



General Certificate of Education

General Studies 6761

Specification A

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

Mark Scheme

2008 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	B	1.11	B
1.2	D	1.12	A
1.3	B	1.13	A
1.4	A	1.14	C
1.5	C	1.15	B
1.6	C	1.16	D
1.7	D	1.17	A
1.8	B	1.18	C
1.9	D	1.19	D
1.10	C	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	B
1.2	B	1.12	D
1.3	D	1.13	A
1.4	C	1.14	B
1.5	C	1.15	B
1.6	D	1.16	C
1.7	A	1.17	B
1.8	D	1.18	A
1.9	C	1.19	D
1.10	A	1.20	A

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

Unit 4 Question 1 (GA4E European Culture)

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

1.1	B	1.16	C
1.2	A	1.17	D
1.3	B	1.18	A
1.4	D	1.19	D
1.5	B	1.20	C
1.6	C	1.21	A
1.7	D	1.22	C
1.8	D	1.23	A
1.9	A	1.24	C
1.10	A	1.25	B
1.11	D	1.26	B
1.12	A	1.27	D
1.13	B	1.28	D
1.14	B	1.29	A
1.15	A	1.30	C

Unit 4 (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 Religious Education has been a compulsory part of education in England and Wales since 1944.

Discuss the benefits and drawbacks of religious education in schools.

The Education Act of 1944 required that all schools in England and Wales (other than independent schools) should provide 'religious instruction', while allowing both teachers and parents (on behalf of their children) the right to withdraw. There were high expectations that an agreed syllabus of religious education, devised by each local education authority, would become a necessary element in every state school's curriculum, and that this in turn would lead to the enhancement of the religious and moral fibre of the nation's children in the post-war period.

This Act also prescribed an act of collective worship, which has remained the case in subsequent revisions of the Education Act in 1988, 1998 and 2002. Section 70 of the 1998 Act states that, subject to the parental right of excusal or other special arrangements, "...each pupil in attendance at a community, foundation or voluntary school shall on each school day take part in an act of collective worship." Schedule 20 to the 1998 Act gives more detailed information of the worship requirements. It notes the different practical arrangements that are allowed: "a single act of worship for all pupils or separate acts of worship for pupils in different age groups or in different school groups".

In community schools, the head teacher is responsible for collective worship provision, in consultation with the governors. The majority of acts of collective worship in any given school term should still be "wholly or mainly of a broadly Christian character". Collective worship is of a broadly Christian character if it reflects the broad traditions of Christian belief without being distinctive of any particular Christian denomination. In other acts of worship, consideration should be given to "circumstances relating to the family backgrounds of the pupils which are relevant for determining the character of the collective worship which is appropriate in their case" and to the "ages and aptitudes" of the pupils.

Candidates are asked to outline the **benefits and drawbacks** of religious Education in Schools and then to discuss them.

Benefits may well fall into two streams – the benefit of collective worship and the benefit of religious study. The first will probably focus on the assembly pattern – a framework for large groups (whole school or otherwise) to meet together to assert identity, deal with quotidian business and allow teacher and pupil participation on a range of ethical and moral issues of current concern. Hopefully there will be a vestigial memory of the different impact that has in primary and KS3 from that which it may have in later school years. There are always opportunities in assemblies for drama, music and creative arts as well as all the PSHE implications and opportunities which are important parts of making an aware citizen.

Religious Education in schools is the second stream. Here we have questions of assertion of identity and culture from the earliest scriptural stories to a greater awareness of what each religion means and how to build bridges between religions through mutual understanding (how important that role feels in the present world climate!) rather than the mistrust that comes from a lack of knowledge and understanding. The foundations of a young person's morality and guidance in making properly based ethical decisions on a range of contemporary issues should also be a benefit.

