



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

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# Mark scheme January 2004

## GCE

### General Studies A

### Unit GSA4

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

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

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

## Question 2

### Culture, Morality, Arts and Humanities

#### INTRODUCTION

The overall assessment objectives for General Studies are set out below:

- 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 20% of primary school pupils and 5% of secondary school pupils in Britain attend church schools. The government has proposed that more church secondary schools should be established.**

**Discuss the arguments for and against church and other faith schools.**

The preamble sets the scene, giving candidates information which should lead to a sense of proportion in relation to the status quo as well as the difference between church influence at primary and secondary levels. Candidates may wish to discuss the reasons why government might be keen to extend religious involvement in education and may wish to suggest reasons why faith schools should be attractive to government.

Fertile ground would be the discussion of the extent of influence of C of E and RC schools and colleges and whether church control is a good thing or not. The reference to “other faith schools” allows an opportunity to discuss the case for and against non-Christian faith schools (e.g. Jewish, Muslim, Sikh, Hindu, Buddhist).

Weaker candidates may be bogged down in reflections of the place of RE in schools, but more perceptive answers may provide an assessment of values, freedoms and constraints that may be particular to church schools.

The Church of England 2002 Synod discussed this question.

Points for expanding church school provision included:

- the state is willing to provide grants to the church to provide more schools
- parishes may be willing to put money into church schools
- the ethos of Church schools is widely applauded and sought after – even by those of other faiths
- admission policies can ensure a healthy racial mix; through its schools the Church can fulfil its purpose to serve those who are not its members.

Points against included:

- single faith schools are divisive in a multi-cultural society
- admission policies for over-subscribed schools tend to produce mostly white schools
- taxpayers object to subsidising privileged and sectarian education
- costs the Church too much in time and money
- public-funded schools should not be used to recruit church members.

Other valid points may well be raised.

If only one side of the argument is presented candidates should not be awarded above Level 2 (i.e. limited response) unless the arguments used are particularly strong.

**2.2 It is often said that morality is fixed and absolute.**

**Using examples, consider how accepted moral codes can change according to circumstances of time or place.**

A question focussing on 15.1.

Candidates also need to offer scenarios where morality has changed or developed over time or according to place and to examine what changes in society have driven those changes and developments. They may wish to offer judgements about these changes and the extent to which they feel they are justifiable.

Better candidates might be expected to address the implication of the prompt as well as those of the question, and could outline the extent to which they agree or disagree that morality is absolute.

Issues which are likely to be discussed in fuller answers include:

- the bases for moral and value judgements and whether what they perceive to be a moral issue comes about as the result of secular consensus or religious law
- the extent to which each of these plays its part in determining and shaping morality
- it may be useful to measure how far society can or should move away from a morality based on religious law such as the decalogue.

AO4 could well be targeted by those candidates examining under what circumstances morality can be relative. Are all morals open to question or are some universal? Why is this so? What is the difference? They may well want to examine the differences between fixed “big” issues and the more debatable grey areas imposed by religious or civil law, as well, of course, as the shifting sands of contemporary morality. Differences between religious and civil law may also exercise their minds here.

Candidates who explain why changes have happened should be well rewarded, though a description of how changes happen is also adequate for the question.

It is inevitable that they will have discussed the moral minefield of warfare. Essays which concentrate on this area may miss much of the point of the question though it could provide useful material for exemplification.

Examples are required to illustrate the scenarios they are describing.



**2.3 “Artists must have complete freedom of self-expression.”  
“An artist has a responsibility to the public.”**

**Consider the arguments for and against each of these viewpoints.**

**Illustrate your answer with examples from more than one art form.**

15.2 expects candidates to be able to understand and appreciate the role of artists, their contribution to society and interaction with their audiences.

Better candidates will deconstruct the quotations and may recognise the dilemmas they highlight. Some may recognise that they may not necessarily be mutually exclusive, others will argue them effectively as opposites.

Issues which could be expected would include:

- what is the role of an artist?
- is art necessarily a matter of communication, or can artists simply work to express themselves in isolation?
- why should artists be free to express themselves when others are constrained?
- do/don't artists have a responsibility to those who pay them or those who encounter their work?
- what, if any, are the occasions for censoring art?
- can artists be exempt from normal societal constraints of taste and decency?
- should art be subversive? Isn't the avant-garde always going to be irresponsible?

There are topical issues of the freedom of artists here. The value a society places on freedom of expression reflects the society as a whole.

It may be that candidates choose to concentrate on such issues as graffiti: in doing so they are likely to limit their response – at this level the implication of a recognition of more enduring forms and wider issues has a place.

