



## General Certificate of Education

# General Studies 6761

## *Specification A*

*GSA4 Culture, Morality, Arts and Humanities*

# Mark Scheme

*2005 examination - June series*

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.

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

## **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.

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

## **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.

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

## 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	<b>Criteria and descriptors for Assessment Objectives 1, 3 and 4:</b> 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 Discuss the extent to which there is a link between a decline in religious belief and changes in public morality.**

Beliefs, values and moral reasoning is the section of the specification examined here. Candidates should, as usual, address the whole question. Typically that should involve an analysis of

1. the effect of a decline in religious belief.
2. in what ways have public morality changed?
3. is there a causal link between them?

The invitation to discuss the extent to which there is a link may offer opportunities for AO4 – looking perhaps at the different moral precepts of different religious groups and the accompanying agenda various groups may have, or, more simply, being able to describe the link from a variety of perspectives. Discussion of an extent should lead to a quantitative judgement of some sort – perhaps one which contrasts contemporary attitudes with those of an earlier age. Here lies plenty of room for assertion about a golden past and amoral present but we must reward evidence rather more highly than simple supposition.

A more skilful answer may well point to the nature of religious morality and the common patterns of behaviour which religions instil. These tend to revolve around social order and so the assumption could be made that the less people have a religious background the less likely they are to be constrained by a moral framework. This is, of course, extremely simplistic and takes no account of other sources of moral education – home, school, community, law, parliament, media – which may or may not have a religious basis or emphasis. Hopefully candidates will attend to some of these matters too.

As with all these essays, we are looking to reward, wherever possible, communication (AO2) for accuracy, clarity and structure.

## **2.2 Compare the cultural and artistic benefits of living in a rural and an urban community.**

This is a straightforward question comparing the cultural and artistic benefits of two contrasting communities.

Candidates should decide what is meant by the ‘cultural’ and ‘artistic’ features of existence and should judge which of these are deemed to be beneficial. They should then demonstrate what cultural and artistic benefits are available to each community.

Rural living may offer cultural and artistic stimulation via perceived tranquillity or country calm. There may be benefits in being part of a small close-knit community, without many of the problems of urban blight or decay. There may be aesthetic advantages in the landscape or architecture. It may be that the ability to travel easily to local artistic centres and the benefits of access to television and the Internet may enhance rural living, especially compared with ideas of an isolated past. There may also be considerable problems involved in rural living, but we must ensure that only those features focussed on culture and the arts are rewarded here.

Urban areas may contain a variety of important features of cultural and artistic worth. Opportunities for inner city residents may include access to education at a variety of levels; to such amenities as leisure and access to arts or sport; to a vibrant artistic life through galleries, concert going, theatres. Such issues as cultural diversity may be deemed important. A feeling of being at the pulsing centre of cultural life may be considered to be of value too. Variety of experience, of arts, of architecture, even of food, are all valid issues. The regeneration of city centres and the return of “loft living”, notably observed in modern Manchester, are indications of a new urban lifestyle.

Many instructive comparisons may be made. Are rural communities idyllic or do the many cultural and artistic opportunities of the inner cities offer possibilities beyond the dreams of country dwellers? The candidates might well be rewarded for describing and analysing their own experiences and there is a degree of AO4 possible in the way that they empathise with other communities and recognise the validity of their viewpoints.

This could be an interesting question with a variety of valid approaches. Although balance is important the comparisons need not be 50/50.



### 2.3 Geography makes History.

**Examine this statement and, using examples, discuss a number of ways in which the history of a country has been determined by its physical geography.**

This question is open to a variety of interpretations. *Understanding the nature and importance of culture* (15.2) leads us to examine the effect of geography on history.

Some examples could include the insularity of a country – isolated by sea or mountain ranges; the interrelation of neighbouring states with similar geography, linguistic, cultural and artistic influences between countries; the effects of physical geography on populations; effects on political history – invasion; colonisation; empire; regional or continental differences based on race or ethnicity. Climate may well play an important part.

Candidates must examine the proposition and should be able to offer reasons for its validity (AO4). They are required to give reasons to support the statement made and, strictly, that is the interpretation we require, although a well argued, well crafted essay which offers a contrary viewpoint – questioning the statement could still achieve higher levels if analytically written.

There are obvious examples to choose and it would be hoped that a variety of evidence could be used to prove a single assertion – for example Britain’s insularity guarding against a series of possible invasions by Spain, France and Germany could be contrasted with the different history of our continental neighbours. The history of a relatively indefensible country such as Poland could act as an interesting counter example.

