



## General Certificate of Education

# General Studies 6761

## *Specification A*

*GSA4 Culture, Morality, Arts and Humanities*

# Mark Scheme

*2006 examination - January series*

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

## **Unit 4 Question 1 (GA4F French)**

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

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

## **Unit 4 Question 1 (GA4G German)**

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

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

## **Unit 4 Question 1 (GA4S Spanish)**

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

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

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

### INTRODUCTION

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

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

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

### Note on AO2

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

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

### Note on AO4

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

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

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

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

## GENERAL MARK SCHEME FOR A2 ESSAYS

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

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

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

Level of response	Mark range	Criteria and descriptors for Assessment Objectives 1, 3 and 4: 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 Assess the role of architecture, works of art and decoration in religious worship.****You may choose your examples from one or more religions.**

It is intended that candidates examine the role of all three of the artistic disciplines of the question. The weighting they give to each is a matter for their judgement – they may feel that the role and impact of each is unequal. Obviously their choice of religion is important. They may choose to illustrate from one religion or from many but the role of each art is the centre of the question.

They may wish to look at the symbolism of each art form in their chosen religion(s). Some areas will be more fruitful than others and those who know a great deal about medieval art may well choose to illustrate their answers from a previous era (Gothic art in a Christian context). The purpose of high gothic vaults, the symbolism of painting or glazing; the aid to worship of statues of saints or decoration would all be appropriate to an answer on these lines.

Nevertheless, most will probably describe contemporary ideas of worship – whether in church, mosque, synagogue, temple or other place of worship. Some could well argue that for them and their beliefs such considerations are unimportant and do not have a role. This is perfectly possible – though one would hope for a recognition of the views of others, and of differing perspectives (AO4).

Specific examples are required for higher marks. It may be important for Christian symbolism to be explained in terms of Roman Catholicism and Protestant sects. For example, the use of crucifixes as an aid to worship is largely confined to Catholicism or neo-catholic wings of protestant sects and a statement trying to generalise this throughout the Christian church would not have sufficient nuance for a demonstration of higher understanding.

The word “decoration” should enable those whose faiths do not permit naturalistic representation of people or objects to access this question. Candidates should have the wit to realise that by decoration we do not mean the results of the work of the painter and decorator, though even here the symbolism of making a place special may be referred to quite appropriately.

It is to be hoped that most candidates will have learnt about a variety of faiths and may have visited other faiths’ buildings during their secondary school career. A recognition of artistic features in a variety of contexts might be helpful in some answers.

Answers which describe features of, for instance, a local church but which do not relate those features to the active religious worship which takes place in that building are unlikely to score high marks. Similarly, answers which totally ignore one of the three areas *architecture, works of art and decoration*, will not be able to access higher levels.

**2.2 ‘Recent events have shown that people of different religions are still unable to live together in harmony.’**

**Examine this statement and discuss the bases of religious conflict.**

An examination of the statement that “Recent events have shown that people of different religions are unable to live together in harmony” will entail a display of knowledge and exemplification of cases to prove the point.

One would expect the quotation to be answered on a macro level – international or national conflict with a religious context. There are many such examples – the usual ones of Northern Ireland, the Balkans, the present mistrust between Muslims and Western culture, and Israeli/Palestinian conflicts provide us with just a few (and remind us that “of different religions” can mean ‘of different sects of the same religion’ though one would hope such an approach would be labelled as such). Some may pick up on theories of the US (being led by Christian fundamentalists) driving the world towards a positive eschatological climax.

There is the possibility of an answer on a micro-level and candidates may legitimately choose to base and exemplify on a personal or domestic level. Such an answer would probably be more difficult to sustain and develop, and may therefore self-limit, but could well be valid.

We need to consider ‘recent’ events in the light of the arguments offered. Events long past cease to be really relevant, though the second part of the question could possibly be justified by historical reference. The ‘still’ of the question does imply reference to recent conflicts and may point candidates towards a sense of historical perspective.

Having examined the statement, candidates are invited to “discuss the bases of religious conflict.” This needs careful discussion and there are many issues which could be raised. We might expect to see something on dogma and the exclusivity of religions; of crusade and jihad; of the psychology of religious belief; of tribalism and the bonding of like souls; of ethnic conflict; of the legacy of empire.

