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| **Media Studies****Assessment Feedback Sheet** |
| Student Name |  |
| Assessment | Institutions (Music) Feedback |
| Date | January 2020 |
| Mark Breakdown | /15 |

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| **AO1 1b, AO1 2a and AO1 2b*** **Demonstrate understanding of the theoretical framework of media (5 marks)**
* **Demonstrate knowledge of contexts of media and their influence on media products and processes (5 marks)**
* **Demonstrate understanding of media and their influence on media products and processes (5 marks)**
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| Level | Range | Description |  |
| 5 | 13-15 | • Excellent understanding of the theoretical framework, demonstrated by consistently effective explanation of how audiences may interpret the same media in different ways. • Excellent knowledge and understanding of contexts of the media and their influence on media products that is consistently supported by highly appropriate and effective reference to Common’s Letter to the Free. • Consistently appropriate and effective use of subject specific terminology throughout. |  |
| 4 | 10-12 | • Good understanding of the theoretical framework, demonstrated by frequent effective explanation of how audiences may interpret the same media in different ways. • Good knowledge and understanding of contexts of the media and their influence on media products that is usually supported by mostly appropriate and effective reference to Common’s Letter to the Free. • Mostly appropriate and effective use of subject specific terminology. |  |
| 3 | 7-9 | • Satisfactory understanding of the theoretical framework, demonstrated by some appropriate and effective explanation of how audiences may interpret the same media in different ways. • Satisfactory knowledge and understanding of contexts of the media and their influence on media products that is sometimes supported generally appropriate reference to Common’s Letter to the Free, but inconsistently effective. • Often appropriate use of subject specific terminology, but inconsistently effective. |  |
| 2 | 4-6 | • Basic understanding of the theoretical framework, demonstrated by little appropriate explanation of how audiences may interpret the same media in different ways. • Basic knowledge and understanding of contexts of the media and their influence on media products that is generally unsupported by appropriate reference to Common’s Letter to the Free and with limited effect.• Occasional appropriate use of subject specific terminology and with limited effect. |  |
| 1 | 1-3 | • Minimal understanding of the theoretical framework, demonstrated by very rare, if any, appropriate explanation of how audiences may interpret the same media in different ways. • Minimal, if any, knowledge and understanding of contexts of the media and their influence on media products that is rarely supported by any appropriate reference to Common’s Letter to the Free with no real effectiveness. • 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: * Yes really good work.

Student Reflection & Actions: |

**Indicative content:**

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses are expected to demonstrate knowledge and understanding of how contexts can influence the ways in which audiences variously read media products with particular reference to the set music video.

**General points**

• This is a question about the ways in which different parts of a product’s audience may offer quite different readings of that product according to how they are positioned to it socially, culturally and politically

• There is an opportunity to employ both cultivation theory (Gerbner) and reception theory (Hall) to support an examination of how groups might be positioned by their socio-cultural status (reinforced by dominant modes of representation) and may position themselves politically to offer ‘dominant hegemonic’, ‘negotiated’ and ‘oppositional’ readings Common’s Letter to the Free

• This is an explicitly political text dealing with social and cultural issues

• The audience are invited to position themselves in relation to these issues by the provocative character of this video (Common rapping alongside other musicians inside an otherwise deserted prison)

• The title includes an implicit challenge that we as an audience live up to our billing since we are, potentially ‘the free’ and are drawn into this heart of darkness partly to find a way out. In a long tradition this is therefore partly a ‘redemption song’ exhorting us to emancipate ourselves from ‘mental slavery’ to embrace the prospect that freedom will come.

• The contrivance of the hovering black rectangle stresses the need for an interpretative response which cannot then let these things be. It seems likely that there is a reference here to Kubrick’s 2001 and the black obelisk which facilitates the transition from one state of being to another (primitive to ‘early modern’). This was also an inspiration for the cover of Led Zeppelin’s seventh studio album Presence which also features a black ‘object’.

• The lyrics, displayed, are also a provocative gesture offering an informed if emotive response to the troubling issues of race and incarceration. The song appeared at a time when race was once more on the agenda and is very much a history of the present: though they refer to “southern trees we hung from”, “the new Jim Crow” and “the caged bird sings for freedom”, it is concerned starkly with the here and now: “Shot me with your ray-gun, And now you want to trump me, Prison is a business, America’s the company”.

• Stylistically it has an austerity which implies verité/ authenticity (black and white film, realistic location, element of historical accuracy)

• The song and video are both part of a broader political project that links with and depends upon the work of collaborators like Bradford Young (the cinematographer) who has also previously worked with Ava DuVernay whose Netflix documentary 13th (about the 13th amendment) featured the song. Also musicians like Karriem Riggins as well as Robert Glasper who also collaborated in a performance of the song at the White House for Barack Obama. There is also some gesturing at least to the history of Black protest music and in particular Billy Holliday’s Strange Fruit.

• The song is part of an album entitled Black America Again: a call to action that asks its audience to stand up and be counted.

• Some of the ways that context is productive concern issues of gender, ethnicity and social disadvantage/ advantage all of which may impact on the way this text is read.