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| **Media Studies**  **Assessment Feedback Sheet** | |
| Student Name |  |
| Assessment | ‘Score’ print advert in comparison with . . . |
| Date | November 2020 |
| Mark Breakdown | /20 |

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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 |  |
| 4 | 16-20 | • Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate and detailed consideration of ideas about gender performativity  • Excellent and judicious use of the theoretical framework  • Excellent application of knowledge and understanding produces an evaluation of Butler’s ideas that is insightful and very well-informed  • Judgements and conclusions regarding the validity of Butler’s ideas are perceptive and fully supported with detailed reference to specific aspects of CSPs  • Consistent highly appropriate use of subject specific terminology throughout. |  |
| 3 | 11-15 | • Good understanding of the theoretical framework that is demonstrated by frequent appropriate consideration of ideas about gender performativity  • Very good use of the theoretical framework.  • Good application of knowledge and understanding produces an evaluation of Butler’s ideas that is sound and well-informed  • Judgements and conclusions regarding the validity of Butler’s ideas are logical and well supported with reference to relevant aspects of the CSPs  • Frequent appropriate use of subject specific terminology throughout. |  |
| 2 | 6-10 | • Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate consideration of ideas about gender performativity  • Satisfactory use of the theoretical framework.  • Satisfactory application of knowledge and understanding produces an evaluation of Butler’s ideas that is sensible. In places this may lapse into application of the theory rather than evaluation  • Judgements and conclusions regarding Butler’s ideas are sensible and supported with some appropriate reference to relevant aspects of the CSPs  • Generally appropriate use of subject specific terminology throughout. |  |
| 1 | 1-5 | • Basic understanding of the theoretical framework that is demonstrated by occasional appropriate consideration of ideas about gender performativity  • Some use of the theoretical framework.  • Basic application of knowledge and understanding produce a response to Butler’s ideas that is generally descriptive rather than evaluative  • Judgements and conclusions are not developed and mostly unsupported by reference to the CSPs  • Occasional appropriate use of subject specific terminology throughout. |  |
| 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 posts relevant to your answer: feminist critical thinking, postcolonialism, postmodernism, narrative and read them 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 * Keep thinking about these ideas in terms of the other CSP’s that we look at.   Student Reflection & Actions: |

Indicative content:

This question assesses knowledge and understanding of the theoretical framework of representation particularly focusing on (though not limited to):

• the effect of historical context on representations

• how representations may invoke discourses and ideologies and position audiences

• how audience responses to and interpretations of media representations reflect social, cultural and historical circumstances.

Responses are required to evaluate the usefulness of Butler’s ideas about gender in addressing representations of gender which are both historical and contemporary. They should refer to the CSPs to support their points.

Responses in the higher bands will clearly engage with the evaluation of the usefulness of the ideas and will support their points with effective reference to the CSPs.

Responses in the middle band will show some engagement with this element of the question and use examples in a straightforward way to support conclusions.

Responses in the lower bands may not engage with this element of the question, may not draw conclusions that are substantiated by reference to the CSPs, or may simply describe aspects of the theoretical perspective.

**You could apply theoretical propositions around feminist critical thinking, postmodernism, postcolonialism and narrative in your analysis.**

**In terms of Score Hair Cream**:

* + the advert emphasizes the historical character of gender: it is constituted in time
  + time makes this once more coherent but never substantial construction of masculinity farcical
  + the relationship between sex, gender, sexuality and power is transparent / exposed (deconstructed): this was never ‘real’ always ‘fantastic’
  + this performance of gender lacks credibility as does its certainty about the gender binary it acts out
  + the only remaining ‘danger’ is in its desperate attempt to seem funny or playful (the use of costumes and dressing up might indicate this)
  + responses may consider the differences in audiences reading the advert in the 1960s and today and the ways in which this context may shape the response.

In terms of **FEMINIST CRITICAL THINKING**:

* + sex and gender
  + gender as performativity - this is how gender is constituted as the repetition of stylised acts, or manifestations of the same ongoing process creating the illusion of gender difference
  + gender as historical situation rather than natural fact
  + the ‘male gaze’, voyeurism, scopophilia, fetishism (Mulvey)
  + Women as objects of desire (objectification) the notions of active/passive (both in terms of representations and audience positions)
  + products record performances of gender in specific historical contexts, so how would the notion of **intersectionality** (3rd & 4th wave feminist critical thinking)be applied to this text. In other words, the proposition of a **binary / non-binary notion of gender**

As a comparison towards a **SOCIAL AND HISTORICAL ANALYSIS** of both products (separated by a significant period of time) you could look at the way in which:

* + both products record performances of gender in specific historical contexts – the 1960’s and 1970’s witnessed the 2nd wave of feminist critical thinking, so to what extent was this advert a backlash and/or response to that vein of critical thought (Wandor, Mulvey, Kilborne etc etc)
  + At this time there was a number of new societal shifts – the introduction of the pill, the decriminalisation of homosexuality, equal pay act and so on. Again, how can this advert be read in these times of significant social change in terms of gender inequality/equality.
  + though 50 years apart, they are manifestations of the same ongoing process creating the illusion of gender difference

In terms of **POSTCOLONIALISM** you could apply:

* 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
* For example, the structuring of a dominant ‘white’ representation with clear references to a **colonial** past (dominated by white males, served and supported by white females) and how that narrative fits into ideas of **postcolonial** reception.
* 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 (Hall, Gramsci)
* Such an approach allows for an examination of the advert in terms of DOUBLE CONSCIOUSNESS (GILROY), CULTURAL ABSOLUTISM / RACIAL ESSENTIALISM / CULTURAL SYNCRETISM, in other words how is society representing itself? How are individual groups within society being represented? Does the text require a reading of **double consciousness** to mask **the veil** (W B Dubois)
* The advert creates ideas of **the ‘other’** (Lacan, Said, Fanon etc). Of the way in which the exotic = the erotic, that is ideas of **Orientalism** developed by Edward Said.
* In doing so does the advert create a ‘diaspora’ of existence for those who are not included? Does it work against the **values of multi-culturalism and plurality / pluralism**?

in terms of **POSTMODERNISM**

* the advert can be read through **a postmodern approach** with reference to **intertextuality** and **hybridity** – the multiple layering of signs and meaning.
* The playful way in which multiple signs (which refer to other signs) creates a **pastiche** and/or **parody**
* The idea that multiple signs create an unreality (or **Hyperreality**) based on **fragmented identities and partial understandings**.
* So that this is strictly not representation but rather **simulation**: they are signifiers without a stable signified: these are **essentially hyper-realities**: images that refer only to other images. So that gender functions as a **simulacrum**, an image without an original.
* Or you could argue that there is a dominant **metanarrative** of male power and heterosexuality that dominates the Score advert / product
* Score can also be read advocating **surface style** over substance the way in which society prioritises superficial attributes (hair cream), as essential components of your identity. Or, the way you look as the essential essence of being.
* It emphasises the role of **consumption** (of buying products) as a way of securing success – sexual triumph, power over others, etc an overall sense of personal satisfaction etc

In terms of **Narrative:**

* Levi-Straus: binary opposition of gender which now seems out of date
* Propp: character(s) and character functions (spheres of action)
* Todorov: the tripartite narrative structure – what is the story that is presented in this advert
* Satellites and Kernels (Seymour Chatman)