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| **Media Studies**  **Assessment Feedback Sheet** | |
| Student Name |  |
| Assessment | Social and Cultural contexts of media (music videos) |
| Date | September 2020 |
| Mark Breakdown | /25 |

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| **Assessment Objectives – AO1 1b, AO2 2 and AO2 3**   * **Demonstrate understanding of the theoretical framework of media (8 marks)** * **Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories (8 marks)** * **Make judgements and draw conclusions (4 marks)** | | | |
| Level | Range | Description |  |
| 5 | 21-25 | • Excellent analysis of the products that is detailed and critically engages with the nuanced aspects of the relationship between social and cultural contexts and media products.  • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the music videos.  • Excellent, astute judgements and conclusions that are consistently well supported by relevant and detailed analysis of specific aspects of the products and precise links to the specified contexts.  • Consistently appropriate and effective use of subject specific terminology throughout. |  |
| 4 | 16-20 | • Good analysis of the products that is clear and sometimes engages with the nuanced aspects of the relationship between social and cultural contexts and media products.  • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the music videos.  • Good judgements and conclusions that are often supported by appropriate analysis of relevant aspects of the products and clear links to the specified contexts.  • Mostly appropriate and effective use of subject specific terminology. |  |
| 3 | 11-15 | • Satisfactory analysis of the products that is generally sound and engages with the straightforward aspects of the influence of the relationship between social and cultural contexts and media products.  • Some satisfactory application of knowledge and understanding of the theoretical framework to analyse the music videos.  • Satisfactory judgements and conclusions that are reasonable and supported by some analysis of relevant aspects of the products and with some links to the specified contexts.  • Occasional appropriate use of subject specific terminology. |  |
| 2 | 6-10 | • Basic analysis of the products that is undeveloped and tends towards description of the influence of the relationship between social and cultural contexts and media products.  • Basic application of knowledge and understanding of the theoretical framework to analyse the music videos.  • Basic judgements and conclusions that are only partially supported by reference to the products.  • Few links to contexts that may not always be relevant or are undeveloped. • Little appropriate use of subject specific terminology |  |
| 1 | 1-5 | • Minimal analysis that contains multiple inaccuracies or irrelevant points and is almost always descriptive.  • Minimal application of knowledge and understanding of the theoretical framework to analyse the music videos.  • Limited judgements and conclusions that lack reasoning and are unsupported by examples.  • Minimal, if any, use of subject specific terminology. |  |
| 0 | 0 | Nothing worthy of credit |  |

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| Overall,   * Many thanks for completing this essay   To move to the next level you need to:   * Now you have completed this essay go back and revisit the blog post on feminist critical thinking and read it again – reflection and evaluation is a great tool to more consolidated learning. * Keep thinking about these ideas in terms of the culture that you consume   Student Reflection & Actions: |

**Indicative content**

This question assesses students’ ability to analyse magazine media products in relation to their contexts and the extent to which those contexts are reflected in media products.

Answers are likely to refer to:

• the way events, issues, individuals and social groups (including social identity) are represented through processes of selection and combination

• the way the media through re-presentation construct versions of reality

• the effect of social and cultural context on representations

• how media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations

• the way in which representations make claims about realism

• the way in which different audience interpretations reflect social, cultural and historical circumstances

• how audiences interpret the media, including how they may interpret the same media in different ways.

**This question requires students to engage with a fundamental debate in media studies; whether or not media products reflect or challenge the social and cultural contexts of their production.**

There is no requirement to argue that media products challenge the social and cultural contexts of their production (although that would be a valid response); candidates might equally argue they only do to a certain extent or that they conform to the social and cultural contexts of their production. Various conclusions are acceptable, provided they are substantiated through analysis of the set products.

Note: There is no requirement to cover both Products equally or to be comparative. Responses which fail to address both CSPs should not be awarded marks above the middle of Level 4 (18).

Points that support the assertion in the question include:

• the media has the power to influence and change the social and cultural contexts in which they are received

• all media products are constructions with only a partial link to reality, therefore social and cultural contexts are of limited importance – even irrelevant

• media producers, in this case bands, artists, music producers etc. are individuals who transcend social and cultural contexts

• music videos conform to established genre conventions therefore the form is much more significant than the social and cultural contexts of any individual production

• the contexts of production are relatively insignificant in creating meanings (reception theory); meanings derive from the interaction between the audience and the product. Points that question the assertion in the question include:

• the contexts of production are more important and influential than any intent of the ‘authors’ as it is impossible for the individual to transcend social and cultural contexts

• all media production is conditioned by the dominant ideology, the value system and perceptions of reality

• music videos are powerfully influenced by dominant social and cultural attitudes to e.g. ethnicity, class, gender, sexuality

• even those music videos that challenge these attitudes are still influenced by them

• music videos can only ever reflect, rather than influence, the social and cultural contexts of production. The following suggests a range of possible responses.

Answers are not expected to cover all the points and credit should be given to alternative, valid answers. The points below could be used as evidence to either support or contradict the assertion in the question, depending upon the validity of the arguments made.

**Note: There is no requirement to cover both Products equally or to be comparative. Responses which fail to address both CSPs should not be awarded marks above the middle of Level 4 (18).**

The CSPs can be used to demonstrate understanding of the theory through application and discuss its validity: