

Write your name here

Surname

Other names

Pearson
Edexcel GCE

Centre Number

--	--	--	--	--

Candidate Number

--	--	--	--

General Studies

Advanced Subsidiary

Unit 2: The Individual in Society

Monday 6 June 2016 – Afternoon

Time: 1 hour 30 minutes

Paper Reference

6GS02/01

You must have:

Insert (enclosed)

Calculator

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- Do not return the insert with the question paper.

Information

- The total mark for this paper is 90.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Quality of written communication will be taken into account in the marking of your answers
– *you should take particular care with your spelling, punctuation and grammar, as well as the clarity of expression.*

Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

P46748A

©2016 Pearson Education Ltd.

1/1/1/1



PEARSON

SECTION A

Answer ALL questions.

You should aim to spend no more than 20 minutes on this section.

Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

1 The 'five giant evils' to be attacked by the welfare state were first mentioned in the 1942 report written by

- A Howard
- B Butler
- C Beveridge
- D Keynes

(Total for Question 1 = 1 mark)

2 A person could withdraw funds from her current account by using a

- A credit card
- B debit card
- C store card
- D loyalty card

(Total for Question 2 = 1 mark)

3 Deflation means a decrease in

- A the rate of growth of national income
- B levels of employment during a depression
- C numbers of skilled workers available for employment
- D the general price level of goods and services

(Total for Question 3 = 1 mark)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



4 When individuals and groups are influenced by their experiences at college, work or in leisure activities, this is described as

- A social engineering
- B secondary socialisation
- C primary socialisation
- D social stratification

(Total for Question 4 = 1 mark)

5 Peer groups are

- A people, usually of about the same age, background and social status, who influence a person's behaviour and beliefs
- B different pressure groups consulted by Parliament when new legislation is being considered
- C groups which take direct action to emphasise their opinions because they strongly oppose the government
- D people, who others look up to, perhaps because of age, intellect or perceived status

(Total for Question 5 = 1 mark)

6 In the context of class and society, 'solidarity' is best described as the

- A extent to which a society accepts economic inequality
- B rank order in which people from different social classes are placed
- C ease with which individuals and groups can move from one class to another
- D degree of integration and shared beliefs within a class or society

(Total for Question 6 = 1 mark)

7 Youth culture is **not**

- A signalled by distinctive choices in hairstyles
- B demonstrated by shared interests, dialects and slang
- C dictated by parents, teachers and employers
- D reflected in preferred music or fashion genres

(Total for Question 7 = 1 mark)



Use the information below to help you answer questions 8–13.

Nature via Nurture: the strange case of Charles Dickens and J.D. Salinger

Charles Dickens' *David Copperfield* and J. D. Salinger's *The Catcher in the Rye* use the same few thousand words, with a few exceptions. But these exceptions are nothing compared with the words they share. The two works are not remotely similar; in fact they are totally different – the one is the Victorian era's greatest saga, the other a sardonic tale of twentieth-century teenage angst. Different works created from identical materials.

Replace Dickens and Salinger with chimpanzees and men. Chimpanzees have most of the genes that combine to make a human being. Genetically, the two species are 99% similar. Just like words, genes come in an astonishing variety of patterns. Change their sequence a bit and you turn chimpanzees into men, just as Dickens can be transformed into Salinger. There is no need to invent genes just as there is no need to invent words to write an original novel, just switch the same ones on and off in different patterns.

Switching is performed by stretches of DNA called promoters which flick on different genes. Different genes each make a particular protein; then a promoter will turn a gene off again. Thus, the same genes making the same proteins create two different beings as each reads from a different biological score. Effectively, we are prisoners not of our genes but of our promoters: some are influenced by other promoter-triggered genes (nature), while others are affected by our environments (nurture). This explains how nurture has a profound impact on the individual, influencing living organisms via their genes. Nature and nurture are not mutually antagonistic forces but harmonious collaborators joined by DNA promoters to awesomely inventive ends. Salinger and Dickens could not have put it better.

(Source: adapted from 'You're mostly a monkey',
Robin McKie, © Guardian News & Media Limited 2015)

8 Which of these contains both fact and opinion?

- A Use the same few thousand words, with a few exceptions.
- B Genes come in an astonishing variety of patterns.
- C Nurture... influences living organisms via their genes.
- D Salinger and Dickens could not have put it better.

(Total for Question 8 = 1 mark)



9 Which of these contains fact only?

- A These exceptions are nothing compared with the words they share.
- B The two works are not remotely similar.
- C The other is a sardonic tale of twentieth-century teenage angst.
- D Switching is performed by stretches of DNA called promoters.

