



**General Certificate of Education
June 2010**

Communication and Culture COMM3

Unit 3: Communicating Culture

Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

Copyright © 2010 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

UNIT 3: COMMUNICATING CULTURE

MARK SCHEME (June 2010)

Aims

When you are marking scripts your aim should be:

1. to identify and reward the achievements of candidates
2. to ensure compatibility of assessment for all candidates, regardless of question or examiner.

Approach

Please be *positive* when marking scripts, looking to reward relevant points that candidates make rather than to penalise what they don't know.

A specification of this type must recognise the variety of experiences and knowledge that candidates bring to the examination. The questions have been designed to provide opportunities for candidates to demonstrate what they have learned about different aspects of Communication and Culture.

The Principles of 'Best Fit'

This paper requires candidates to make two extended responses in essay format. Thus, although aspects of each response (like its technical accuracy) can be addressed separately, the ultimate discretion of the examiner must be reserved for an appreciation of the essay as a whole.

In this case, marks are notionally divided between the three Assessment Objectives (AO1, AO2, AO3) in the ratio 1:4:5. Individual mark ranges are suggested for each AO, but these are provided **for guidance only. Ultimately the response should be placed at the level that 'best fits' its qualities.**

The Marking Grid

The marking grid covers the generic qualities of all essays written as responses on this paper in terms of their ability to communicate in a technical register and the knowledge and understanding displayed of Communication and Culture concepts.

A set of question-specific prompts support the application of marks and are included after the grid.

Annotating Scripts

It is important that the way you arrive at a mark should be recorded on the script. This will help you with making accurate judgements and it will help any subsequent markers to identify how you are thinking, should adjustment need to be made.

To this end you should:

- identify points of merit
- write a brief summative comment at the end
- put a ringed total in the margin at the end of each answer.

Generic Marking Grid

Level	Overall Marks	AO1: This tests the ability of candidates to communicate in the register of communication and culture	Marks	AO2: This tests the ability of candidates to understand the content and concepts offered by the qualification	Marks	AO3: This tests the ability of candidates to apply knowledge	Marks
		<i>This reflects the degree to which the candidate has extended their grasp of the discourse of the subject and/or produced effective communication in their chosen medium.</i>		<i>This reflects the degree to which the work provides evidence of further knowledge and understanding of the content and concepts of Communication and Culture</i>		<i>This reflects the degree to which the content of the work manages to provide insightful analysis of more sophisticated texts and situations.</i>	
4	31-40	Highly technical in its register and/or creative and/or proficient in its use of the chosen format.	4	Knowledge and understanding will be very good in terms of its range of knowledge and/or depth of understanding.	13-16	Analysis will be exploratory and open and will offer insights into its chosen theme.	16-20
3	21-30	Sound in terms of its range and control and good in terms of its effectiveness.	3	Level of knowledge and understanding will be secure and will evidence sound subject specialist knowledge.	9-12	Analysis will be good in the sense that it will offer a specific informed commentary on the candidate's cultural practices.	11-15
2	11-20	Limited vocabulary, perhaps only partly understood, rising to a degree of competence evidenced by the effective use of a fairly narrow range of terms/concepts.	2	Evidence will range from a limited, largely non-specialist relevance through to a simple but competent grasp of Communication and Culture content.	5-8	Analysis will rise from being of limited use through to the establishing of competence.	6-10
1	1-10	Basic, non-technical and unconvincing.	1	Evidence will be basic, non-specific and unconvincing.	1-4	Analysis will be ineffective or unduly derivative.	1-5

- 1 In September 2008, all 2200 tickets for the opening night of the Royal Opera House’s new season were made available exclusively to readers of *The Sun*, Britain’s biggest selling daily newspaper. *Sun* readers entered a ballot for tickets, with winners paying between £7.50 and £30 to see the performance of Mozart’s *Don Giovanni*. Regular prices go up to £195.

The Sun claimed that the night was ‘an amazing moment in British culture’.

Carefully examine **Argument A** and **Argument B** opposite.

Referring to the example of *The Sun* and the Royal Opera House, use your knowledge of selected theoretical perspectives and key concepts to evaluate Argument A and Argument B.

(40 marks)

Argument A

The boundaries that used to exist between different cultural practices – especially those traditionally labelled as ‘high culture’ and ‘popular culture’ – are being well and truly broken down in today’s world. For example, watching football used to be a pastime for working class males whilst playing golf was a middle class activity. These days you find all sorts of people at a football match or playing golf. It is just the same with opera, ballet and the theatre; they are all pretty affordable now and many art galleries and museums are free.

Today’s cultural practices are different and diverse, but the idea that some are better or more valuable than others is no longer relevant. *The Sun* link-up with the Royal Opera House is a perfect example of just how much the cultural landscape has changed.

Argument B

The Sun publicity stunt serves only to illustrate the deep cultural divisions in contemporary society. Participation in cultural activities is not just a matter of affordability; it is more about what you know (cultural capital) and who you know (social capital). In many cases it is the specialist knowledge, the codes of dress and behaviour that deter people from participation. If you are not familiar with this knowledge and these codes, you are placed in a position of vulnerability and potential embarrassment.