Drawbacks should not simply focus on their perceptions of any inadequacy in the delivery of RE or collective worship. To access higher levels they must approach this more philosophically – from a secularist slant or from the importance placed on Christian worship in a multi-cultural, multi-faith society. Similarly it will be inadequate (unless really well argued) simply to say that RE took focus away from studying subjects they had chosen or saw as more useful to them. Balance is required here and should be demonstrated for higher levels.

2.2 ‘Spare the rod and spoil the child’
‘The love of money is the root of all evil’
‘Honesty is the best policy’

Examine the moral dilemmas contained in *one* of the statements above and comment on its accuracy and appropriateness in the modern world.

Each of the above saws sets out moral dilemmas. Candidates have a choice of one of them. Whatever is chosen, they should explore the scenario provided in the statement, point out what the moral dilemma or problem is, give an indication of the degree of accuracy contained in the statement and say how appropriate it is within a modern context. To attain the higher two levels there would normally be a substantial attempt at all of these areas.

Spare the rod and spoil the child comes from the Bible (Proverbs 13:24) and sets out the notion that corporal punishment is appropriate and character building. It would be difficult to approach this without pointing out some of the following:

- Common practice in home and school in former times (Victorian to relatively recently).
- The moral difference (is there one?) between systematic beating and a quick parental slap.
- The effect of smacking children and any gender difference that may be implied.
- Recent legislation to outlaw physical punishment.

Present law allows a mild smacking but if parents hit children hard enough to leave a mark they can be jailed for up to five years. There is a defence of “reasonable chastisement” but parents can be charged with common assault if a smack causes bruises, scratches, minor swellings or cuts. There are differences in Scottish and EU law.

They may wish to approach this metaphorically and point to other modes of adult bullying upon children in the name of discipline.

The love of money is the root of all evil also comes from the Bible (Timothy 6:10). It offers a number of possibilities. Some of the expected areas would be:

- Corruption – those who are turned to misuse money in some way.
- Covetousness – being jealous of what others have while having (or seeming to have) insufficient oneself.
- Compensation culture – being able to go to litigation over every perceived wrong – and the effect that has on everyone else.
- Other forms of greed – from multinational profits, through trade inequalities and debt to national problems of tax avoidance or fraud to greed at a personal level.
- The effects of media upon levels of greed in the population.
- Altruism and philanthropy

Honesty is the best policy is the only one of these to be non-Biblical in origin, though the impact of law in all religions emphasises the necessity for honesty in attainment of eternal fulfilment. Candidates should examine the nature of honesty (an examination of the nature of truth would bear fruit) and decide whether there are occasions upon which honesty may not be so profitable. The moral dilemma here is that there may be occasions when total honesty is emphatically not the prudent (or morally right) course of action. They will need to examine the grey scales of the honesty spectrum. White lies range from the relatively harmless (‘does my bum look big in this?’) to the more complex which are intended deliberately to mislead and deceive. Examples to illustrate this point will be essential for responses in levels 3 & 4.

In all these, better candidates will take the question literally and comment specifically on both the level of accuracy of the saying and also what its effect may be in the modern world. All these statements are firmly dogmatic; good candidates should establish where they may be pragmatically stretched and, in a contemporary context, whether they still hold as true as they did historically.

2.3 Discuss the case for business sponsorship and lottery funding of the arts at local and national levels.

As a background to the status quo:

At the moment there is large funding for arts on a national scale. In 1994 the Arts Council of Great Britain was divided into three separate bodies for England, Scotland and Wales, which are Executive Agencies of the Department of Culture, Media and Sport. Arts England is a government-funded body dedicated to promoting the performing, visual and literary arts in England. It is also responsible for distributing lottery funding.

There is, of course, a whole issue about Lottery funding. It has generated about £2 billion for the Arts since 1994. Much of this has gone into big projects – concert halls, galleries and the like. What use might this be for the average lottery ticket buyer? Much has also gone into local community events and projects which have quite stringent aims about areas of benefit. One has to prove open access to all, regardless of race, creed and disability and to prove, especially in less affluent communities, including inner-city areas, value for money. It could be said that the Lottery absolves the government from its funding responsibility and allows much to be done at little expense for the tax-payer but with minimal extra commitment from government.

