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A-LEVEL

# Communication and Culture

COMM3 Communicating Culture

Mark scheme

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2625

June 2015

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Version/Stage: 1.0: Final

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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' 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 from [aqa.org.uk](http://aqa.org.uk)

## UNIT 3: COMMUNICATING CULTURE

### MARK SCHEME (June 2015)

#### 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

<b>Level</b>	<b>Marks</b>	<b>AO1: This tests the ability of candidates to communicate in the register of communication and culture</b>	<b>Marks</b>	<b>AO2: This tests the ability of candidates to understand the content and concepts offered by the qualification</b>	<b>Marks</b>	<b>AO3: This tests the ability of candidates to apply knowledge</b>	<b>Marks</b>
		<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 2015)****Section A****Question 1**

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Globalisation refers to the rapid development of speedy international communication, travel and trade. The world is linked by a complex and sophisticated web of connections which affects us all.

There are heated debates about the economic, political and cultural implications of globalisation.

Carefully read **Argument A** and **Argument B** before attempting the task below.

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

*(40 marks)*

**Argument A**

The process of globalisation is steadily destroying cultural differences and the distinctive identity of cultures around the world. The emerging global culture is dominated by western values and, in particular, the values of western multinational corporations. These corporations promote brand identities and consumerism with the support of mass media which are also western dominated.

The culture of global capitalism is so powerful that cities all over the world are increasingly homogenous and difficult to tell apart; they have the same architectural styles, the same retail outlets selling the same products in the same ways.

**Argument B**

Globalisation has cut out the waiting time for cultural innovations. Nobody has to wait for the latest music, film or fashion trend. International trade and competition have driven down prices and increased choice to the benefit of all consumers.

Cities around the world are increasingly cosmopolitan. They include genuine cultural mixtures of taste, style, food, and entertainment. The opportunities to travel and to engage with others all over the world through electronic communication systems have enhanced people's tolerance and understanding of other cultures.

Level	Descriptor
4 (31 - 40 marks)	<p><b>Likely to explore and/or challenge theoretical positions.</b></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><b>Likely to lead with references to globalisation as characterised by the two arguments. Conducts a reasonably wide-ranging and well-informed discussion around the issues raised in the two arguments.</b></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 approaches and key concepts are applied coherently and relevantly.</p>
2 (11 - 20 marks)	<p><b>Likely to work through the given arguments in a straightforward way with limited evaluation.</b></p> <p>At this level, responses tend towards description rather than analysis or evaluation. Theoretical approaches 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><b>Candidates respond superficially and/or insubstantially to the invitation in the question, typically by rewording the task or the arguments.</b></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**

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Examine the cultural practices and cultural products to be found at the intersection between any **two** of the three sites of culture. (40 marks)

Level	Descriptor
4 (31 - 40 marks)	<p><b>Likely to explore and/or challenge theoretical positions.</b></p> <p>The nature of both cultural practices and cultural products is thoroughly well understood, differentiated and discussed 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 that draws widely and convincingly on key concepts and clearly contrasting theoretical approaches. However, the systematic and comprehensive application of <b>all</b> perspectives and key concepts is not expected.</p>
3 (21 - 30 marks)	<p><b>Likely to lead with a well-informed examination of selected products and practices in the context of the chosen intersection.</b></p> <p>An informed discussion of the relationship between sites contributes to a convincing examination of cultural practices and cultural products at the chosen intersection. Both of the relevant cultural sites are featured. The discussion uses theoretical approaches and key concepts convincingly. Responses may not be as thorough or as convincing as those in Level 4 but there is a good sense of conceptual awareness and familiarity with the two sites and their intersection.</p>
2 (11 - 20 marks)	<p><b>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.</b></p> <p>Offers a limited examination of 'cultural practices and cultural products' with some reference to the intersection between two sites of culture. 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 a theoretical approach and/or concepts but in the range 11-15, understanding of 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 entirely separately rather than the intersection between them are unlikely to achieve marks above the lower half of this level.</p>
1 (1-10 marks)	<p><b>Uncritical explanation of the question. Little else offered.</b></p> <p>Examples may be present but flawed. Very limited understanding of the 'cultural practices and cultural products' in this context 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.</p> <p>The range 1-5 includes those accounts which are too short to constitute a serious response.</p>
0	No relevant response.