Furthermore, social capital and cultural capital make sure that certain cultural practices such as opera-going are given the highest status. The cultural tastes of the dominant class are made to seem naturally superior and social distinctions are maintained.

Level	Descriptor
4 (31 - 40 marks)	<p>Likely to explore and/or challenge theoretical positions.</p> <p>Responses at this level fully engage with the stimulus material, recognising contrasting and comparative elements. There is clear and convincing evidence of an evaluative approach; this evidence may be biased towards the effective use of practical examples or towards cogent argument. Theoretical and conceptual material is confidently applied in the context of the task.</p>
3 (21 - 30 marks)	<p>Likely to lead with the key phrases “<i>cultural practice</i>”, “<i>high culture and popular culture</i>” and “<i>social and cultural capital</i>” and then conduct a discussion around the issues. May focus on the variety of communication contexts and their impact.</p> <p>These sound responses demonstrate an awareness of issues raised by the stimulus material. There is some evidence of an evaluative approach which may focus on either argument or practical examples. Some theoretical perspectives are applied relevantly.</p>
2 (11 - 20 marks)	<p>Likely to work through the given texts in a straightforward way with limited evaluation.</p> <p>At this level, responses tend towards description rather than analysis or evaluation. Perspectives and/or key concepts are likely to feature in the range of 16-20, but application of these in the range 11-15 is likely to be limited, inappropriate or based on misunderstanding of basic principles.</p>
1 (1-10 marks)	<p>Candidates respond superficially and/or insubstantially to the invitation in the question, typically by re-wording the question.</p> <p>Little understanding of the arguments put forward in the stimulus material is evident here. Conceptual material is either absent, severely limited or totally inappropriate in its application. The range of 1-5 includes those accounts which are too short to constitute a serious response.</p>
0	No relevant response.

The **Cultural Sites** referred to in this section are:

- Spaces and Places
- Objects of Desire
- Fictions.

2 Choose **two** of the three cultural sites. Show how contrasting theoretical perspectives have helped you to understand the relationship between these sites.

(40 marks)

Level	Descriptor
4 (31 - 40 marks)	<p>Likely to explore and/or challenge theoretical positions.</p> <p>Perspectives chosen are thoroughly well understood and applied appropriately. Responses demonstrate an informed awareness of the two cultural sites as well as relationships between them (the intersection). Suitable examples are analysed and discussed in a response which draws widely and convincingly on key concepts and clearly contrasting theoretical perspectives. However, the systematic and comprehensive application of all perspectives and key concepts is not expected.</p>
3 (21 - 30 marks)	<p>Likely to focus on “theoretical perspectives” as a way of exploring the “relationship”.</p> <p>Perspectives chosen are suitable for an informed discussion of the relationship between sites. Both of the relevant cultural sites are featured. The discussion uses theoretical perspectives and key concepts convincingly to make a reasonable case that these have been helpful in understanding the examples.</p>
2 (11 - 20 marks)	<p>Likely to focus on what was learnt rather than what was understood. Likely to come to easy conclusions without arguing through the case. Unfounded assertions.</p> <p>Perspectives are identified and outlined but these may be limited in their application to the relationship (intersection) between two cultural sites. Grasp of key concepts may be vague or incomplete. In the upper half of the level there is likely to be some attempt to apply perspectives and/or concepts but in the range 11-15 these may be limited or inappropriate in their application. Limitations in theoretical understanding may be compensated by the quality of descriptive examples, or vice versa.</p>
1 (1-10 marks)	<p>Uncritical explanation of the question. Little else offered.</p> <p>Examples may be present but flawed. Very limited conception of the relationship between the cultural sites (intersection). Conceptual material is either absent, severely limited or totally inappropriate in its application. The range 1-5 includes those accounts which are too short to constitute a serious response.</p>
0	No relevant response.

- 3 Choose **one** of the three cultural sites. Explain why ideology is a significant concept in the understanding of this site.

(40 marks)

Level	Descriptor
4 (31 - 40 marks)	<p>Likely to explore and/or challenge theoretical positions (e.g. establish criteria for evaluation).</p> <p>Clear, confident understanding of the concept of <i>ideology</i> in the context of a chosen cultural site. In addition, theoretical perspectives and further key concepts are incorporated into well-informed, convincing explanations. Responses are likely to be well illustrated with telling examples of cultural practices and/or cultural products.</p>
3 (21 - 30 marks)	<p>Likely to lead with a thorough exploration of “<i>ideology</i>” as a key concept and to relate this to the chosen site. The concept is likely to be used as an interpretive tool.</p> <p>Some attempt to explain the significance of <i>ideology</i> with references to theoretical perspectives and further key concepts. Responses are likely to be illustrated with appropriate examples of cultural practices and/or cultural products.</p>
2 (11 - 20 marks)	<p>Likely to offer evidence of study of a specific site and then to attempt to present “<i>ideology</i>” in this context.</p> <p>Some understanding is evident of the chosen cultural site but at this level responses may struggle to integrate an explanation of <i>ideology</i> in this context. In the upper half of this level, the suitability of practical examples may compensate for conceptual knowledge, but in the range 11-15 anecdotal, vague or inappropriate evidence is likely to predominate.</p>
1 (1-10 marks)	<p>Limited response to question, which results in unsupported assertions.</p> <p>In the upper part of the range (6-10) there is some attempt to engage either with <i>ideology</i> or with a legitimate cultural site. Conceptual material is either absent, severely limited or totally inappropriate in its application. The range 1-5 includes those accounts which are too short to constitute a serious response.</p>
0	No relevant response.

