



General Certificate of Education

General Studies 6761

Specification A

GSA4 **Culture, Morality, Arts and Humanities**

Mark Scheme

2007 examination - January series

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Unit 4 Culture, Morality, Arts and Humanities

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

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

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

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

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 Discuss to what extent religion has been the major inspiration for music and art.

The task is to discuss how far religion has been the greatest form of inspiration in the fields of music and art. To an extent the answers should contain a quantitative element and this will probably mean the use of comparisons with other stimuli.

They are asked to consider both music and art. In the discussion on religion, the musical inspiration could be liturgical, of whatever type, and major arguments may come from those who can tackle the place of major religious work - mass settings, requiem masses, passions, cantatas or other music for worship. The place of the Christian church in formulating and developing music from the earliest times through plainsong, medieval modality, renaissance counterpoint and the part it played in the reformation churches is indisputable. Hymnody has an iconic part to play in our cultural heritage. Candidates may be able to argue the place of music in the religion, history and worship of other religions too, or indeed to point out that there is not much evidence of artistic and musical inspiration.

Perhaps more than anything, the transcendental power of music is often said to bring the listener nearer to divinity. This goes some way to explaining the need most religions have for a musical element and indeed its power to address the inner being is one reason why some religions hold it in mistrust. These points could be developed. Examples of great moments where harmony, texture, melody, rhythm, word painting and nuance create the sublime moments would need to be exemplified.

Art and religion have always been intertwined. From earliest times representation of symbols relating to religion have been a feature of religious buildings and writings. The examples of religious decoration adorning the walls of temples, mosques and churches are obvious. For example Christian churches, through stained glass, wall paintings and altar pieces have provided a visual focus for the worshipper - either to inform of scripture, to warn of the punishments of hell, offer rewards through images of paradise or heaven, or to act as an object of prayer and veneration. Religious representations, particularly of the Virgin and child, form the bulk of Renaissance painting from acknowledged masters such as Fra Angelico, Veronese and Raphael.

There are also examples from later times. Such pieces as Britten's War Requiem or John Piper's paintings reflect religion within a more contemporary context. Most candidates, however, may well point to a change of emphasis from the Age of Enlightenment to the present day, where religion has less of a universal hold and other preoccupations assume greater importance.

It may be that candidates will argue the merits of other standard stimuli - love, war, nature, countryside, patronage, or even abstraction - as greater influences than religion. This is quite possible though the thrust of the question is to consider the extent to which religion has been the major stimulus. Arguments which put forward the case of other stimuli than religion are, of course, perfectly valid and will be rewarded on their merits of argument and exemplification. A conclusion (or at least a section in the body of the essay) containing an assessment of 'to what extent' religion is the major stimulus, is necessary for the top levels.

Those who concentrate on only one of the two forms required will be unable to access the highest level.

2.2 Identify and explain what influences our ideas about what is right and wrong.

Examine how different people can have conflicting views on the same moral issue.

This is quite a large question and good answers will need to be fairly succinct.

Candidates are asked both to identify and to explain what influences our moral codes. They come from a variety of sources and are a mixture of the fixed and absolute and the more transient and pragmatic. Candidates are likely to pick out as broad themes the notions that religion is an important factor, as are the needs of society and community. Explanation of the origins and rationale of these factors and an assessment of their relative importance will be useful in answering this question.

Sociology students will be able to point to a variety of theories and their proponents in evidence for their answer and we should expect some lively debate on conflicting and complementary sociological viewpoints. Those without specialist knowledge should still be able to access higher levels if their arguments are clear, relevant and grounded in identifiable fact and logic.

The identified factors should be explained. Such explanation should be clear and may be focused in the areas of how relevant to modern situations each is and, for instance, whether it is self imposed, enforced by law or an adjunct of religion. The appropriateness of cases in the light of the origin of these factors should be applied to concrete examples and should be argued clearly and within parameters which examiners recognise as valid and a reflection of generally held beliefs.