The examples given should come from more than one art form. One would hope that they will illustrate the interaction between artist and audience – the way an artist may try to put across their own viewpoint on an issue (e.g. an author); may attempt to shock an audience (e.g. the Saatchi artists); may inform the audience or public at large of minority viewpoints (e.g. rap musicians); may offer protest; may be at the service of advertising or the state.

**2.4 Choose two contrasting examples of works of pictorial art, literature or music which are considered to be masterpieces.**

**Describe in detail what features of these works contribute to their greatness and explain why they have appeal. You may choose from more than one art form.**

A straight-forward Criteria for greatness question (15.3).

Two works must be chosen to access higher levels and they must also be contrasting in some way – either from within the same art form and therefore of different mood, technique, style, period, nationality or culture – or from different art forms but chosen so that the contrast may be emphasised.

They should define a masterpiece and comment on why their chosen examples are thought to be so (AO4). There are many possible criteria and many possible works here but their choices must be named and recognised examples of masterpieces. If other, less recognised choices are made, their claim to greatness must be convincingly argued. If there is doubt about what is presented as a choice and the arguments are not strong, the upper levels are unlikely to be accessed.

They are asked to describe in detail what aspects of their chosen examples are recognised as great. They should be able to comment on universally recognised criteria of form, content, technique relevant to their chosen art form and may well need to offer comparison with other similar recognised works – either by way of comparison or contrast.

The question of what is the appeal of the art work to the candidate must be discussed. We are looking for a personal response which is also compatible with a universal response. Enthusiasm and communication of enjoyment are important here for a higher level response.

**2.5 The only way fully to appreciate an art form is to participate in it.**

**Consider this statement with reference to at least two of the following: painting, drama, dance, writing, music.**

The essence of the question is that active participation is far better than passive acceptance of an art form. Practitioners will be able to appreciate complexity and nuance – will have shared the joys and problems of the creative process – in a way that mere spectators will not.

Artists will have hands on experience; actors, or those involved in other ways in dramatic productions, may have more insight than audiences; dancers will perhaps appreciate the finer points of tricky manoeuvres better than onlookers; writers will have more appreciation and understanding of literary processes than mere readers; musicians will get more from playing in a band/orchestra or singing, or composing than an armchair listener.

The role of the participative process is under scrutiny here – as 15.3 says “the benefits and problems of participating in an artistic endeavour”.

The opposite may well be successfully argued – that without an audience there is no art form and that the recipient of the artistic progress is just as capable of appreciation as the perpetrator.

We are asking for a response which covers at least two of the art forms – painting, dance, drama, literature and music. Many will realise that there are essential differences between these and that each should be taken on its own merits. Some may see what is common in the participative experience. For the question of painting we are expecting active participation as painters of whatever genre (though not painting and decorating!) and similarly for literature we are expecting participation as a writer. Active participation from dancers is quite obvious, but for drama we can accept participation in theatrical production. Musical appreciation can be either as a composer or performer – GCSE and GCE courses require both skills. The candidate who views participation in literature as a reader is missing the point and unlikely to be rewarded highly. On the other hand, a strong case can be made that an art form effect is just as great on the non-participative recipient.

We should accept film as a form of drama.

**2.6 “For the first time, the world knows exactly what is happening as it happens.”**

**Consider whether the reporting of a modern war gives an accurate picture and evaluate the effects it has both on those involved and on the world at large.**

A timely question looking at the widely discussed dilemmas in reporting the events of a modern war. Instant images from behind both lines in Iraq have thrown up a whole variety of questions of perception, truth, spin, propaganda, killing, appropriate imaging, security in a way never known before.

Is the resulting openness necessarily a benefit? The effects that such images have on the populations involved and on the world at large give plenty of scope for argument.

It may be helpful to know how reporting of warfare they are familiar with differs from that of earlier times. They can go back to whatever examples they wish. Obvious parallels and differences could be drawn between reporting modern warfare and that of the last century – there is a plethora of programmes documenting the world wars. What will be more difficult for them will be to understand the contemporary attitude – both of government and population – to war reporting. Most of what they see of these conflicts has the benefits and problems of hindsight. The way the population received news in the first world war – through newspaper dispatches – and the heavily censored radio and newsreel broadcasts of the second world war are very different matters from today’s continuous reporting and analysis.

Again, there is good opportunity to address AO4 in such matters as the accuracy and truth of reports, the limitations of information provided by reporters on both sides in a war, the degree to which governments ‘spin’ the news and the dictum that history is written by the victors.

A full answer will consider each of the aspects of the question. Having considered matters of accuracy, candidates should offer an evaluation of the effects of modern war reporting on various groups – both those actively involved in the conflict as combatants and those caught up in it as civilians, as well as the effects on the wider public. This may involve both those with an interest in the conflict and its outcome as well as those around the world.