliate retail partners as they need to attract both in order to maintain the site as a financially viable tool. The links between advertisers and consumers is most clear in this regard as the content has to attract consumers in order for retailers to want to advertise and promote their goods and services on the website in order to satisfy all parties.

**Contexts**

• The website marries political content with fashion and lifestyle material which reflects the social, cultural and political contexts. Consumers are likely to expect a wide range of content due to the abundance of websites that carry news and lifestyle materials (think of the websites of newspapers and other outlets such as Buzzfeed).

• Representations of gender in Teen Vogue products reflect changing social and cultural meanings of gender in the modern era

• These representations challenge stereotypes and confirm, to some extent, the presence of these stereotypes – the content is very clearly focused on challenging the biases that (young) women face on a daily basis and will not accept the status quo

• High level of political content reflects the state of the political context and a time of deep division in America and the wider world as the gap between right and left, rich and poor seems to be widening

• In terms of the economic context, Teen Vogue has managed to survive in a very difficult climate that has seen competitors fail.