**Question 3**

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Choose **one** of the three sites of culture. Explain how the concept of narrative has helped you to analyse and understand this site. (40 marks)

Level	Descriptor
4 (31 - 40 marks)	<p><b>Likely to explore and/or challenge theoretical positions</b></p> <p>Clear, confident understanding of narrative as a key concept is evident in coherent answers that offer convincing explanations of the usefulness of the concept in the context of a chosen site of culture. In addition, theoretical approaches and key concepts are incorporated into discussions that offer diverse and contrasting explanations. Responses are likely to be well illustrated with appropriate examples drawn from the selected site. A comprehensive understanding of the site of culture is purposefully applied to issues raised by the question.</p>
3 (21 - 30 marks)	<p><b>Likely to lead with a thorough exploration of narrative and to relate this to the chosen site. The concepts are likely to be used as analytical tools.</b></p> <p>A reasonably well-informed and competent attempt to explain the role and significance of narrative in the context of one of the sites of culture with references to theoretical approaches and/or key concepts. Responses are likely to be illustrated with valid and contrasting examples drawn from the selected site of culture. Explanations at this level may be less comprehensive than Level 4 responses, but there is clear evidence of a knowledge and understanding of the chosen site.</p>
2 (11 - 20 marks)	<p><b>Likely to offer evidence of study of a specific site and then to attempt some engagement with narrative in this context.</b></p> <p>Some understanding is evident of the chosen cultural site but at this level responses may struggle to integrate an explanation of the usefulness of narrative 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. In the upper part of the level, some attempt to link the relevant key concept (narrative) to the chosen site of culture is evident.</p>
1 (1-10 marks)	<p><b>Limited response to question, which results in unsupported assertions.</b></p> <p>In the upper part of the range (6-10) there is some attempt to engage either with narrative or with a legitimate cultural site, though there are limitations to the understanding of both. Conceptual material is either absent, severely limited or totally inappropriate in its application.</p> <p>The range 1-5 includes those accounts which are too short to constitute a serious response.</p>
0	No relevant response.

**Question 4**

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Tourists and visitors often claim to be a 'different person' when they arrive at a destination. Discuss the relationship between personal identity and **spaces and places**. (40 marks)

Level	Descriptor
4 (31 - 40 marks)	<p><b>Likely to explore and/or challenge theoretical positions.</b></p> <p>The full implications of the question and its reference to the relationship between identity and spaces and places are thoroughly well understood. Theoretical approaches and key concepts inform coherent answers with a strong grasp of subject register. The notion of being a 'different person' is addressed and explored within the context of appropriate case study examples of spaces and places. A comprehensive understanding of the site of culture is purposefully applied to issues raised by the question.</p>
3 (21 - 30 marks)	<p><b>Likely to focus on identity with a good understanding of its use and application as a key concept in the context of spaces and places.</b></p> <p>At this level responses are able to engage at a conceptual level with clear evidence of an ability to apply some relevant theoretical approaches in the context of the question. Examples of spaces and places are thoroughly explored with clear evidence of the candidate's ability to 'read' such texts. Although responses may not engage as comprehensively with the question as those in level 4, there is a clear and convincing attempt to link identity as key concept to a good knowledge and understanding of the site of culture.</p>
2 (11 - 20 marks)	<p><b>Likely to focus on specific examples of places and spaces, with only limited reference to identity.</b></p> <p>At this level, responses are likely to offer generalised readings of examples with only limited consideration of identity as key concept with inks to the analysis and understanding of spaces and places. For marks in the upper part of the level (16-20) there should normally be some attempt to deploy relevant concepts and to engage with specific issues raised by the question. In the range 11-15, description is likely to predominate over analysis.</p>
1 (1-10 marks)	<p><b>Responses lack any real understanding of the terms of reference of the question. Likely to focus exclusively and anecdotally on personal experience.</b></p> <p>Conceptual material is either absent, severely limited or totally inappropriate in its application.</p> <p>The range 1-5 includes those accounts which are too short to constitute a serious response.</p>
0	No relevant response.

