

GCE 2005
January Series



Mark Scheme

General Studies Specification A

Unit GSA4 – Culture, Morality, Arts and Humanities

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.

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Dr Michael Cresswell Director General

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

Unit 4 Question 1 (GA4S Spanish)

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

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

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

INTRODUCTION

The nationally agreed assessment objectives in the QCA Subject Criteria for General Studies are:

- AO1** Demonstrate relevant knowledge and understanding applied to a range of issues, using skills from different disciplines.
- AO2** Communicate clearly and accurately in a concise, logical and relevant way.
- AO3** Marshal evidence and draw conclusions; select, interpret, evaluate and integrate information, data, concepts and opinions.
- AO4** Demonstrate understanding of different types of knowledge and of the relationship between them, appreciating their limitations.

All mark schemes will allocate a number or distribution of marks for some or all of these objectives for each question according to the nature of the question and what it is intended to test.

Note on AO2

In all instances where quality of written communication is being assessed this must take into account the following criteria:

- select and use a form and style of writing appropriate to purpose and complex subject matter;
- organise relevant information clearly and coherently, using specialist vocabulary when appropriate; and
- ensure text is legible and spelling, grammar and punctuation are accurate, so that meaning is clear.

Note on AO4

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

By ‘different types of knowledge’ we mean *different ways of getting knowledge*. We might obtain knowledge by fine measurement, and calculation. This gives us a degree of certainty. We might obtain it by observation, and by experiment. This gives us a degree of probability. Or we might acquire it by examination of documents and material remains, or by introspection – that is, by canvassing our own experiences and feelings. This gives us a degree of possibility. In this sense, knowledge is a matter of degree.

Questions, or aspects of them, which are designed to test AO4 will therefore focus on such matters as:

- analysis and evaluation of the nature of the knowledge, evidence or arguments, for example, used in a text, set of data or other form of stimulus material;
- understanding of the crucial differences between such things as knowledge, belief or opinion, and objectivity and subjectivity in arguments;
- appreciation of what constitutes proof, cause and effect, truth, validity, justification, and the limits to these;
- recognition of the existence of personal values, value judgements, partiality and bias in given circumstances;
- awareness of the effects upon ourselves and others of different phenomena, such as the nature of physical, emotional and spiritual experiences, and the ability to draw upon and analyse first-hand knowledge and understanding of these.

GENERAL MARK SCHEME FOR A2 ESSAYS

The essay questions in General Studies A are designed to test the four assessment objectives (see INTRODUCTION above) as follows:

AO1 – 6 marks AO2 – 5 marks AO3 – 7 marks AO4 – 7 marks **Total – 25 marks**

Each answer should be awarded two separate marks, comprising a mark out of 20 for content (Assessment Objectives 1, 3 and 4) and a mark out of 5 for communication (Assessment Objective 2). The mark for content should be awarded on the basis of the overall level of the candidate's response in relation to the following general criteria and descriptors for each level.

Level of response	Mark range	Criteria and descriptors for Assessment Objectives 1, 3 and 4: knowledge, understanding, argument and illustration, evaluation.
LEVEL 4	16 – 20 (5)	Good response to the demands of the question: sound knowledge of material (AO1); clear understanding and appreciation of topic, nature of knowledge involved and related issues (AO4); valid arguments and appropriate illustrations, coherent conclusion (AO3).
LEVEL 3	11 – 15 (5)	Competent attempt at answering the question: relevant knowledge (AO1); reasonable understanding and appreciation of topic, nature of knowledge involved and related issues (AO4); some fair arguments and illustrations, attempt at a conclusion (AO3).
LEVEL 2	6 – 10 (5)	Limited response to the demands of the question: only basic knowledge (AO1); modest understanding and appreciation of topic, nature of knowledge involved and related issues (AO4); limited argument and illustration, weak conclusion (AO3).
LEVEL 1	1 – 5 (5)	Inadequate attempt to deal with the question: very limited knowledge (AO1); little understanding and appreciation of topic, nature of knowledge involved and related issues (AO4); little or no justification or illustration, inadequate overall grasp (AO3).
LEVEL 0	0	No response or relevance to the question.

The mark for communication (AO2) should be awarded using the following scale and criteria.

5 marks	Clear and effective organisation and structure, fluent and accurate expression, spelling, punctuation and grammar.
4 marks	Clear attempt at organisation and structure, generally fluent and accurate expression, spelling, punctuation and grammar.
3 marks	Some organisation and structure evident, variable fluency, occasional errors in expression, punctuation and grammar.
2 marks	Limited organisation and structure, little fluency, a number of errors in expression, spelling, punctuation and grammar.
1 mark	Lacking organisation, structure and fluency, frequent errors in expression, spelling, punctuation and grammar.
0 marks	No response.