Business sponsorship is also important. The Association for Business and the Arts (now called 'Arts and Business') has raised more than a billion pounds for the Arts since 1976. Firms are having to put commitment into schools which have arts specialisms. There are examples of increased commitment such as that of Manchester Airport, which says it is 'committed to encouraging the success of the region's arts and culture by devoting 1% of operating profit to sponsorship in the arts, covering community access, theatre, music and education'. They have a series of cultural events in nine districts of Greater Manchester at a wide variety of venues.

Perhaps this indicates that all in the garden is rosy. It does enable us to say with some certainty that widespread artistic sponsorship is currently available. The case for subsidy and sponsorship is still there. There are many artistic endeavours which are not profit making – indeed most run at a loss. It can of course be argued that the arts have no intrinsic right to handouts, anymore than beggars on the streets, but those who are able to argue the benefits of the arts to the quality of life and achievement of both the individual and the community would be getting towards the deeper heart of this question. Those who can relate the topic to individual projects of which they have knowledge are likely to be rewarded.

There will undoubtedly be those who argue that the arts ought to stand on their own feet. As with other issues, the quality of argument is important though those who simply argue that the money could be better spent elsewhere are unlikely to have any depth of understanding of the whole issue. Exemplification of this viewpoint is as important as for the contrary case. If candidates argue that the arts should be self-supporting they should also include realistic value judgements about the arts and give examples of where, how and why the arts can fund themselves.

The question asks for comment at both local and national levels. There would be mileage for candidates in addressing both these separately and for looking at both the big flagship, high-profile arts world of London galleries and national venues with their international definition of Britain as a culturally significant place as well as an examination of the place of local projects in local lives for local communities. Those who cover each of big business, lottery funding, local impact and national demands will be well on their way to accessing higher levels.

There may be a profitable line of argument with reference to the 2012 Olympics. However, we would not be likely to credit highly those attempts which concentrate on Olympic funding at the expense of reasoned argument about arts provision.

2.4 Account for the success of such authors as J.K. Rowling and Jacqueline Wilson in the writing of fiction for young people.

These two authors are often offered as examples of all sorts of good practice by our candidates so a question about their success seems timely.

Indeed, both authors have been responsible for an enormous upsurge in reading among children. Parents are supportive as they perceive both authors as both safe and challenging in their own ways. Both are very different. Rowling is now the best selling of all authors and Wilson is the most borrowed from libraries.

Rowling's success is based on only 7 books, which explore a fantasy world based on eternal battles between good and evil. The fantasy genre has long been popular with children, especially boys, and there have been tie-ins with the very successful (and well made) films and a whole host of merchandising from Lego to computer games. Candidates should recognise this side of the appeal of the books. Why has Harry Potter become so successful compared to other similar books? Part of this must be the intense hype, but there are elements of the books which speak particularly to children and elements of literary quality too.

A world centred on children has proved popular for many authors – Ransome and Blyton among them. Adults are, in a sense, peripheral, though stereotypically kind or threatening. Setting the stories in a boarding school among magical concepts allows magical, unexplainable and exciting things to happen. It helps enormously in the suspension of disbelief. There are strong and likeable characters, both boys and girls, and recognition that children are complex, are capable of complex emotions and subject to the kind of dilemmas that afflict adults. The device of making the mysteries and the language more complex as the characters age is very well handled, as is the attachment of each book to a school year. The language is clever and manages to challenge young readers as well as to interest older children (and adults) without seeming to patronise. There are constant themes and characters throughout and clever use of tension and release through sudden plot changes, increasing sense of menace and humour.

One would hope that candidates might not only pick many of these points up but would also be able to offer us examples.

