GCE 2004
June Series

AQA

ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark Scheme

General Studies A
Unit GSA4

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.

Unit 4 Question 1
(GA4F French)

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

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

Unit 4 Question 1
(GA4G German)

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

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

Unit 4 Question 1
(GA4S Spanish)

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

Unit 4 Question 2
(GSA4/2 Culture, Morality, Arts and Humanities)

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

In previous General Studies syllabuses, there has been a focus on the knowledge and understanding of facts (AO1), and the marshalling and evaluation of evidence (AO3) – on what might be called 'first-order' knowledge. AO4 is about understanding what *counts as knowledge*; about how far knowledge is based upon facts and values; and about standards of proof – what might be called 'second-order' knowledge.

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.

GENERAL MARK SCHEME FOR A2 ESSAYS

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)	**Good response to the demands of the question:** 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)	**Competent attempt at answering the question:** 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)	**Limited response to the demands of the question:** 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)	**Inadequate attempt to deal with the question:** 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	**No response or relevance to the question**

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   **"There is only one religion, though there are a hundred versions of it." (George Bernard Shaw)**

Discuss this statement with reference to a range of different religious beliefs and practices.

The part of the specification targeted here is the "Role and importance of religious and value systems; features and tenets of the major world religions...Differences of opinion about beliefs and values". Candidates should, therefore, be able to offer strong factual evidence for the assertions they make.

A good answer will examine the Shaw prompt and will discuss the common features of religion. Such issues as the nature of divinity or a creator, ideas of the immortal soul, salvation, prayer, priesthood, preaching, prophecy, general rules of conduct and moral codes are likely to be addressed and must be rewarded appropriately for the level of sophistication of argument and breadth of response.

The diversity of religious experience should also be offered. The "hundred versions" of Shaw may prompt the candidates to think of a broad range of differences, extending from primitive beliefs and pantheism to the more obvious differences between the major religions of today - the variety of their scriptures and stories; the differences between monotheism and the pantheistic religions; the development of Islam and Christianity from common roots in Judaism. Some will be able to point to differences in essential belief within a particular religion, though we have asked them to refer to a **range** of different religious beliefs and practices. A perfectly acceptable answer may refer to differences of belief and practice within a single faith.

It would perhaps be a shame if candidates dwelt too much on the historical development of religions and of conflict between them, though some may argue this area well. Those who can exemplify religious practice (and the vast majority of pupils do encounter this in earlier Key Stages) and relate what they describe to the fundamental nature of the religion under discussion should score well. It may be that some will turn this into something it isn't – an essay on the decline of religion, perceived conflict between religions or a way in which modern attitudes can create religions from a worship of money or material gain, though those who recognise that the Shaw quotation is from Major Barbara may wish to discuss this aspect of the play. Such answers may have something valuable to say and should be rewarded as such, but may be very wide of the mark.

2.2   What is a stereotype?

How do stereotypes develop and what is the impact of stereotyping on individuals, groups and society?

Illustrate your answer with examples of the effects of both negative and positive stereotypes.

The Chambers Dictionary 1993 defines stereotyping as part of a long definition acknowledging its origin in printing thus: *to characterize or categorize (especially a person) too readily or simplistically,* thereby immediately offering a fairly negative value judgement itself.

Most definitions of stereotyping offer a similar judgement that an oversimplified and very generalised belief about a group is applied to all the individuals who are identified as that group's members and followers. Stereotypes can be over generalized, inaccurate and resistant to new information.

In order to structure the answers we receive and to help candidates along the track, they are asked to say how stereotypes develop. They may wish to refer to anthropological, historical, sociological and psychological theories of such development and evidence will be gratefully received wherever it is offered. The Katz & Braly (1933) process of stereotyping firstly assigns a person to a particular group (e.g. on their physical appearance) secondly generalises on the basis of a belief that all members of the group share certain characteristics (the stereotype) and lastly goes on to infer that this individual must therefore share these characteristics.

The impact of stereotyping on each of the three areas of individuals, groups and society at large will be where most of the examples occur. The most obvious areas are those of gender (e.g. Jackman & Senter, 1981) age and race, but there are many other stereotypes as well. Problems include an underestimation of variations within the group, the use of stereotypes to justify discrimination and hostility, and the perpetuation of stereotypes by the media – often generalised and selective – and often negative.

Stereotypes are not always negative. They can be part of a socialisation process – A student, for example, might make a sympathetic categorisation on meeting someone dressed as they are (e.g. in jeans, trainers, check shirt, long hair) – possibly another student. It is very difficult to make a negative stereotype into a positive one. Some stereotypes do shift, e.g. when women become an important market of car buyers, they get to be shown driving cars (though don't get to drive the luxury BMWs).

A good answer will take care to address the whole question.

2.3   "All men are created equal." (American Declaration of Independence)

     How far do you consider this concept to be true or untrue?

The specification refers to *philosophical, moral and ethical problems faced by society and individuals* (15.1) and these are the areas on which a good candidate will thrive. They should be able to discuss the extent to which they feel the quotation to be true, or, more probably, point to the areas where it is appropriate and others where it may not be. Candidates may be able to contextualise the quotation, but they don't need to – it is more important to highlight the moral and ethical dilemmas of the concept and to provide supporting evidence of whatever viewpoint is chosen. They are required by the question to demonstrate their understanding of ways in which equality can be seen as fact or myth (scope for AO4 here).