Note: A totally irrelevant response (Level 0) should also receive 0 marks for communication. A brief and inadequate response (Level 1) should be awarded not more than 2 marks and a limited response (Level 2) normally not more than 3 marks for communication. Responses at Level 3 and 4 for content may be awarded up to 5 marks for communication.

2.1 Discuss the role and assess the present day relevance of a Holy Book or Sacred Writings in one of the major world religions.

15.1 of the specification – *Role and importance of religious systems; features and tenets of the major world religions* – is targeted here. Only one major religion is required – it would not be appropriate to go outside Christianity, Islam, Judaism, Sikhism, Hinduism, Buddhism, Shintoism, unless a strong case is argued for the term “major” in another chosen area. Candidates who concentrate on a sect or denomination of a religion will not necessarily be limiting themselves unless they miss the central point of the scriptural stimulus. Those who wish to illustrate or compare by reference to a variety of faiths may do so, but to reach even Level 3, the main thrust must focus on one religion.

The role of the Scriptures of the chosen religion is the first part of the question. Candidates should identify and name the book or writings involved. We are looking for explanations of the impact that the Holy Book or Sacred Writing has on the religion concerned; the part such writings play in the daily life and attitudes of those who follow them. It is insufficient to point vaguely to moral laws and in any case those who argue for instance that the 10 Commandments are the entire basis of Christian or Jewish ethical codes are missing both the wealth of law involved in the Torah and/or the distinctive ethos of the New Testament. Hopefully better candidates will point to the importance of Scripture in teaching and informing identity and behaviour; its historical importance to adherents and scholars and its identity as the received Word of God. There may even be informed comment on the difference between fundamentalists who argue for the literal truth of the entire canon and those who feel able to interpret Scripture in their own way. As always, copious and relevant illustration will be amply rewarded.

The second part involves an assessment of the relevance of such texts to contemporary life. Here again the Scriptures stand at the centre of the question, though some essays will undoubtedly veer off into the general relevance/irrelevance of religious faith. A reasoned and balanced case will elicit good marks. One would hope for at least a recognition of the validity of a varied viewpoint and those candidates who dogmatically fail to acknowledge that an alternative view is possible will not be offering a realistic and balanced case. It is hoped that there will be a range of exemplification to this part of the question and those who concentrate simply on one aspect of contemporary relevance will be limiting their answer, unless lack of breadth is compensated by extreme depth. It could be that the religious background to various current conflicts is explored but the centrality of the Scripture is essential in such discussions.

2.2 What do you understand by the term “terrorism”? Can terrorism ever be justified?

Discuss these questions with reference to recent or ongoing conflicts.

We would hope for a clear and concise definition of terrorism. A useful definition is:

An organised system of violence and intimidation, especially for political ends; the state of fear and submission caused by this (Chambers 1993).

Prof Paul Wilkinson reiterates the point about the product of terrorism in saying it *involves the creation of fear in selected populations – frequently civilian populations. This is done through seemingly random attacks on symbolic targets.* (Guardian 23/3/04)

In both these definitions the creation of fear is the essence, and what distinguishes terrorism from, say, guerrilla warfare.

Candidates may wish to define the tactics of terrorism and the impact of particular terrorist acts, though it is to be hoped that they do not concentrate on a single incident. They may wish to consider the long term result of such actions in conflicts known to them. What kind of struggle is waged by terrorists? What political or religious systems lead people to become terrorists? What frustrations lead people to commit violent acts? Is terrorism always a last resort? The complexities of what drives terrorism are important. Good answers might question motivations and the extent to which terrorists are acting rationally in their cause.

Can terrorism ever be justified? Do the ends ever justify the means? How can there be different perceptions of terrorist acts? Is terrorism always aimed at ensuring political, social and religious freedoms? Can terrorism be regarded as anti-freedom? Does terrorism carried out in the name of religion lead to political freedom or religious oppression? What freedom is offered to innocent casualties of such acts? What moral or ethical codes can consider a cause as one to kill or die for?

Exemplification is essential, but should come from “recent or ongoing conflicts.” Inevitably candidates will focus on whatever atrocity has been most recently committed. At the time of writing the al-Qaida attacks in Madrid are uppermost in the mind and candidates who choose this particular type of terrorism should know something of the issues which led to 9/11 and Madrid. Among the most obvious are al-Qaida’s desire to gain control of holy places of Islam. Jerome Monahan suggests that *an aggressive interpretation of Islam and the dream of a united Islamic world* are the underlying factors. A hatred of the economic empire and political influence of the USA is germane and also manifests itself as aggression towards any nation seen as sharing Western decadent ideology. Other conflicts that might profitably be discussed include those where a large state or regime is or has been perceived as oppressing a minority. Examples might include Northern Ireland, the Basque region, South Africa, other African states, the Balkans, Israel and the Palestinians, Iraq, Afghanistan, Pakistan and Kashmir, China and Tibet.

