**Explain how representations of stereotypes within media products reflect their social and historical contexts. You should refer to the Close Study Product Score and Figure 1 (WOW poster) to support your answer.**

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| **Media Studies**  **Assessment Feedback Sheet** | | | | |
| Student Name | | |  | |
| Assessment | | | A2 Changing Representations (Social / Historical Contexts) | |
| Date | | | September 2023 | |
| Mark Breakdown | | | /12 | |
| **AO1 1b, AO1 2a and AO1 2b**   * **Demonstrate understanding of the theoretical framework of media (4 marks).** * **Demonstrate knowledge of contexts of media and their influence on media** * **products and processes (4 marks).** * **Demonstrate understanding of contexts of media and their influence on media products and processes (4 marks).** | | | | |
| Level | Range | Description | |  |
| 4 | 10-12 | * Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate explanation of the representations of stereotypes in the products. * Excellent knowledge and understanding of the influences of the social and historical contexts on media products that is consistently supported by highly appropriate and effective reference to the set products. * Consistent highly appropriate use of subject specific terminology throughout. | |  |
| 3 | 7-9 | * Good understanding of the theoretical framework that is demonstrated via frequent appropriate explanation of the representations of stereotypes in the products. * Good knowledge and understanding of the influences of the social and historical contexts on media products that is usually supported by mostly appropriate and effective reference to the set products. * Frequent appropriate use of subject specific terminology throughout. | |  |
| 2 | 4-6 | * Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate explanation of the representations of stereotypes in the products. * Some satisfactory knowledge and understanding of the influences of the social and historical contexts on media products that is sometimes supported by generally appropriate reference to the set products but inconsistently effective. * Generally appropriate use of subject specific terminology throughout. | |  |
| 1 | 1-3 | * Basic understanding of the theoretical framework that is demonstrated by occasional appropriate explanation of the representations of stereotypes in the products. * Basic knowledge and understanding of the influences of the social and historical contexts on media products that is generally unsupported by appropriate reference to the set products with limited effect. * Occasional appropriate use of subject specific terminology throughout. | |  |
| 0 | 0 | Nothing worthy of credit | |  |

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| General feedback:   1. Keep your response close and clear towards the question / topic 2. Overall, try to think about key significant social and historical events that informed some of the representations that you are talking about. 3. Include key dates, names, movements etc 4. Include key words, terms, concepts 5. Include some key theoretical positions around representation – David Gauntlett, Laura Mulvey, Stuart Hall etc. 6. Try to control the narrative of your essay – beg / middle / end; ‘Big Ideas’, contradictions, conflicts and resolutions etc etc   To move to the next level you need to:   1. Now you have produced this essay, just spend 20 minutes revisiting this topic ie    * Revisit your notes / or the narrative blog post site: <https://hautlieucreative.co.uk/media25al/2023/10/04/semiotics/> to just reflect, evaluate, reconsider your initial ideas    * Look at other sites, books, articles, posts etc for any other information about narrative theory 2. Apply this narrative theory to other media productions, such as the magazine / induction / summer work that you completed in the first three weeks of this course.   Student Reflection & Actions: |

**Indicative content:**

This question assesses understanding of the theoretical framework of representation and knowledge and understanding of the contexts of media and their influence on media products and processes particularly focusing on (though not limited to):

• the effect of social and historical contexts on representations

• how and why stereotypes can be used positively and negatively.

**Social and Historical contexts:**

• media products and the representations in them can be seen as a product of the social and historical context in which they are created

• issues such as social and historical attitudes to gender may impact on the creation of products and the way in which representations of men and women are created and received

• products must reflect the social values of their target audiences in order to be successful but these may be diverse and can explain the differences in representation

• products may reflect particular social and historical standpoints from which to address their intended audiences and ‘the world’.

**In relation to the two products:**

• both products address issues of gender identity and contested issues of representation within the context of their respective form

• these products both have meaning influenced by a significant historical context

• they both ‘discuss’ the commodification of the female form from different positions

• in both cases representation is a political act in a social and historical context.

**The poster for Bananarama's WOW!**

• The representation here is provocative and challenging: stereotypes are addressed by contestation.

• The product uses conventional elements of both the form and representation (layout, composition, indexical indicators of femininity [lipstick, exposed flesh], even the choice of typefaces) but to challenge rather than to confirm.

• All of the comfort usually provided by generic convention is denied: the three band members elbow their way into the frame with their ‘toyboy’, semi-naked human, beefcake mannequins seemingly tucked under their arms.

• Their control is complete because they are not controlled: they are making a point about the representation of women not of men, refreshingly the focus is on the women.

• The anchor ‘WOW!’ is beautifully ironic. Signalling the surprise/shock of the switched stereotypical roles, with the men in the poster represented as the props/dressing. This is simply and skilfully projected.

**Score Hair Cream**

• This text was chosen for its jaded sexist almost bravado (feeble manifestations of both patriarchy and colonialism).

• Of course this is isn’t the only reading and could be seen as simplistic and ‘tongue-in-cheek’: the jungle is clearly a constructed set and the Big Game Hunter/colonial adventurer a cartoon character).

• Though this simplification might be its greatest weapon since it makes the past a harmless cartoon and hard to get hold of (Barthes said myth was an alibi which always has an elsewhere at its disposal: his semiology was to be a study of how stereotypes are made).

• References to these stereotypes are delivered through costume and props with the ‘hero’ carried shoulder high but not as a ‘trophy’ (the trophies are below).

• There is an unconvincing sexual power also here anchored by the copy: “If you’re not getting what you want from your hair cream”: costumes ‘display’ these relationships.

• All of this frames the most significant (historical, social and cultural) story: a snapshot of historical values (colonialism) in the teeth of the social and cultural revolution of the 1960s: it has never been other than (partly) ironic.

• The advert is socially/historically relevant in terms of the conversation it now engenders between the context of its production (1967) and of its current reception (2022).