The important issue is to achieve a balance between the two disciplines concerned – an attempt which is based entirely in history with few links to geography will be unlikely to address the whole question. Similarly, we do ask for a **number of ways** and will look to reward such variety – a single-themed essay would not access the highest level of marks.

**2.4 Discuss the view that modern artists, musicians and/or writers are less skilful than those who produced acknowledged masterpieces in the past.**

Here we have a blend of two areas of the specification – *Creativity and innovation* and *Aesthetic evaluation*. It is a straightforward question and one which, in some guise or other, is frequently set.

Ideally, we should receive an idea of where this viewpoint may be found (general public, critics, cognoscenti?); a definition of what is an “acknowledged masterpiece” and an attempt at analysis of what qualities we understand such works to hold. A choice of art forms can be made – it is not confined to old paintings alone. A catalogue of criteria is unnecessary here but the emphasis must be on the **skills** which such artists could be said to hold.

In the first part of the question the contemporary scene comes under analysis. Whichever viewpoint is selected – indeed it is possible to argue for **and** against this proposition – this analysis should include common criteria with the analysis of earlier works. This is the clearest way to offer a true comparison.

It can easily be argued that the necessary skills are not comparable – that fine artists have a far wider range of options than were open to earlier practitioners; that musicians have a different audience or different means of producing sound; that writers have multi-media inspirations and very different marketing routes than their forebears. These may all be true but we would really want them to be exemplified and would want the comparison with recognised acknowledged masterpieces to be an important issue.

There should be a range of answers, and, as always, some approaches which cannot be anticipated here will be produced. Rewards are for the quality of argument, exemplification and structure. The specification asks for the use of *appropriate critical language* and we hope to see some. AO4 could be expressed through the judgements that are made.

**2.5 “The cinema should simply be a place where we are entertained.”****Using examples, say how far you believe this to be true.**

How far candidates believe that the cinema is simply a place where entertainment is on offer depends on their definition of entertainment. Those candidates who are unable to demonstrate their idea of entertainment may find the rest of the essay difficult. There is, implicit in the question, an idea that there is a difference between sheer entertainment and more didactic or meaningful works and it is to be hoped that candidates will pick this nuance up. Candidates must address the first part of the question and discuss how far they think the cinema is primarily for entertainment purposes. They might well say why people go to cinemas rather than watching films at home.

Exemplification is important – not just of film titles or actors but direct exemplification of films and appropriate scenes from films. Stronger candidates are likely to be able to point to some of the other ramifications of film – they may realise that film can not only entertain but also challenge, inform, educate, amuse, scare, as well as act as a political vehicle or contain a particular viewpoint. A recognition of the validity of a variety of roles may well be a vehicle for AO4.

A current example of a film which does challenge, rather than act as sheer entertainment, is Michael Moore’s enormous Box Office success *Fahrenheit 9/11* and there may well be other examples by the time the examination is taken. A number of reasons could be put forward for the success of this kind of film or others which are not simply entertaining and we would judge them on their merits.

## 2.6 “Television and the Internet threaten the future of radio.”

### To what extent do you agree with this view?

The prompt in this question implies that radio is being squeezed out by other forms of media. Does radio have a future? An understanding of the role that radio once performed might be useful here, as would an outline of the growth of television growth during the last 50 years. Additionally there could be some recognition of the incursion of the Internet into the kind of territory once occupied by radio for entertainment and information. Candidates are at liberty to agree with or contradict the prompt, provided they argue their case and exemplify it. They are asked how far they agree and there should be an assessment of this in their essay.

Naturally there will be recognition of the pervasiveness of TV and the attraction of the visual image, though it is to be hoped that candidates will recognise too the increasing role of radio, as outlined below.

How far radio is still a force to be reckoned with could be argued by reference to The World Service (and the related question of the greater availability of radio in some societies); to the many stations devoted to minority interests; to the effectiveness of local radio stations and their specialised roles; to the use of radio to conjure up mental pictures in a way TV does not; news coverage; the availability of radio where other media do not penetrate in the same way – e.g. in cars, where portable radios can go; where visual stimulus would be distracting; as background; even on the Internet – and few organisations have used the Internet more effectively than radio stations, especially the BBC. Radio news and current affairs can be of greater depth than television news – as witness the tremendous political power wielded by such programmes as *Today*. Radio is received by cable TV subscribers and many people listen to new digital channels this way. Undoubtedly some mention of communicative radio will be offered – for calling out emergency services for instance, but we should not regard this as sufficient for an essay on radio broadcasts.

For those who crystal ball gaze, the future role of radio may be an interesting avenue, especially where it enlightens the original debate.