



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

# Mark scheme January 2003

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## GCE

### General Studies A

### Unit GSA4

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**Unit 4: Culture, Morality, Arts and Humanities****Question 1: French**

This component is an objective test for which the following list indicates the correct answers used in marking the candidates' responses.

1.1	D	1.14	C
1.2	B	1.15	D
1.3	C	1.16	B
1.4	A	1.17	D
1.5	C	1.18	D
1.6	B	1.19	C
1.7	B	1.20	B
1.8	C	1.21	B
1.9	B	1.22	A
1.10	B	1.23	B
1.11	D	1.24	C
1.12	B	1.25	D
1.13	B		

**Question 1: German**

This component is an objective test for which the following list indicates the correct answers used in marking the candidates' responses.

<b>1.1</b>	<b>C</b>	<b>1.14</b>	<b>C</b>
<b>1.2</b>	<b>B</b>	<b>1.15</b>	<b>A</b>
<b>1.3</b>	<b>D</b>	<b>1.16</b>	<b>D</b>
<b>1.4</b>	<b>D</b>	<b>1.17</b>	<b>B</b>
<b>1.5</b>	<b>C</b>	<b>1.18</b>	<b>B</b>
<b>1.6</b>	<b>A</b>	<b>1.19</b>	<b>A</b>
<b>1.7</b>	<b>C</b>	<b>1.20</b>	<b>C</b>
<b>1.8</b>	<b>A</b>	<b>1.21</b>	<b>B</b>
<b>1.9</b>	<b>B</b>	<b>1.22</b>	<b>A</b>
<b>1.10</b>	<b>D</b>	<b>1.23</b>	<b>B</b>
<b>1.11</b>	<b>C</b>	<b>1.24</b>	<b>D</b>
<b>1.12</b>	<b>D</b>	<b>1.25</b>	<b>A</b>
<b>1.13</b>	<b>A</b>		

**Question 1: Spanish**

This component is an objective test for which the following list indicates the correct answers used in marking the candidates' responses.

<b>1.1</b>	<b>D</b>	<b>1.14</b>	<b>C</b>
<b>1.2</b>	<b>B</b>	<b>1.15</b>	<b>C</b>
<b>1.3</b>	<b>C</b>	<b>1.16</b>	<b>A</b>
<b>1.4</b>	<b>D</b>	<b>1.17</b>	<b>B</b>
<b>1.5</b>	<b>B</b>	<b>1.18</b>	<b>C</b>
<b>1.6</b>	<b>A</b>	<b>1.19</b>	<b>B</b>
<b>1.7</b>	<b>B</b>	<b>1.20</b>	<b>C</b>
<b>1.8</b>	<b>D</b>	<b>1.21</b>	<b>D</b>
<b>1.9</b>	<b>A</b>	<b>1.22</b>	<b>A</b>
<b>1.10</b>	<b>C</b>	<b>1.23</b>	<b>C</b>
<b>1.11</b>	<b>D</b>	<b>1.24</b>	<b>B</b>
<b>1.12</b>	<b>B</b>	<b>1.25</b>	<b>D</b>
<b>1.13</b>	<b>D</b>		

**Question 2****Introduction**

The nationally agreed assessment objectives in the QCA Subject Criteria for General Studies are:

- AO1** Demonstrate relevant knowledge and understanding applied to a range of issues, using skills from different disciplines.
- AO2** Communicate clearly and accurately in a concise, logical and relevant way.
- AO3** Marshal evidence and draw conclusions; select, interpret, evaluate and integrate information, data, concepts and opinions.
- AO4** Demonstrate understanding of different types of knowledge and of the relationship between them, appreciating their limitations.

All mark schemes will allocate a number or distribution of marks for some or all of these objectives for each question according to the nature of the question and what it is intended to test.

**Note on AO2**

In all instances where quality of written communication is being assessed this must take into account the following criteria:

- select and use a form and style of writing appropriate to purpose and complex subject matter;
- organise relevant information clearly and coherently, using specialist vocabulary when appropriate; and
- ensure text is legible and spelling, grammar and punctuation are accurate, so that meaning is clear.