AO4 may well be reached by those who are able to argue that religious conflict is often not, at root, religious, but a symptom of something else – social conflict, class division, an excuse for the empowerment that the freedom to be violent can bring, especially to disaffected young men and those who idolise them. The element of carrying out the will of a despotic figure in the name of (or against) a religion is a recurrent theme of the 20<sup>th</sup> century. Quite a number of responses will point to the partial truth of the statement. Many will try to refute it in some degree, hopefully giving positive evidence of inter-faith co-operation and perhaps a hope that there has been some progress in some areas during the last century.

There is much to write here and it is to be hoped that the level of analysis will be high. Rants, as usual, will be given little credit; balance and reasoned discussion will be welcomed.



**2.3 ‘There appears to have been declining interest in arts and culture in the UK.’  
‘There is not enough arts coverage on television.’**

**Comment on both these views and examine whether there is a connection between them.**

Unusually, there are two views to consider here. Each is not exclusive – each needs comment.

The first view will need a discussion and judgement on whether arts and culture are in decline and if so in what contexts of time scale, reasons, degree. A distinction between arts and culture should be made in the best attempts. As the second view cites television, it is likely that analysis of the first one will concentrate on it as well. Those who comment intelligently on wider aspects of our nation’s culture and arts are likely to score highly. It is also necessary here to examine whether there is a process of increasing decline – and then, for a full answer, the question of the **speed** of such a decline needs analysing. Hopefully a balanced picture will emerge.

The second view is that television offers insufficient regard to the arts. Hopefully this will elicit answers which include proper analysis of coverage and not the kind of TV essay we have been accustomed to. They should identify what arts coverage might be – documentaries about art forms; performances of serious music; mainstream and experimental art; discussion; drama and dramatised literature; coverage of the avant-garde. There will be those who argue the case for TV drama being **inherently** artistic – soaps for instance. They should be able to point to enough features which should identify them as such. It is not difficult to do so. One caveat is that such an answer should also recognise other aspects of arts coverage as outlined above in order to access higher levels. The case for game shows or sports to be considered as arts will not be entertained here – candidates should have enough awareness of what we mean by the arts from the specification.

Establishing a connection between the two statements is an interesting exercise and one which candidates must attempt for full reward. The two questions immediately implied in the opening statements are of cause and effect. “Is there a decline in interest which is causing there to be less demand for arts programmes on television?” “Are we becoming less interested because we are not seeing enough arts coverage on TV?” Additionally, candidates could be pondering whether the arts and culture are fading because they ‘are out of sight and out of mind.’ Additionally there are all sorts of AO4 inducing questions about the will of the channels’ management to provide minority quality programmes in the face of rating-grabbing reality TV and the like; public service broadcasting’s educational responsibilities; the impact of more arts channels (BBC4 etc); the whole discussion of whether the arts deserve greater coverage.

Quality of argument and exemplification will be important determinants of level.

## **2.4 What factors do you consider differentiate ‘good taste’ from ‘bad taste’ in the arts?**

**Support your answer with examples from the work of artists, musicians and writers.**

This is quite a tricky question and one which requires a wide range of exemplification. Perhaps it is easier to define bad taste than good and candidates might find it useful to approach the question from this standpoint.

We must take their definitions at face value. There will be a range of ideas about taste – some will confuse it with ‘decency’ – but many should have a good sense of what it entails. It will be a matter of examiners’ judgement whether those are in accord with generally recognised definitions of good taste – an intuitive feeling for what is aesthetically right or wrong.

They will need to define and defend their opinion of good taste in relation to artists, musicians and writers. The implication is that examples should be drawn from all three and this should enable their definition to be sufficiently wide to provide plenty of scope for discussion. They may wish to argue from quite a narrow base and we must allow such arguments and assess their quality accordingly. Those who wish to take examples from, for instance, the margins of popular movements and refer to graffiti artists and rap musicians and poets are welcome to do so, so long as the analysis of whether the work is in good taste remains central to the argument.

There may be those candidates perceptive enough to argue from a variety of perspectives (A04). Good taste is, perhaps, not a universally recognised entity and the perceptions of an 18 year old may well be very different from those of an older person (or indeed an examiner). Answers which concentrate on what is socially rather than aesthetically “right” will find it very difficult to access higher marks because they will not have addressed fully the second requirement of the question.

