



**General Certificate of Education
January 2012**

Communication and Culture

COMM3

Unit 3: Communicating Culture

Final

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.

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Set and published by the Assessment and Qualifications Alliance.

UNIT 3: COMMUNICATING CULTURE

MARK SCHEME (Jan 2012)

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	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

UNIT 3: COMMUNICATING CULTURE

MARK SCHEME (June 2012)

Section A

Question 1

The power, influence and increasingly high profile of celebrities has led some to use the term *celebritisation* to refer to the impact of celebrity culture on many aspects of life. Some commentators are positive about the impact of celebritisation on individuals and society as a whole, whilst others see it as a worrying and even dangerous development.

Carefully read **Argument A** and **Argument B** (opposite) relating to celebritisation, before attempting the task below.

Task:

Use your knowledge of selected theoretical perspectives and key concepts to evaluate the contrasting views of celebritisation expressed by Argument A **and** Argument B.

(40 marks)

Argument A

Why should our relationship with celebrities, whether as admirers or fans, not be beneficial? Many of us find pleasure in building up a huge fund of knowledge about our heroes. This knowledge can provide access to friendship groups or to online communities and gives us the scope to experiment with our own identities. Celebrities themselves are often great role models and passionate advocates of good causes. Celebrity is genuinely democratic simply because you have to give people what they want in order to become famous. There are no bars to celebrity status based on class, gender or ethnicity; anyone can become famous and this gives all of us hope.

Argument B

Celebrities are products that are manufactured, marketed and sold by an entertainment industry that is just as fixated by profit as any other business. Celebritisation has influenced everyone to aspire to the empty values of celebrity culture: wealth, fame, physical beauty and desirability. By promoting the illusion that we too can look and feel like celebrities if we buy the right products, modify our bodies and manipulate our identities, celebritisation has caused great distress and feelings of failure or unworthiness. Celebrities themselves are no more than tools of social control, training us to accept dominant values and beliefs.

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; evidence which 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 "celebritisation" and "celebrity culture" with particular attention to the beneficial aspects identified in Argument A and the "promotion of illusion" referred to in Argument B and the conduct a discussion around the issues. May focus on issues such as identity, ideology, power and the nature of media influence.</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 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 rewording 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 1-5 includes those accounts which are too short to constitute a serious response.</p>
0	No relevant response.

Section B

The **Cultural Sites** referred to in this section are: Spaces and Places, Fictions and Objects of Desire.

Question 2

How does the key concept ideology contribute to your understanding of the relationship between **two** of the three cultural sites? (40 marks)

Level	Descriptor
4 (31 - 40 marks)	<p>Likely to explore and/or challenge theoretical positions.</p> <p>The key concept ideology is 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 approaches. However, the systematic and comprehensive application of all perspectives and key concepts is not expected.</p>
3 (21 - 30 marks)	<p>Likely to lead with a well informed discussion of ideology in the context of the chosen intersection.</p> <p>An informed discussion of the relationship between sites contributes to a convincing demonstration of an understanding of ideology. Both of the relevant cultural sites are featured. The discussion uses theoretical approaches and key concepts convincingly. A reasonable case is made to demonstrate that ideology is helpful (or, more rarely, unhelpful) in understanding the nature of the chosen intersection.</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>A limited or one-dimensional interpretation of ideology. 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 theoretical approaches 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. Answers that consider the two chosen cultural sites separately rather than the relationship (intersection) between them are unlikely to achieve marks above the lower half of this band.</p>
1 (1-10 marks)	<p>Uncritical explanation of the question. Little else offered.</p> <p>Examples may be present but flawed. Very limited understanding of ideology and/or a misconception 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.

Question 3

Explore the ways in which cultural products and cultural practices express identity in the context of **one** of the three cultural sites.

(40 marks)

Level	Descriptor
4 (31 - 40 marks)	<p>Likely to explore and/or challenge theoretical positions (eg establish criteria for evaluation).</p> <p>Clear, confident understanding of the key concept <i>identity</i> in the context of a chosen culture site. In addition, theoretical perspectives and further key concepts are incorporated into well-informed, convincing explorations. 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>identity</i> as a key concept and to relate this to the chosen site. The concept is likely to be used as an analytical tool.</p> <p>A reasonable attempt to explain the significance of <i>identity</i> with references to theoretical approaches and further key concepts. Responses are likely to be illustrated with appropriate examples of cultural practices and/or cultural products. Some awareness of the competing explanations of the role of identity.</p>
2 (11 - 20 marks)	<p>Likely to offer evidence of study of a specific site and then to attempt to engage with <i>identity</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>identity</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>identity</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.

Question 4

Compare and contrast the cultural meanings of at least two **spaces and places** you have studied.
(40 marks)

Level	Descriptor
4 (31 - 40 marks)	<p>Likely to explore and/or challenge theoretical positions (eg establish criteria for evaluation).</p> <p>Addresses both compare and contrast by identifying a range of similarities and differences in a thoroughly analytical approach to at least two well chosen examples. These responses draw widely and convincingly on key concepts and theoretical approaches with a clear understanding of what is implied by <i>cultural meanings</i>.</p>
3 (21 - 30 marks)	<p>Likely to focus on the comparative dimension of the question with clearly identified and appropriate case studies.</p> <p>At this level responses are able to engage at a conceptual level but the implications of <i>compare and contrast</i> 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 notion that spaces and places communicate cultural meanings but responses may deal only in passing with broader theoretical/conceptual issues arising from the question.</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 both similar and different cultural meanings. 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.

Question 5

Compare and contrast the mode of address of two examples of **fictions** you have studied.

(40 marks)

Level	Descriptor
4 (31 - 40 marks)	<p>Likely to explore and/or challenge theoretical positions.</p> <p>The key concept <i>mode of address</i> is thoroughly well understood and explored in the context of the question. The discussion is well-illustrated by apposite examples with a clear focus on both comparative and contrasting elements. Ideas are supported by evidence and argument. Theoretical approaches are used appropriately.</p>
3 (21 - 30 marks)	<p>Likely to lead with the keywords <i>fictions</i> and <i>mode of address</i> and evidence the discussion with reference to theoretical approaches. May struggle with distinctions between form and content as implied by <i>mode of address</i>, particularly in the lower half of the range.</p> <p>Examples are relevant and appropriate. Clear evidence of analytical ability. Well-informed discussion, though at this level the implications of 'compare and contrast' may not be fully addressed.</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 an exploration of fictions with limited acknowledgement of the specificity of the question. Likely to focus on examples rather than arguments.</p> <p>Some understanding of 'fictions' as a cultural site and of the relationship between selected examples. In the upper half of the range there is evidence of analysis but in the lower half description and uncontextualised personal responses are likely to predominate.</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.

Question 6How and why are we influenced to favour certain **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 in answers that clearly address both <i>how</i> and <i>why</i>. The nature of desire and contrasting conceptions of the consumer are well integrated. Convincing arguments and explanations are well supported by evidence.</p>
3 (21 - 30 marks)	<p>Likely to lead with the key word <i>influence</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. Some evidence is provided to suggest an understanding of different perspectives on the manipulation of desire and the motivations for consuming.</p>
2 (11 - 20 marks)	<p>Likely to lead with the experiences of consumer 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 the nature of influences on the consumer or to the act of consumption (e.g advertising, marketing) supported by conceptual and/or theoretical contexts. 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.