**Note on AO4**

This is a new element in General Studies specifications. In the past, there has been a focus on the knowledge of facts, and the marshalling of evidence – on what might be called 'first-order' knowledge. This is still fundamental; but AO4 is about understanding what counts as knowledge; about how far knowledge is based upon facts and values; and about standards of proof.

By 'different types of knowledge' we mean *different ways of getting knowledge*. We might obtain knowledge by fine measurement, and calculation. This gives us a degree of certainty. We might obtain it by observation, and by experiment. This gives us a degree of probability. Or we might acquire it by examination of documents and material remains, or by introspection – that is, by canvassing our own experiences and feelings. This gives us a degree of possibility. In this sense, knowledge is a matter of degree.

Questions, or aspects of them, which are designed to test AO4 will therefore focus on such matters as:

- analysis and evaluation of the nature of the knowledge, evidence or arguments, for example, used in a text, set of data or other form of stimulus material;
- understanding of the crucial differences between such things as knowledge, belief or opinion, and objectivity and subjectivity in arguments;
- appreciation of what constitutes proof, cause and effect, truth, validity, justification, and the limits to these;
- recognition of the existence of personal values, value judgements, partiality and bias in given circumstances;
- awareness of the effects upon ourselves and others of different phenomena, such as the nature of physical, emotional and spiritual experiences, and the ability to draw upon and analyse first-hand knowledge and understanding of these.

The essay questions in General Studies A are designed to test the four assessment objectives (see *Introduction* above) as follows:

AO1 – 6 marks    AO2 – 5 marks    AO3 – 7 marks    AO4 – 7 marks    **Total – 25 marks**

Each answer should be awarded two separate marks, comprising a mark out of 20 for content (Assessment Objectives 1, 3 and 4) and a mark out of 5 for communication (Assessment Objective 2).

The mark for content should be awarded on the basis of the overall level of the candidate's response in relation to the following general criteria and descriptors for each level.

Level of response	Mark range	Criteria and descriptors for Assessment Objectives 1, 3 and 4: knowledge, understanding, argument and illustration, evaluation.
Level 4	16 – 20 (5)	<b>Good response to the demands of the question:</b> sound knowledge of material (AO1); clear understanding and appreciation of topic, nature of knowledge involved and related issues (AO4); valid arguments and appropriate illustrations, coherent conclusion (AO3).
Level 3	11 – 15 (5)	<b>Competent attempt at answering the question:</b> relevant knowledge (AO1); reasonable understanding and appreciation of topic, nature of knowledge involved and related issues (AO4); some fair arguments and illustrations, attempt at a conclusion (AO3).
Level 2	6 – 10 (5)	<b>Limited response to the demands of the question:</b> only basic knowledge (AO1); modest understanding and appreciation of topic, nature of knowledge involved and related issues (AO4); limited argument and illustration, weak conclusion (AO3).
Level 1	1 – 5 (5)	<b>Inadequate attempt to deal with the question:</b> very limited knowledge (AO1); little understanding and appreciation of topic, nature of knowledge involved and related issues (AO4); little or no justification or illustration, inadequate overall grasp (AO3).
Level 0	0	<b>No response or relevance to the question</b>

The mark for communication (AO2) should be awarded using the following scale and criteria.

5 marks	Clear and effective organisation and structure, fluent and accurate expression, spelling, punctuation and grammar.
4 marks	Clear attempt at organisation and structure, generally fluent and accurate expression, spelling, punctuation and grammar.
3 marks	Some organisation and structure evident, variable fluency, occasional errors in expression, punctuation and grammar.
2 marks	Limited organisation and structure, little fluency, a number of errors in expression, spelling, punctuation and grammar.
1 mark	Lacking organisation, structure and fluency, frequent errors in expression, spelling, punctuation and grammar.
0 marks	No response

**Note:** A totally irrelevant response (Level 0) should also receive 0 marks for communication. A brief and inadequate response (Level 1) should be awarded not more than 2 marks and a limited response (Level 2) normally not more than 3 marks for communication. Responses at Level 3 and 4 for content may be awarded up to 5 marks for communication.