- 4 It has been argued that **spaces and places** communicate power relations in society. Drawing on contrasting examples, explore this view of spaces and places.

(40 marks)

Level	Descriptor
4 (31 - 40 marks)	<p>Likely to explore and/or challenge theoretical positions (e.g. establish criteria for evaluation).</p> <p>All the key elements included in or implied by the question i.e. spaces and places as a cultural site, power and/or ideology and mode of address as concepts are thoroughly understood and integrated into a well-informed discussion. Examples clearly demonstrate different aspects of the ways in which power relations are communicated or convincingly illustrate a contrary argument.</p>
3 (21 - 30 marks)	<p>Likely to focus on the issues of the question: the relationships between “spaces and places” and “power relations”.</p> <p>At this level responses are able to engage at a conceptual level but the implications of the question may not be fully grasped. Examples of spaces and places are thoroughly explored with clear evidence of the candidate’s ability to ‘read’ such texts. There is an attempt to explore the contention in the question, but responses may offer similar rather than contrasting examples.</p>
2 (11 - 20 marks)	<p>Likely to focus on specific examples of places and spaces, which have formed the basis of their preparation for this examination.</p> <p>At this level, responses are likely to offer generalised readings of examples with only limited consideration of the communication of power relations. For marks in the upper part of the level (16-20) there should normally be some attempt to deploy relevant concepts. In the range 11-15, description is likely to predominate over analysis.</p>
1 (1-10 marks)	<p>Responses lack any real understanding of the terms of reference of the question. Likely to focus exclusively and anecdotally on personal experience.</p> <p>Conceptual material is either absent, severely limited or totally inappropriate in its application. The range 1-5 includes those accounts which are too short to constitute a serious response.</p>
0	No relevant response.

- 5 'Fictions are significant in reinforcing cultural values and beliefs.' Discuss this view of fictions in contemporary culture.

(40 marks)

Level	Descriptor
4 (31 - 40 marks)	<p>Likely to explore and/or challenge theoretical positions.</p> <p>The key concepts narrative and ideology are thoroughly understood and explored in the context of the question. The discussion is well-illustrated by apposite and clearly contrasting examples. Ideas are supported by evidence and argument. Theoretical perspectives are used appropriately.</p>
3 (21 - 30 marks)	<p>Likely to lead with the keywords "fictions" and "cultural values and beliefs" and evidence the discussion with reference to theories/theorists. May focus on one kind of narrative.</p> <p>Examples are relevant and appropriate. Well-informed discussion, though at this level the full implications of the question may not have been grasped.</p>
2 (11 - 20 marks)	<p>Likely to identify specific examples and use them as a starting point for a discussion or use generalised examples to conduct a general "talkthrough". Likely to focus on the examples rather than the arguments.</p> <p>Some understanding of 'fictions' as a cultural site and of the relationship between selected examples and cultural experience, probably at a personal level.</p>
1 (1-10 marks)	<p>Struggles to understand what the question demands.</p> <p>Conceptual material is either absent, severely limited or totally inappropriate in its application. The range 1-5 includes those accounts which are too short to constitute a serious response.</p>
0	No relevant response.

6 What is the relationship between identity and **objects of desire**?

(40 marks)

Level	Descriptor
4 (31 - 40 marks)	<p>Likely to explore and/or challenge theoretical positions.</p> <p>The implications of the statement are thoroughly understood and explored. The relationship between objects of desire and identity is examined in the light of contrasting theoretical perspectives and key concepts (probably including ideology). Convincing arguments and explanations are well supported by evidence.</p>
3 (21 - 30 marks)	<p>Likely to lead with the key idea of “<i>identity</i>”. Evidence of reasonable level of theoretical understanding.</p> <p>Responses at this level demonstrate a good understanding of ‘objects of desire’ as a site for the study of cultural products and practices. Well-informed discussions draw on a range of relevant case studies/examples. The idea of a ‘relationship’ may be discussed in general or one-dimensional terms rather than comprehensively explored.</p>
2 (11 - 20 marks)	<p>Likely to lead with the experiences of products and practices and work back towards the question with broad, generalised examples.</p> <p>Some understanding of “objects of desire” as a cultural site is evident here. For the marks in the upper part of the level (16-20) there are relevant references to identity or to clearly contrasting and implicitly relevant case studies. In the range 11-15, description is likely to predominate over analysis.</p>
1 (1-10 marks)	<p>Likely to focus anecdotally on personal experience. Struggles to cope with the demands of the question.</p> <p>Conceptual material is either absent, severely limited or totally inappropriate in its application. The range 1-5 includes those accounts which are too short to constitute a serious response.</p>
0	No relevant response.