Those who are more politically aware may well feel able to point to examples of terrorists who become the establishment (Israel and South Africa are the most obvious examples – cases may be made for Northern Ireland too).

2.3 What are the significant factors in determining the culture of any one country?

You may wish to refer to features such as language, history, geography, social structure, religion and the arts.

The question is very self-explanatory and follows the specification section 15.2 *Cultural values and similarities between peoples and cultures*. A number of possible cultural determinants are present in the question and candidates who follow the prompts carefully and with sensible comment and exemplification will probably provide a varied and full answer. Some candidates may argue from the viewpoint of other features and especially may argue against the idea of a homogeneous culture. These must be judged on their merits and may be valid. On the other hand, they have been asked a specific question and full reference to it must be an important feature of the answer, even if its validity is questioned.

The intention of the question is that one country is required and it is important that it is identified. Any distinct nationality will do – the constituent countries of the UK are valid – but there may be some sympathy for those who argue the case for such established historical national groups as Basques or Palestinians. Those who argue from the view of clearly sub-national levels such as an English county are not fulfilling the question in quite the same way. There is also another possible interpretation of the question where exemplification might be taken from a variety of countries.

We have asked for significant factors and would expect that the factors chosen are indeed of significance. Factors which are clearly trivial should be regarded as less than significant. Good answers will refer to the bonds that make up a homogeneous culture. Shared attitudes and values are obvious features – especially if they are considerably different from those of other cultures. Language is of particular significance to nations which have been subjected to foreign rule – some of the Balkan languages and other languages of the Austro-Hungarian Empire were used as political weapons and as acts of defiance. On the other hand the presence of the huge variety of words in modern English from Old English, German, Norse, French, Latin and other languages can be seen as significant in establishing the variety which could be seen as characterising English culture.

History is alluded to above and common, shared experience is an obvious tribal asset. Geography may be significant in a number of ways. The proximity of one country to another of similar or different influence; the arbitrary nature of political boundaries, even the topology of a country affects its culture. To cite the Swiss here is possibly simplistic but the point is easily made. Social Structure may well have cultural ramifications – there are certainly different attitudes, for instance, obtaining in China and the USA which could be argued as being a result of the society in which they are set. Similarly there are religious overtones in many cultures where nations are bound together or antagonistic according to their religious belief – indeed, religion is often a supra-national feature where belonging to a religion or sect is the most important feature of people's lives. It can be far ahead of nationality as a tribal determinant.

The arts also have tribal adherents and the nature of a society can often be closely determined by its arts – be they indigenous or imported, folk, popular, political or a whole wide spectrum of endeavour.

2.4 Does classical music have a future?

Consider the question with reference to both live and recorded music.

Presuming that candidates identify “classical music” in this context as anything which is not pop music, this is a question prompted by the noticeable and sometimes well publicised changes that have taken place in the status of classical music in the last 20 years. If candidates choose a narrow definition of classical music as that belonging to the 18th century of Mozart and Haydn they will have difficulty answering the question set, though many of the same arguments could be put forward.

Live and recorded music must both be considered. A perception of a decline in live music may be considered and will need supporting evidence. It is epitomised by the decline in the number of instrumentalists and of live music in schools. In places it is excellent and always has been but in an increasing number of places it has been squeezed out. Fewer children are taking up musical instruments in Junior Schools. Less provision is made for free instrumental teaching in schools; music is not considered to be a core subject and a proliferation of clubs, societies and extra classes has led to less pupil time for extra-curricular music. Even for those who are musically gifted, the specialist courses at GCSE and A-level are requiring less emphasis on the heritage of classical music than they once did. Additionally, the sound-bite era could be seen as militating against listening to long and potentially dull old music. There is emphatically no diminution of standards of professional music making and audiences are holding up, but are considered, with some statistical justification, to be increasingly ageing. The cult of the star in popular culture and media attention of such stars does not sit easily with the collaborative nature of much of classical music making.

Recorded music above all is subject to the star treatment. The top selling classical CDs are Classic FM “easy listening” compilations which do not make many demands on listeners. Again, modern classical recording is of very high quality and prolific, but in the High Streets the record stores offer very little classical music. Where will the younger generation get its inspiration? For a classical record to sell well there has to be a gimmick – a glamorous performer or a TV tie-in.

