



General Certificate of Education

General Studies 6761

Specification A

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

Mark Scheme

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

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

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 Consider the role that religion plays in people's lives in contemporary Britain.

The parameters here are the role of religion in people's lives and contemporary Britain. For the purposes of discussion any recognized religion can be exemplified, and we should be prepared to accept less mainstream examples. A discussion of humanism or atheism may throw some light on religions though we should not give much reward to an essay which centres on this area. Little credit can be given, though, without a view of the part played by mainstream religions. The discussion must be contemporary, though some relevant exemplification referring to the past could be considered relevant if properly handled.

Role of religion:

Areas that may be examined include:

- The relationship between church and state (Queen's supremacy; Anglican Bishops as lawmakers in the Lords)
- Rites of Passage (Baptism, Confirmation, Marriage, Death and similar in other faiths)
- Religion as the basis of civil and moral law
- Religion as a source of comfort
- Religion enforcing conservative morality
- Religion as a dividing or as a cohesive factor in society

Religion in people's lives:

- Personal faith and practices of particular faiths
- Lack of religious observance compared to former times or other faiths
- Intensity of faith/belief and resulting moral dilemmas
- Has informed the cultural identity of specific groups in Britain

Contemporary Britain:

- Unity and conflict between different faiths and different sects
- Particular aspects of faith in UK (multi-faith; similarities and differences)
- Quantifying the role of religion in contemporary Britain

There is considerable overlap between these areas but we should be able to follow a coherent path of arguments.

It may be that candidates offer a personal and subjective view, but we will still be looking for relevant information and knowledge; accurate and believable analysis and detailed exemplification to enable higher levels to be achieved.

2.2 Discuss the moral and ethical problems that have arisen in recent armed conflicts.

Among the recent armed conflicts we would expect the Gulf Wars, Afghanistan, the invasion of Iraq, Darfur, and possibly recent conflicts in the Balkans and, longer ago, in the Falkland Islands.

Each conflict has its own rationale and we would expect candidates to be familiar with some of the issues that have led to wars. Any recent conflict is permissible, not just those involving the UK. It may be that candidates wish to answer on a more local level (gangland killings etc). As we do not specify military conflict, there may be some mileage in such discussion though it is unlikely to raise a wide enough range of moral and ethical problems.

Among the ethical and moral problems we should expect reference to some of the following:

- Legitimacy of war, especially the role of UN mandates
- Perceptions of hidden agendas, such as oil supplies
- Notions of a 'just war'
- War as retribution
- War as a response to genocide/ethnic cleansing
- Armed struggle in the name of peace keeping
- The religious dimension
- The justification for war (cf. Falklands liberation / WMD)
- Perceptions of American (Christian) Imperialism vs. Muslim self determination
- Treatment of Prisoners
- Treatment of suspects
- Legitimacy of killing
- Suicide and terrorism (vs. freedom fighting)

Discussion should centre on the moral and ethical problems of armed conflict at a personal and national level – *moral and ethical problems faced by society and individuals*. Candidates may well take a particular view and so long as that view is argued coherently it can be credited. Those who point to dilemmas inherent in the question are also likely to be credited. We do need some hard evidence. Assertion will not be enough to score higher level marks. The greater the level of understanding and analysis the better the marks will be.

2.3 Consider ways in which issues of taste and judgement in the arts have changed since the 1960s.

A number of different approaches is possible here but changes in taste and judgement – not merely style – are at the heart of the question. Candidates may, if they wish, draw their exemplification from

- two fixed points in time (the 1960s and the present day) or
- a gradual shift in artistic tastes or
- a few key points to illustrate seminal moments

Anything earlier than 1960 should be discounted unless it is illustrating a point of changing tastes and judgement relevant to the required period.

They may consider any of the arts, or a variety (subject to our usual definition of an art form) and those that see the arts as a reflection of social changes may be able to ‘join the dots’ between artistic movements or genres.

Among the issues they may wish to consider are

- freedom of expression
- censorship issues (perhaps such issues as the *Lady Chatterley* furore)
- increasing openness in Western society as a whole
- the gap between what is permissible in a variety of cultures
- the increased radicalisation of the arts
- the arts becoming less dominated by mainstream/romantic means of expression
- the place of the avant-garde

Additionally, the question of who forms taste and judgement might be discussed.

- Critics
- Press
- The general public
- Religious bodies
- The State

Certainly the importance of each of these as determinants would differ depending on time and place. Exemplification of works which have pushed at the boundaries is essential and we would look for reasons rather than just a list of titles.

2.4 Discuss the view that it is possible to appreciate the work of playwrights only by experiencing live performances in the theatre.

This question can be answered in any way the candidate chooses; they may agree, disagree or agree in part.

We are asking for playwrights and citing the theatre and should expect this to be at the heart of the answer. We would expect discussion on the very different role of TV, radio and/or film drama where it illuminates the central question.