The idea of why people have different ideas about what such codes should contain needs to be addressed fully to access higher levels. An appropriate example would be very helpful and better answers may contain reference to the different viewpoint of people with strong religious, moral or ethical beliefs which causes them to polarise from the norm or give them a sense of outrage on a particular issue. Such ideas may relate to origin, upbringing, education, society's norms, class, religion and political belief but the point is that they are different from those held by a significant group of other people. Examples could include terrorism, fanaticism, deeply held religious views on such matters as abortion, contraception or blood transfusions, or they might usefully refer to campaigners or protestors in any field. The wording of the question is 'Examine how...' and this should play a part in the response. Although a significant part of the answer, we do not look for a 50/50 split with the opening part of the question here. Answers will be judged holistically. There is plenty of ground for discussion here and for AO4.

2.3 Consider the part music plays in people's lives.

You should illustrate your answer with reference to various types of music.

To an extent this is a philosophical question which demands reference to the human condition. Music as an abstract art form is omni-present. It ranges through popular song, slave spirituals, work songs, classical forms, even bird song. It is used for mood-enhancement, for calming in lifts and aeroplanes, in restaurants or pubs to cover conversation, for accompanying or creating religious experiences, as background to plays, television programmes and films and to enable people to dance. There are many areas they could pursue to indicate why music seems to be an essential part of modern life.

Some may realise that much of this is a relatively new phenomenon - certainly in its pervasiveness. It is only in the last century or so that music has been recorded and only a few decades since it gradually became such a "must have" through transistor radios, car radios, walkmans, i-pods, MP3s and the like. These are rarely used, especially by young people, as purveyors of information or the spoken word. It is much more common that they are used for music.

In the face of the evidence of the multi-billion industry that music now is, it will be difficult to gainsay that music has an important role. Candidates must generalise beyond their own experience to access higher levels - there must be consideration of the varied needs of different groups - perhaps by age, class or ethnicity. The prompt for that is the request that contrasting types of music should be examined. There must be a sense that different people have different musical needs - some are indifferent, some are passionate - and those needs are likely to change with time and context.

For higher levels it is likely that an attempt will be made to address the specification area of the *role of this art form in society*. Analysis of such issues as: Why does music relax? How does music speak to the individual? Why do different types of music affect different people? How is music so all-pervading and accepted as such rather than a gross intrusion. Healthy cynicism about the role of commerce in music may be a way through to AO4 - certainly a realisation that different things appeal to different people would be a start on that process.

2.4 Examine the purpose of museums and art galleries.

How have they changed to suit the demands of the modern world?

An examination of the purpose of museums and art galleries might well include an acknowledgement of the purpose for which they were set up and what their role was at the time. This might well go on naturally to the second part of the question and lead to an examination of their changing role. Both parts of the question must be addressed to achieve higher levels.

The original museums and art galleries arose mainly during the 19th century as freely accessible institutions, born from a mixture of civic pride and a belief in the civilising and educational power of history and the arts. London's wealth of museums and art galleries is self-evident but in some provincial regions there is an extraordinary concentration of galleries - as in the rich 19th century towns of Lancashire. Many of these were founded by philanthropists or groups of wealthy men, as there has never been a tradition in Britain of central government financing such institutions. Private collections often formed the basis of the municipal art gallery stock. Museums were usually less well endowed, though there was often an interest in the heritage of a particular locality.

Collections were usually didactic. They instructed (and were usually the only source of instructional material) the artist and the layman. Such instruction was not generally available to all - education tended to be directed at the initiated. After the Great Exhibition of 1851, institutions were encouraged and by the first world war most towns contained a museum and art gallery (often combined). In the latter part of the 20th century, new galleries and museums (the former particularly) have been set up. Often these are associated with Universities and their art departments (such as the Sainsbury Centre in Norwich), but the advent of lottery funding has enabled art galleries such as Walsall's New Art Gallery and the expansion of the Tate to Liverpool, the South Bank and St Ives. The greatest expansion has been in themed museums such as the National Railway Museum in York, Ironbridge at Coalbrookdale, The Armouries at Leeds. Admission to many of these is now free.

Better answers may possibly refer to the responsibilities that museums and art galleries have for their collection and the use that is made of their contents. The modern world demands a huge change in attitude to presentation and outreach. Technology has enabled sensitivity in approach to education, interactivity, presentation, labelling, theming and marketing. Modern museums and art galleries ought to be exciting places to visit and have an educational remit; they may be multi-media centres delivering a whole range of stimuli for the public. Research both by those interested in local studies and more traditional research paths is encouraged and staff are much better trained. It will undoubtedly be argued that the Internet (and these galleries and museums all have websites) is making such places redundant. Much of what is available is online. However, candidates should be able to express something of the thrill of real contact - first hand experience. If they choose to answer outside the UK, please reward on the merits of the arguments behind the example.