It is to be hoped that there will be a wide range of examples. They could be to do with class, wealth, gender, race, inheritance, slavery, longevity and a host of other matters. There should be some answers which take good account of the inequalities of birth typified by problems in the third world, or which champion the rights of those with disabilities.

The quotation refers only to men. There may be useful discussion of why this is so and what the contemporary implications are. It may be possible that the particular usage could point to other truths quite effectively. It is to be hoped, however, that the question is not deconstructed so far that candidates become bogged down solely in the mire of the use of the masculine noun.

It is a straightforward question and it should elicit a wide range of attempts. Good exemplification and development are, as always, the important factors we search for.

2.4   "The avant-garde of today are the mainstream arts of tomorrow."

Using examples, demonstrate how artworks which once shocked their audiences became acceptable for future generations.

More open than we sometimes ask, this question gives no real restriction in terms of a list of arts and relies on candidates to know about *major examples of artistic achievement ... including modern movements* (15.2). They may, therefore, answer from any artistic movement.

Examples which could be fruitful are:

From painting: The Impressionists (from Monet's *Impression: Sunrise*)
                          Picasso's *Guernica*
                          Britart's *Sensations*

From music: Stravinsky's *Rite of Spring*
                          Schoenberg's Serial compositions

Other examples of works, artforms and artists from other periods may be just as valid.

Central to the question is a description of features of the chosen artforms which were found to be difficult and ultramodern by contemporaries but which later became part of the everyday techniques of succeeding generations − the 'Shock of the New' factor.

Exemplification of the chosen works is essential. The onus is on the candidates to **demonstrate how** particular works were influential and it is important to credit that demonstration, though not to be beguiled by titles and artists' names without detailed and accurate demonstration.

It may be that good and relevant examples are taken from popular genres and we must credit the perceived level of argument used.

2.5   **What has been the effect of computer technology on an art form of your choice?**

   How far has this technology aided or stifled creativity in that area?

15.2 *Creativity and innovation* is the section under scrutiny here. We are looking for answers centring on the **artistic** implications of the issue raised.

There are two areas. The first asks the candidates to judge what computer technology has impacted on their chosen art form. The second asks them to analyse what effect the technology described in the first part has had on the creativity of the subject. There should be a balance of the two areas. Candidates do not necessarily have to discuss both positive and negative aspects of computer aid but may do so if they wish.

The kinds of areas we may see are Computer Aided Design (CAD); Music technology programs; Art creation programs and doubtless others which may seem fairly arcane but which will be judged on the merits of the arguments and examples used. We are not looking for detailed technical information, unless it can be understood by the Intelligent General Reader, but it is unlikely that a candidate will score highly unless there is considerable technical knowledge. The **effect** of the computer technology on the art form is the essence here.

The second part of the question could well require value judgements. They should understand that there are limitations to the technology that has been introduced and that the use of programs is very recent. There are many examples of music, for instance, which loses its creative flair because the computer has got in the way. Nevertheless, there will be some legitimate essays on the effect of computers on graphics, the theatre, photography, film (lots of Star Wars again, but also Shrek and some Pixar-type films such as, Toy Story, Bugs' Life and Finding Nemo), performance and amplification systems.

Development of the web; MP3 files; companies such as Napster undermining funding for musicians and producers; opportunities for composers and performers to make music more easily and cheaply; audience targeting are all related issues which could arise.

It is possible that an answer on recording techniques would also score highly if pointed in an appropriate direction.

2.6   **"Television has a duty to inform, educate and entertain."**

To what extent do you believe that television in the UK has achieved a balance between these aims?

Each of "inform, educate and entertain" needs to be considered here. The quotation is based on the aims set out in the BBC Charter. Each should be discussed and evaluated.

In order to analyse a balance between the three aims, the candidates will have to consider their relative importance. Whatever they choose has to reflect the real picture and has to be defensible in the detail of the text. Specific examples must be sought.

This may prove to be the refuge of weaker candidates but it is to be hoped that there will be some careful and cogent analysis using a range of examples. Arguments may be found which suggest that all three functions are present in each programme. It is much more fertile ground to separate them out clearly. The success of an analysis of how well British broadcasting fulfils the stated aims will depend on the strength of argument. It is important that candidates give a strong idea of what it is in the specific content of each programme described rather than just offering titles.

Informing, could be news and expert analysis, covering, for example, the work of home and foreign correspondents; the televising of Parliamentary debates and Select Committees; local and community news. Reporting accuracy and integrity (as in the Gilligan affair) may be an issue at the time, as it is during the Hutton Enquiry. Education (perhaps with allowable overlap with information) might cover the documentary series (or channels), aspects of children's television, schools and other overtly educational programmes. Entertainment is perhaps the most subjective term of the three, and we must allow that candidates are entertained by television in ways an examiner might find less entertaining! Those who can analyse the enjoyment received from various entertainment shows will be worth crediting. Again, there may be specific programmes which are meeting more than one of these aims and the candidates should be able to suggest what aspects of a programme fulfil which aim.

We might expect some candidates to engage in the debate about public service versus subscription channels. They may also argue that there are significant differences in both purpose and function between the BBC, the ITV franchises and pay-per-view channels. Candidates who focus on such matters as advertising or why their favourite pastime is under represented on TV are unlikely to score highly. The intention of this question is to comment on the stated aims.