Whether this is a doom-laden scenario for classical music is up to the candidate to discuss. Some evidence must be offered. Some candidates may launch into a diatribe for or against classical music but that is not the point of the question. Having described their perception of the present situation, they should project that situation into the future and attempt to predict the death or continued survival of classical music. As in all such questions there is no correct answer but there will be a hierarchy of responses depending on the quality of the arguments used and the exemplification given.

2.5 "Artists, writers and musicians reflect the era in which they live and work."

Use the works of artists, writers or musicians to show how the arts are a response to their historical context.

You may exemplify from one art form or from a range.

The intentions of artists and their success in communicating them is a topic at 15.3 (Aesthetic evaluation) in the specification.

Most candidates will have had to study English or foreign literature, art, music, drama or dance in their GCSE and A-level courses. They should therefore be familiar with such works of art and should be able to relate those works to an historical context. From the twentieth century, for example, there are some obvious examples such as the first world war poets; political responses to regimes in Germany or Russia before the second world war; 60s pop music; theatre of various styles; protest music; punk music; conceptual art; post-modern styles.

This is unlikely to be a popular question. Candidates are asked to choose the works of artists, writers or musicians and to use those works to demonstrate how an historical context impinges on the artwork involved. It will be necessary to describe the historical context and to be clear why such a period should produce a particular artistic response. Better candidates may wish to explore this further. Why do artists need to respond? Is it only that they are driven to respond because that is appropriate for them or are they able to portray society – especially in its hardest moments – with an eloquence which is beyond mere description?

Candidates are asked to explain how the artist responded to the historical context. "Response" is the key word. The connections should be made firmly and exemplified clearly. Those who write, for instance, of metaphysical poets should be able, in ascending order of efficacy, to exemplify by poet's name, poem's title and quotations of lines and should also be able to explain what is the significance of the words, images and references that are being quoted. Please be wary of the specialist. An essay based on a set book (perhaps Dickens) or set musical work (perhaps a Shostakovich symphony) may give you a masterly analysis but may not directly address the question.

It is equally possible to answer this question with detailed reference to one art form or with broader reference to a number. There are some periods which provoke an artistic response from a number of areas. Comparisons between a variety of periods may be illuminating but not essential.

2.6 “The media’s obsession with sex is a reflection of the decline of morality in contemporary society.”

Discuss the statement and its moral and ethical implications.

The quotation forms the basis of the question. Candidates are asked to discuss the moral and ethical implications of the quotation but there may be those who quite justifiably discuss whether the quotation itself is valid. It would be difficult to argue this effectively without examining whether there has been a decline in morality. Answers which try to argue that contemporary morality is not in decline must find a way of including reference to the media element of the prompt.

The media ought to include both published and broadcast material. It could also include the Internet, but an answer concentrating solely on this aspect of broadcast media may be limited. Candidates might argue along the line that we have the media we deserve and that society itself has an obsession with sexual matters. Society may be seen to dictate what we see, hear and read. Examples of tabloid newspapers pursuing celebrity scandals rather than more serious matters may call to question the whole role of newspapers as purveyors of entertainment rather than “heavy” news thought to be irrelevant by many. Even such an illustrious title as the Guardian tends to “flag up” a sexual feature buried deep in its pages (however slight) as a titillating item in the advertising feature above its mast head. Much could be said about the double standards of this and of the hounding of public figures if their private life becomes known as morally questionable. Are those who report and read such matters any more morally upright than those whose private lives are put in the spotlight?

A significant amount of television output is also sexually explicit – particularly on some cable channels. The ethical and moral implications of this should be addressed. How far should such matters be private? Should sensitive viewers be protected from sexual content? There will inevitably be a variety of viewpoints from those whose own moral standpoint differs. For those who, for whatever reason, find such material totally offensive we would like to see a balance of recognition as to why such things are permissible or desirable in society. Equally, those who rejoice in the freedom of expression in the media should also recognise the dilemma for those who are morally opposed to sexual images.

Above all, we are looking for a reasoned, balanced and well-argued response to the 2nd half of the question – the moral and ethical implications of the notion that the media reflect a moral decline. Some of those issues are covered above and others might include the effects of receiving such material; the power of the media to imprint attitudes; benefits or dangers of sexual tolerance and the availability of sexual images.

Candidates who stray from ‘the media’ are unlikely to be rewarded when they do.

For the purposes of the question the media are the normally recognised broadcasting channels of newspapers/magazines, radio and television with the possibility of examples from the internet. Arguments about the content of commercially available tapes and DVDs are going to be less valid. Please note also that It is not a question on media censorship.