(Total for Question 9 = 1 mark)

10 Which of these contains opinion only?

- A Different genes each make a particular protein.
- B Then a promoter will turn a gene off again.
- C Chimpanzees' genes are 99% the same as humans.
- D Nature and nurture are not mutually antagonistic.

(Total for Question 10 = 1 mark)

11 Which of these statements **cannot** be verified?

- A The one is the Victorian era's greatest saga.
- B Genetically the two species are 99% similar.
- C Different works created from identical materials.
- D The same genes... create two different beings.

(Total for Question 11 = 1 mark)

12 What type of argument is to be found in the statement: 'Just like words, genes come in an astonishing variety of patterns. Change their sequence a bit and you turn chimpanzees into men, just as Dickens can be transformed into Salinger'?

- A Deductive argument.
- B Argument from authority.
- C Argument by analogy.
- D Moral argument.

(Total for Question 12 = 1 mark)



13 In the passage, the writer argues that

- A nurture always has a greater impact than nature on human behaviour
- B nature and nurture interact to have an effect on human behaviour
- C nature always has a greater impact than nurture on human behaviour
- D nature and nurture have no significant effect on human behaviour

(Total for Question 13 = 1 mark)

14 Inductive arguments

- A cannot guarantee the truth of any conclusion
- B generally have the same characteristics as assertions
- C are usually based on three distinct premises
- D must involve statements which do not lead to conclusions

(Total for Question 14 = 1 mark)

15 Deductive arguments are most common in

- A History
- B Mathematics
- C Music
- D Biology

(Total for Question 15 = 1 mark)

16 Which of these countries is a member of the Commonwealth of Nations?

- A Rwanda
- B Egypt
- C Eire
- D Belgium

(Total for Question 16 = 1 mark)



17 Which of these is **not** an institution of the European Union?

- A European Council of Ministers
- B European Commission
- C European Court of Human Rights
- D European Parliament

(Total for Question 17 = 1 mark)

18 To be elected, an MP in the UK must have received

- A at least 50% of the votes cast +1
- B more votes than the number of electors abstaining
- C the votes of at least 50% of the electorate
- D more votes than any other candidate

(Total for Question 18 = 1 mark)



Use the information below to help you answer questions 19 and 20.

Should Scotland be an independent country?

In the 2014 referendum, Scotland voted Yes – 45%, No – 55%, thus deciding to remain within the UK. Altogether 3,623,344 people (84.6% of those registered) voted in the referendum. There were significant differences in how various age groups voted, with voters aged 65 or more supporting 'No' by 66% to 34% while voters aged 16-24 voted 'No' by 51% to 49%.

(Source: adapted from © YouGov)

19 The pollsters found that over 70% of 16 and 17-year-olds voted 'Yes'. This makes it most likely that 18 to 24-year-olds voted

- A** 'Yes' but by a larger margin than voters aged 16 to 17
- B** in the same way as voters aged 16 to 17
- C** 'Yes' but by a smaller margin than voters aged 16 to 17
- D** 'No' by a substantial margin

(Total for Question 19 = 1 mark)

20 How many of the voters registered to vote in the referendum failed to do so?

- A** About 0.660 million
- B** About 3.623 million
- C** About 0.558 million
- D** About 1.618 million

(Total for Question 20 = 1 mark)

TOTAL FOR SECTION A = 20 MARKS

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

SECTION B

Answer ALL questions.

You should aim to spend no more than 30 minutes on this section.

Read Source 1 on the Insert and then answer questions 21–28.

21 Lowry's figures have been criticised because there is 'something static about them even in movement'. From paragraph 2, show how Lowry can be defended against this criticism.

.....

.....

.....

.....

.....

.....

.....

.....

(Total for Question 21 = 2 marks)

22 From paragraph 3, give **two** ways in which Lowry's paintings depict 'tiny flares of human resistance'.

1

.....

.....

.....

2

.....

.....

.....

(Total for Question 22 = 2 marks)



23 Read the following statements about Lowry and his art.

- 1 The scenes may be similar but Lowry portrays his characters with individuality, each slightly different from the other.
- 2 All Lowry's paintings depict Northern scenes and Northern folk living a Northern way of life.
- 3 Over more than 50 years of painting, all Lowry's industrial scenes are identical and never change.
- 4 The figures in Lowry paintings are largely but not wholly oppressed by their working experiences.
- 5 Lowry's work is viewed with pride and as a valuable record of times past by those who live in the North.

(a) Identify **one** statement that broadly agrees with the information presented in the source.

(1)

Statement Number

(b) Identify **one** statement that broadly disagrees with the information presented in the source.

(1)

Statement Number

(c) Identify **one** statement which neither agrees nor disagrees with the information in the source.