Jacqueline Wilson is a remarkable phenomenon. Where Rowling appears reasonably sane and withdrawn from the spotlight, Wilson may appear eccentric and quite high profile as Children's Laureate. Her gift is to tackle difficult issues of growing up, from early ages, through adolescence. She meets head on issues of teenage love and morality, of divorce and death, and presents them in a literary style which appeals directly to children. She, like Rowling, offers a world which does not patronise children and centres on the child. The Illustrated Mum won the Whitbread and Guardian prizes in 1999. She has sold more than 7 million copies in the UK alone and was given an OBE in 2002 for services to literacy in schools.

Her character Tracy Beaker has been made popular through some TV series and several books (e.g. Bad Girls) have been dramatised for the stage. Her books tackle the grittiest of subjects – death, divorce, depression, bullying – with irresponsible adults a keynote, yet are written in a cheerful, chatty style. She says "Sometimes I upset adult readers because I write from the child's point of view about parents who let them down; I can see that that might be unsettling." The narrative style in her large variety of books and the common style of their covers help to popularise her 'brand.'

The candidates are invited to generalise here. The question asks for 'such authors as...' so exemplification could be taken from any similar writer. The criteria for similarity should be those of the above – largely for children, child centric, successful in terms of appealing subject matter, popular, fires children's imagination through power of description.

2.5 Describe the appeal and justify the importance of contemporary popular music to someone who only appreciates ‘classical’ music and knows little of the pop scene.

There are two distinct parts to this question and both should be addressed fully to gain higher marks. They should be prepared to discuss, in language that is appropriate to their audience, why pop music is significant. They can take a number of lines here: it may be that they take popular music as the only worthwhile strand with contemporary appeal and contrast it with “older” music; they could take contemporary pop music to be one of a number of parallel musical genres which are equally important; or they could compare the mechanics of the music (its harmony, structure, timbres) with that of other forms of classical music. Whatever routes they choose (and there are others) they should be centring their answer on justifying the importance of the music to a general audience or to young people.

Describing the appeal offers a chance for a more personal response to pop music. Hopefully candidates will have the vocabulary to pick out appealing factors and express them in words. If they concentrate only on lyrics they are missing much of the point of the question and will not access higher marks.

The definition of contemporary music has to include music that is relatively recent – perhaps of the last 20 years. Those who concentrate on really new material may miss out on the possibility to argue the range of appeal of popular music.

There may well be some cynical answers from candidates who express their unwillingness to believe that the ‘classical’ music lover would even listen to their arguments. Ignore this – the assumption of the question is that they are addressing a receptive audience. Similarly those who take the term ‘classical’ too literally and spend a lot of time trying to argue that we shouldn’t be using this term unless we mean music from the classical period (1750 – 1820ish) are failing to recognise the very common usage of the term indicated by our use of the inverted commas.

2.6 “The press has a responsibility to tell the truth, the whole truth and nothing but the truth.”

Discuss this view of the role of newspapers.

A question with plenty of opportunity to explore AO4 issues. The question prompts them, we hope, to realise that there is a sense in which the quotation cannot be fully valid – it is a partial view of the role of newspapers.

Issues include:

- Does the press indeed have any such responsibility?
- If so, how is it exercised by newspapers?
- Which newspapers take on which degree (or kind) of responsibility?

It would be wise for candidates to contextualise their comments. These will obviously depend on the type of paper they are discussing. Newspapers also have responsibilities to their owners, their readership, their investors (their sales) and also will be constrained by matters of taste, decency and even governmental and legal limitations. Candidates should realise that these matters are in a sense specific to particular newspapers or genre of newspapers. We will expect comments, unless they are particularly relevant and inspired, to be confined to recognised daily or weekly newspapers – not magazines.

Further issues include:

- What is truth in this area?
- How is it manifest or even recognised?
- How far is truth recognisable or shared between those examining it from different viewpoints? What is meant by “nothing but the truth”? – Can this ever be true of the press?

Informed discussion on bias and an overview of the remit of the newspapers in their various forms will also be well rewarded.