**2.1 To what extent can religion inspire or inhibit artists?****Illustrate your answer with reference to a range of art forms and/or artists**

This question requires candidates to consider how far artists have taken positive inspiration from religious themes or how far they have been prevented in some way from producing their works. Well exemplified answers will be needed to access the higher levels. Candidates may choose to answer both inspiration and inhibition or either.

*Inspiration* refers to the ways in which “spiritual experience and religious belief is manifest through works of art” (Spec: 15.1) It might include:

- the direct setting of religious or scriptural words or images in an artistic context
- the process by which religious ideas are translated into works of art
- the expression of a spiritual fervour through artistic means
- an examination of the features of a religion which lend themselves to artistic expression.

*Inhibiting* could have a number of quite different aspects, such as

- direct censorship by religious authority
- a recognition that some subjects are likely to cause offence to religious people
- the problems of taboo areas
- the conflict between the avant-garde and “reactionary” religions.

A variety of arts forms is required and we expect a range of named and closely described/observed examples in evidence. An examination of the validity of the opening question will itself offer scope for AO4.

**2.2 How relevant is the monarchy in a twenty-first century British multi-cultural, multi-faith society?**

This question is deliberately shorter than many others we have been used to offering. Nevertheless, it should afford ample scope for development of a candidate's ideas. It is to be hoped that the discussions about the place and role of the monarchy and royal family which have surrounded the Golden Jubilee celebrations and the death of the Queen Mother will not have passed candidates by.

There are several different elements to this question, several of which appear directly in 15.1 of the specification.

Although the question refers to the monarchy, we can accept relevant discussion about the place of the royal family as a whole. To access higher levels, candidates should express views which reflect objectivity and demonstrate the polarisations or breadth of opinion which surround this subject. Comparisons with republics and other monarchies might well be helpful (especially if specifically exemplified).

The problems and/or opportunities facing a monarchy and royal family at this point in time should be projected on into the 21st century. There are obviously issues of relevance, succession, value for money, royal duties, the need for a head of state (monarchy vs. presidency) which are fertile ground for discussion. The relationship between the monarchy, the state and religion through the established church and questions such as divorce and marriage are other interesting issues.

The issues of a multi-cultural and multi-faith society must also be picked up for a higher level answer. How can a monarchy represent the range of religions (and none) present in Britain today? What can a royal family do to address the dilemmas and complexity of a pluralist society from which it is obviously far removed?

What responsibility does the monarchy bear for perceived past colonial wrongs or for unifying the disparate cultural elements of the country? How can the monarch, as Defender of the Faith and leader of the Anglican church, represent other denominations, other faiths and those of no faith? There is plenty of scope for AO4 here.

Again, there are many possible views to be expressed. Objectivity, range and balance will be most welcome.



**2.3 To what extent do you agree with the proposition that British culture is now merely a pale reflection of American culture?  
Give examples to support your arguments.**

Paragraph 15.2 of the specification requires a demonstration of an understanding and appreciation of the nature of culture and specifies the differences and similarities between people and cultures.

A balanced answer is required and we ask specifically for examples to support their views on the proposition. Better candidates will probably be able to point to some areas where the proposition may hold true and others where it does not. (Opportunities for AO4). Weaker candidates will hold the proposition at face value.

Points which might be raised for the proposition include:

- the new perceptions of US imperialism and role in globalisation
- US political domination of the West, the influence of television and film and the imbalance between the UK and US film industries
- US innovation in gender and racial equality and in the artistic avant-garde.

Points against the proposition might include:

- the UK's linguistic and artistic heritage
- the vibrancy and independence of UK arts, especially pop music and modern visual artists
- the acknowledged quality of UK theatre and other dramatic arts
- the increasing assimilation and recognition of influences from other cultures within the UK
- European influences are becoming increasingly important.

Any relevant and well argued points would be credited. Exemplification is essential; assertion alone will not be highly rewarded.

- 2.4 Outline and evaluate the main developments that have taken place since 1945 in one of the following arts:**  
**(a) architecture, (b) drama, (c) popular or classical music, (d) film, (e) the visual arts.**  
**Use examples to support your evaluation.**

A question which specifies an area of choice.