(1)

Statement Number

(Total for Question 23 = 3 marks)



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

24 What do Lowry's critics mean when they assert that his paintings 'lack interiority'? Explain in your own words why they may be mistaken.

'lack interiority' means

.....

.....

.....

Such critics may be mistaken because

.....

.....

.....

.....

.....

.....

.....

(Total for Question 24 = 3 marks)



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.

(Includes 3 marks for Quality of Written Communication)
(Total for Question 25 = 8 marks)



26 On what grounds could Lowry's art be described as 'innovative'?

.....

.....

.....

.....

.....

.....

.....

(Total for Question 26 = 2 marks)

27 Explain the meaning of the final paragraph of the source.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

(Total for Question 27 = 3 marks)



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE
QUESTION 28 BEGINS ON NEXT PAGE.



28 How effectively do the writer's **evidence** and **arguments** justify her view that Lowry's paintings should be seen primarily as 'symbols not scenes'?

(7)

Handwriting practice area consisting of 25 horizontal dotted lines for writing an answer.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

**(Includes 3 marks for Quality of Written Communication)
(Total for Question 28 = 7 marks)**

TOTAL FOR SECTION B = 30 MARKS



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.

(Includes 4 marks for Quality of Written Communication)
(Total for Question 29 = 20 marks)



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Includes 4 marks for Quality of Written Communication)
(Total for Question 30 = 20 marks)

TOTAL FOR SECTION C = 40 MARKS
TOTAL FOR PAPER = 90 MARKS



P 4 6 7 4 8 A 0 2 5 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



Pearson Edexcel GCE

General Studies

Advanced Subsidiary

Unit 2: The Individual in Society

Monday 6 June 2016 – Afternoon

Insert

Paper Reference

6GS02/01

Do not return this insert with the question paper.

Turn over ►

P46748A

©2016 Pearson Education Ltd.

1/1/1/1



PEARSON

Source 1

L.S. Lowry's rage against the machine

In 1916, the artist L.S. Lowry had missed his train from Pendlebury into Manchester. 'As I got to the top of the steps I saw the Acme Mill; a great square red block with the cottages running in rows right up to it – and suddenly I knew what I had to paint.' The writer George Orwell was fascinated by the culture of the industrial working class: its alcoholism and teetotalism; its godlessness and low-church evangelical fervour; its brutality and gentleness. But no-one was painting it. Lowry said 'My ambition was to put the industrial scene on the map, because nobody had done it seriously.' Even when painting elsewhere in England, he spoke of that moment seeing the Acme Mill in 1916 as his vision.

Certainly, one Lowry looks a lot like another – at the loom, on the assembly line, on the track, the human being must perform the same task in the same way every working hour. It is the symbolism that matters more than the scenes. The human is the servant of the machine. Industrialisation forces meaningless repetition. Look at the famous Lowry men, women, boys, girls. There is something static about them even in movement. This has been used to criticise his technique. But have those art critics ever looked at what happens to the human body when its only purpose is to serve the machine? Repetition produces rigidity. The body seizes up in certain positions – it's why professional musicians and athletes spend a fortune on physiotherapy.

The closer I look at pictures like *Coming home from the mill* (1928), the more variety I see. Manchester is mainly red brick, blackened by soot. Lowry turns the red into defiance and blood. Pride is as important as pain. His figures are fighting back; there are tiny flares of human resistance against the baleful factory chimneys. Take any of Lowry's industrial scenes and look closely: the urban drab is relieved by a bunch of flowers in a window, by a figure in a doorway, by a hand stuffed in a pocket in a whistling sort of a way, by somebody waving, by a slash of colour. If Lowry's paintings are to be seen as symbols not scenes, these are surely symbols too.

His critics say his scenes on the streets lack interiority – they have no inner world, no depth. But where is the inner life when you work a 12-hour day six days a week? It is not found in the cold, cramped back room of your damp terrace; it's in the talk over the fence or fishing with the dog on the canal. It's any boy watching any girl – and he's Romeo and she's Juliet, and she'll be pushing the pram like the girl behind her in the factory and he'll be drunk like the man in front, but the machine hasn't broken all the dreams – not yet.

Look at them – art's not for them is it? Art is for the galleries, for the money, champagne, good taste, fancy language, the posh boys at the Courtauld, Christie's, the Tate. No wonder they keep the Lowrys in the basement.

(Source: adapted from 'LS Lowry's rage against the machine', Jeanette Winterson, © Guardian News & Media Limited 2013. Image: Lowry's, 'Coming Home from the Mill')



Coming home from the mill (1928)

BLANK PAGE