As always, exemplification in relation to the detail of the question will be rewarded. There is much to discuss here - some of it aimed at AO4 as there are some contentious issues about the nature and possession of knowledge. It is not necessary to display detailed historical knowledge - more an acknowledgement that the demands of the modern world have forced modern art galleries and museums to change their methods, accessibility and technology as well as their general ethos.

2.5 'The purpose of the arts is to please the senses.'

Discuss the validity and adequacy of this claim with reference to one of the following art forms: literature, theatre, film.

The validity and adequacy of the claim are under scrutiny. By validity we expect candidates to ask whether it is indeed the purpose of the arts to please the senses. Are there other functions? Can art be produced simply for the love of doing so? Is art ever legitimately designed to do other things - arouse, question, repel? Can art be didactic or can it have a message? Can it be used as propaganda? What other purposes are there? In any of these cases, exemplification (preferably by detail rather than merely title) will add to the strength of the argument.

The adequacy of this claim is a related matter. If the purpose of art is more than to please the senses, how can it be defined? Candidates will probably realise it is far from an adequate claim and that art has indeed a much wider remit. We would hope they will suggest what that remit may be. It is to be hoped that they take the 'senses' prompt carefully. Those who attempt to shoehorn an answer into each of the supposed five senses will not get very far.

Their exemplification and reference must come from literature, theatre or film and should be used in the service of the discussion. It would be hoped that they can see that indeed much literature and drama is designed to be pleasing but that much has a deeper purpose. Perhaps they may draw a conclusion that greater art does more than titillate. If so, they need to say why and how. Candidates may also have much to say about different forms of literature and drama which are clearly not merely 'pleasing' - film with a message; the theatre of Brecht or satire; any amount of gritty and uncompromising literature - the response to which may be anything but pleasing, though the intellect may be roused. All these are valuable and fertile areas for discussion. Candidates who regurgitate plot or literary analysis of, for instance, set books, may not be deemed to have used enough analysis in relation to the demands of the question.

Those who examine more than one art form may still be credited so long as their discussion majors on one art form.

Hopefully there will be some interesting responses on a range of topics.

2.6 'Those who live by the press die by the press.'

Examine the cult of the celebrity in the media and discuss the effect that being a celebrity might have on an individual's right to privacy.

The prompt is designed to concentrate the candidates' responses on the power of the press and the cult of celebrity. The candidates will probably be more familiar with those celebrities who appear on television and in the tabloids than examiners and we will be prepared to be educated. Please be careful that a list of celebrity names, without any indication of the reasons for that celebrity is unlikely to provide the degree of understanding and analysis that we would like.

They are asked to examine the cult of the celebrity. Why are some people famous? Is it to do with function, looks, job, exposure to the media (in several senses) or is it a more indefinable *star quality*? How do the media react to celebrity? Are they responsible for creating celebrities? If so, what should their responsibility to that individual entail? Why does the public increasingly demand celebrities? What does it demand of its celebrities?

Once celebrity status is achieved - and they should discuss what that means - how does it affect the individuals concerned? There is undoubtedly the Aunt Sally syndrome - see the Beckhams or Ulrika Jonsson. Is there a distinction between those who are thrust into the limelight and those who court celebrity? Do the public and press take any account of that distinction? Do the press have responsibilities towards those they lionise? Do they take a delight in toppling celebrities? Schadenfreude?

Perhaps "death by the press" is overstating the power of the press. Candidates may wish to discuss this and how far ex-celebrities (for the fame of many is ephemeral) can survive without the limelight.

The question of privacy is important here. We expect a discussion of the rights of citizens to privacy. Is there such a thing as a right of privacy for someone who, for instance, earns huge sums of money from those they entertain? Do those who actively court the press forfeit such rights when something goes wrong? In any event we are asking them to discuss the fundamental question of any individual's right to privacy and not simply a description of a named celebrity's brushes with the tabloids although such information can be used as evidence to back up their assertions.