It is possible only to understand the works of playwrights in the theatre because

- That was what their plays were written for
- The convention of the theatre demands a suspension of disbelief
- It comes to life (cf. reading)
- Timing and nuance are important to understanding
- Staging, production, lighting are specifically designed to enhance the play on stage
- It is an occasion (needs much more than this to be acceptable)

Arguments against include:

- Readers have sufficient maturity and intelligence to see the quality of the writing
- TV and film productions can be more evocative and naturalistic
- Close ups
- Understanding via repetition on DVD or by rereading texts or commentary

It is hoped that evidence will include such things as:

- Experience of visits to the theatre
- Reference to texts the candidates know
- Visits of theatre companies to perform in schools
- Personal experience of school and amateur dramatics
- Examples common to reading, live drama and TV/film

As always, there will be a variety of approach and it is to be hoped that some of those who have studied plays at GCSE or GCE will use their specialised knowledge intelligently. Any conclusion may be drawn but the better answers will pick up some of the views outlined above. There is quite a crucial issue of understanding posed by the question. How far live performance (as opposed to that via other media) enhances understanding is the root of this answer.

Good essays will take a variety of these views, weigh them and draw a sensible and sensitive conclusion based on the evidence.

2.5 Discuss the uses and the effectiveness of the arts as propaganda.

This question is directly from the specification and it is to be hoped that it is within the knowledge and experience of many candidates, both in historical and contemporary contexts.

Uses:

The most common forms of propaganda can be summarised as:

- **Assertion:** Something presented as a fact which is not true. Any time an advertiser states that their product is the best without providing evidence for this, they are using an assertion.
- **Bandwagon:** an appeal to the subject to follow the crowd, to join in because others are doing so as well.
- **Card stacking:** or selective omission involves only presenting information that is positive to an idea or proposal and omitting information contrary to it.
- **Glittering Generalities:** are words that have different positive meaning for individual subjects, but are linked to highly valued concepts. When these words are used, they demand approval without thinking, simply because such an important concept is involved. For example, when a person is asked to do something in “defence of democracy”.
- **Lesser of Two Evils:** The “lesser of two evils” technique tries to convince us of an idea or proposal by presenting it as the least offensive option. This technique is often used by governments to convince people of the need for sacrifices or to justify difficult decisions but has a wide use in advertising too.
- **Name Calling:** Name calling is the use of derogatory language or words that carry a negative connotation.
- **Pinpointing the Enemy:** This is an attempt to simplify a complex situation by presenting one specific group or person as a scapegoat.
- **Plain Folks:** The plain folks device is an attempt by the propagandist to convince the public that his/her views reflect those of the common person (a stereotype).
- **Simplification (Stereotyping):** Simplification is extremely similar to pinpointing the enemy, in that it often reduces a complex situation to a clear-cut choice involving good and evil or a choice between two extremes. This technique is often useful in swaying uneducated audiences.
- **Testimonials:** are quotations or endorsements, in or out of context, which attempt to connect a famous or respectable person with a product or item.
- **Transfer:** is often used politically and commercially. It is an attempt to make the subject view a certain item in the same way as they view another item, to link the two in the subject’s mind.

Effectiveness of the arts as propaganda has a tremendous impact on ordinary people.

Examples include:

- Roman and Greek statuary, architecture and writing (e.g. Philippics)
- Religious imagery and architecture
- Painting in the service of state and church (e.g. Medician Florence)
- Recruiting posters in World War I
- Soviet realism (effective poster styles) + Composers
- Nazi propaganda – poster, film, scapegoating and glorifying

- Advertising
- State broadcasting
- Information films
- Variety of news perspectives

Discussion is to centre on both the use of and a consideration of the effectiveness of propaganda techniques. Candidates may wish to pick on particular aspects of propaganda – the effect of the propagation of ideas through advertising images, for instance. The effect should be restricted to the arts and those who ignore this aspect will not achieve higher grades. A variety of arts exemplification is possible, and desirable for higher levels of attainment.

2.6 Examine critically the impact of the media in shaping the attitudes and lifestyles of people in Britain today.

This is the impact of the media in shaping

(1) attitudes and

(2) lifestyles

1. Candidates should be looking at how the media (TV, radio, press) shape attitudes

- Political affiliations
- Class attitudes dependent on reinforcement from different stimuli (e.g. the traditional difference of approach between the heavier press and the tabloids)
- TV influences on attitudes (e.g. the macho stance of *Top Gear* or the values observed – or manipulated – in *Big Brother*)
- Behaviour, acquisitiveness, greed
- Is moral argument (e.g. religious broadcasting) as powerful as the message of drama and soaps?

2. Candidates should be looking at how the media affect lifestyles

- Ways of behaving
- Fashion
- Role models
- Icons
- Channels and magazines devoted to style issues
- How issues are presented
- Issues of public health or maintaining healthy lifestyles

Contemporary Britain is the context. A critical examination does require some incisive analysis of the impact of the media and not simply description of how this is manifest. One would look for a critical view across the spread of media – those who limit themselves to, for example, newspapers, will find it difficult to give a very full picture. Essays which follow the structure of the question and offer exemplification to back up their analysis will be rewarded.