Whichever of the six possibilities is chosen, the question is the same.

The best candidates will outline the main developments which have occurred in the art form under discussion. These should be logically presented in thematic or chronological form and should be accurately and fully discussed. The omission of an important feature or trend will weaken the overall answer.

We should expect that good candidates will be able to describe their chosen examples in illuminating detail and that their evaluation will relate the examples closely to the points they are trying to make.

The evaluation of the development of the chosen art form is important. An obvious example might be an evaluation of the perceived need for high-rise post-war housing and its largely unforeseen failure. Another example might be the contentiousness of some aspects of modern art, such as the work of Hirst and Emin. There are great possibilities for AO4 in a discussion about the nature of such arts and their acceptability as well as the responsibilities of artists to their art form, their creativity and society at large.

It would be sensible to cover the whole of the period 1945-2003, rather than spending time setting contexts or missing out important developments. Factual error and/or a lack of balance will weaken the answer. Exemplification is requested and essential.

**2.5 Works of literature, music, the visual arts and architecture can be used to express social, or political or moral views.**

**Choose *at least two* examples from any of these areas of the arts to illustrate this. Identify their purpose and evaluate their impact.**

This is a synthesis of 15.2 and 15.3. The role of the artist, their contribution to society as well as the success of artists in communicating their intentions are all issues here.

Quite straightforwardly, candidates are asked to choose two or more works of art, from whatever field they choose, that are used to express the artist's, or society's, social, political or moral views. They must then identify the purpose and offer an evaluation of their impact.

There are three parts to the process:

1. Choices of work may be from the same, or different, art forms or artists - indeed a range of examples may enable a number of different points to be made more clearly. Although many will choose recognised practitioners such as Bunyan, Orwell, Steinbeck, Shostakovich, Dylan, there may be more obscure artists who try to achieve the same ends. The quality of argument will help determine the level more than simply the choice made. We must have reservations about works of political treatise and should discount autobiography and such works as *Das Kapital* and *Mein Kampf*.
2. Identification of purpose must be clear and must show the intention of the artist in creating the work in question. In the case of vocal music there should be a distinction between the intention of the words and the role of the music - as there should be for an evaluation of its impact.
3. Evaluation of impact. Here difficult judgements have to be made. The impact could be personal, but equally could be an impact on other (or later) practitioners, on the public who experience the art or on a wider society. Propagandist art could be fertile ground here as impact could perhaps be more easily quantified. AO4 is targeted here.

The evaluation is not easy and we must look for clear evidence and exemplification in support of any assertions that are made.

**2.6 “High culture is more valuable and important than popular entertainment.”**  
**Discuss the validity of this statement. Refer to specific examples to illustrate your answer.**

This is very much in the field of Aesthetic Evaluation (15.3) and almost specified in the “Media and Communication” section. It is to be hoped, therefore, that there has been some preparation for this question.

The question asked some years ago assessing the relative merits of Soap opera and Shakespeare is germane here. It would be reasonable to expect a balanced answer which examines the rival claims of each to be superior. Discussion of the meaning of “valuable and important” in this context is vital. Those who manage to unravel several possible strands of value will be reaching the depth of judgement required to target AO4.

**High culture** should be defined and the criteria for such art determined. Qualitative judgements of refinement, complexity, intention, skilled artistic content, longevity and approbation by cognoscenti should outweigh simple arguments of limited appeal and social class.

**Popular entertainment** also needs careful definition. Questions that may need considering could include whether its largely ephemeral nature necessarily makes it worth less than something more “worthy” which speaks to few people. Is popular entertainment necessarily shoddy compared to more serious art? It may be considered whether the purpose of art is to entertain or to instruct; to titillate or to improve.

There could be some strong answers here. It is not necessary to come to a particular conclusion - in fact it may be impossible - but there is a wealth of exemplification that could and should be used to illustrate aspects of both ends of the spectrum. Polemics on such issues as opera funding and class difference are unlikely to cover the question thoroughly. Popular entertainment should, in the context of this unit and question, be understood to refer to broadly artistic areas and not sport.