**Question 5**

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‘Some stories teach us to obey but other stories teach us to resist.’

Discuss the role of **fictions** in cultural change.

(40 marks)

Level	Descriptor
4 (31 - 40 marks)	<p><b>Likely to explore and/or challenge theoretical positions.</b></p> <p>The implications of the quotation are thoroughly well understood and explored in a wide-ranging and coherent response. The discussion is well illustrated by apposite examples with balanced references to illustrations of both ‘obey’ and ‘resist’. Theoretical approaches and key concepts (such as ideology, discourse, mode of address and narrative) are used appropriately. A comprehensive understanding of the site of culture is purposefully applied to issues raised by the question.</p>
3 (21 - 30 marks)	<p><b>Likely to lead with detailed examples of contrasting stories and their different roles in enculturation.</b></p> <p>Examples are relevant and appropriate. Clear evidence of analytical ability. Well-informed discussion at this level may be less comprehensive or less well balanced than Level 4 responses. There is a clear sense of critical awareness of fictions as a site of a culture and a reasonably sustained attempt to apply this knowledge and understanding to the quotation.</p>
2 (11 - 20 marks)	<p><b>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.</b></p> <p>Some understanding of ‘fictions’ as a cultural site and of the role of stories in enculturation/socialisation. In the upper half of the range there is evidence of analysis but in the lower half description and un-contextualised personal responses are likely to predominate. In the upper half of the range there is an attempt to deal with ‘resist’ and ‘obey’ in the context of fictions. Answers which deal competently with fictions but which ignore the specificity of the question are unlikely to achieve marks higher than Level 2.</p>
1 (1-10 marks)	<p><b>Struggles to understand what the question demands.</b></p> <p>Conceptual material is either absent, severely limited or totally inappropriate in its application.</p> <p>The range 1-5 includes those accounts which are too short to constitute a serious response.</p>
0	No relevant response.

**Question 6**

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How and why do we attach value to **objects of desire**?*(40 marks)*

<b>Level</b>	<b>Descriptor</b>
4 (31 - 40 marks)	<p><b>Likely to explore and/or challenge theoretical positions.</b></p> <p>The diverse implications of 'value' are thoroughly understood and explored in answers that confidently address both 'how' and 'why'. Convincing, coherent arguments and explanations are well supported by evidence. Theoretical approaches and key concepts are used relevantly and usefully. A comprehensive understanding of the site of culture is purposefully applied to issues raised by the question.</p>
3 (21 - 30 marks)	<p><b>Likely to lead with the key concept 'value'. Evidence of reasonable level of theoretical understanding.</b></p> <p>Responses at this level demonstrate a good understanding of 'objects of desire' with some relevant references to competing notions of 'value' Well-informed discussions draw on a range of relevant case studies/examples with a clear attempt to bring conceptual material to bear. Both 'how' and 'why' are addressed in balanced and discursive responses which may demonstrate a less comprehensive engagement with the question those in Level 4.</p>
2 (11 - 20 marks)	<p><b>Likely to lead with the experiences of consumer products as objects of desire and work back towards the question with broad, generalised examples.</b></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 concept of value, though it may be that not all of the implications are considered. For marks in the top half of the band, there is recognition that 'value' is not simply a matter of personal or individual choice. In the range 11-15, description is likely to predominate over analysis but in the top half of the range there is some appropriate deployment of theoretical approaches and/or key concepts.</p>
1 (1-10 marks)	<p><b>Likely to focus anecdotally on personal experience. Struggles to cope with the demands of the question.</b></p> <p>Conceptual material is either absent, severely limited or totally inappropriate in its application.</p> <p>The range 1-5 includes those accounts which are too short to constitute a serious response.</p>
0	No relevant response.