Those answers which discuss the process of arbitration of taste – Establishment, main stream, education, middle class pressure, media pressure – in relation to writing, painting and music will be on their way towards an upper level of marks. They may wish, quite legitimately, to refer to historical precedents and anecdotal evidence may be interesting and germane. Similarly candidates may wish to point to grammatical accuracy in writing, rules of musical composition or of classical proportions in painting as a yardstick against which taste is measured. More interesting, perhaps, would be an approach which defined such markers in contemporary arts or referred to the process of shifting goalposts.

To access level 4 candidates would normally be expected to cover artists, musicians and writers.

## 2.5 “The Arts are not elitist.” (Tony Blair 1997)

### Consider the basis and validity of this statement.

An understanding should be demonstrated of the context of the Arts and of the concept of elitism.

Firstly, taking the quotation at face value, there should be recognition of the relationship between arts and elitism. They might wish to argue that there is an elitist “high art” and also a popular level of art and that the two might (or might not) be incompatible. There would be some justification for discussing the place of arts in education (i.e. there is compulsory exposure of all children – including candidates – to a variety of art forms in at least the first 3 Key Stages) and that the participation of all students, for 9 years of their education, goes some way towards proving Blair’s dictum.

An examination of the basis of the statement should lead to further discussion of the degree of elitism they feel is inherent in the arts. Candidates’ responses will be coloured by their own experience and the degree of their own participation and they may well offer a ‘mixed-bag’ of ideas dependent on their own specialism.

The validity of the statement needs contextualisation. Is it always valid? Why does it need validating? How true is the statement in objective terms? Can it be valid in different degrees for different people? Some evidence of depth of thought (AO4) will be needed and some closely argued and exemplified analysis.

It would be possible to answer this question without reference to a political dimension but one would expect good candidates to pick up on the nuance of speaker and date. Tony Blair famously courted some of the biggest names in the arts industry with a series of high profile parties at 10 Downing Street. Much may be said – ironies may be noted; there are implications of Government moves and involvement such as increased arts spending; specialist arts college status; lottery funding; the necessity for arts funding grants. There are new buildings which address the issues of access to the arts (by ethnicity, by extending benefit, by whole communities, by inner city populations) which are undoubtedly at the forefront of the brief for artistic planner (examples could include the Baltic). These are real issues and should not be regarded in cavalier fashion – anyone who argues against the proposition without reference to such matters is not covering the whole topic.

There are other views on the matter, such as that of playwright Tom Stoppard who takes an opposite view: *It seems to be the case, unfortunately, that despite the government’s extremely comfortable majority, they still seem to be super-sensitive to offending the philistine sensibilities of the electorate*” There are those that decry the government’s insistence on wider access to the arts as a “dumbing down” – a kind of anti-elitism. There are many arguments around these areas and they will be judged on their merits and exemplification.

**2.6 A former Conservative cabinet minister, Douglas Hurd, writes:**

**‘The claim of the media (the written press in particular) to be the theoretical guardians of our liberty has worn thin as their integrity and accuracy have diminished.’**

**Discuss this view and say to what extent you agree with Douglas Hurd.**

Specification 15.3 *Media and Communication* requires consideration of the effects of the media industries. Hurd’s view (and is he a dispassionate observer?) implies several things about the media which need examining.

Do the media claim to be *the theoretical guardians of our liberty*? If so, how is that manifest? Does this apply to TV? Radio? Newspapers? Magazines? Why does Hurd single out the written press? Which sectors of the press uphold our freedoms? How do they do it? Do they do it?

Additionally, candidates must consider whether the integrity and accuracy of the media have in fact diminished and perhaps over what time scale. There are two separate issues here. Firstly: is accuracy important, especially in the tabloid press? Is press reporting becoming less accurate? How can that be judged? Secondly: what is meant by the integrity of the media? Has this too declined? What might compromise it?

There must then be discussion of a link between the two hypotheses. If integrity and accuracy have indeed been declining, is the claim of the media to uphold freedoms therefore invalid? Or is there no real connection – can those freedoms still be upheld even if integrity and accuracy are not so rigorously adhered to?

The candidates are invited to say how much they agree or disagree with Douglas Hurd. They may, of course, take issue with the view. Those who do not recognise that it has a potential to be partisan will not be rewarded as highly as those who do.

There will undoubtedly be those who argue against the proposition. Some may be able to point to the idea of a moral decline as the cry of older generations throughout the ages. Well supported arguments will be welcome.