

Write your name here

Surname

Other names

Pearson
Edexcel GCE

Centre Number

--	--	--	--	--	--

Candidate Number

--	--	--	--	--	--

General Studies

Advanced

Unit 4: Beliefs, Values and Responsibilities
(including synoptic assessment)

Tuesday 27 June 2017 – Afternoon

Time: 1 hour 30 minutes

Paper Reference

6GS04/01

You must have:
Insert (enclosed)

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 in Sections A and B and **one** question in Section C.
- 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 on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*

Advice

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

Turn over ►

P48949A

©2017 Pearson Education Ltd.

1/1/1/1/1



Pearson

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

2 Identify the type of argument used in paragraphs 3 and 4 and explain whether such an argument would usually be regarded as a strong or weak form of reasoning.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

(Total for Question 2 = 3 marks)



5 Consider the view that the wearing of religious symbols and religious dress in public is socially divisive and, like smoking in public places, should be banned by law.

(14)

Area with horizontal dotted lines for writing.

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

Handwriting practice area with 20 sets of horizontal dotted lines.

(Includes 4 marks for Quality and Written Communication)
(Total for Question 5 = 14 marks)

TOTAL FOR SECTION A = 30 MARKS



SECTION B

Answer ALL questions.

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

Read Source 2 on the separate insert and then answer questions 6–10.

6 Read the following phrases and answer the questions which follow.

- i 'the supposedly oh-so-mystical world of the arts' (paragraph 1)
- ii 'how does "cultural evolution" work?' (paragraph 2)
- iii 'Jacob Bronowski, the brilliant scientist and philosopher defined cultural evolution' (paragraph 2)
- iv 'the first stone tools appeared in Africa' (paragraph 3)
- v 'the music becomes richer through this process of selection' (paragraph 3)

(a) Which of the above statements is entirely factual? (1)

.....

.....

.....

(b) Which **two** of the above statements contain fact and opinion? (2)

1

.....

.....

2

.....

.....

(Total for Question 6 = 3 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



10 With reference to any artistic movement you have studied, consider whether a new artistic style owes more to the originality and innovation of individuals than to economic or cultural pressures. In your answer you may refer to any branch of the arts.

(14)

Area with horizontal dotted lines for writing the 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

Handwriting practice area with horizontal dotted lines.

(Includes 4 marks for Quality and Written Communication)
(Total for Question 10 = 14 marks)

TOTAL FOR SECTION B = 30 MARKS



SECTION C

There are two questions in this section. You should answer ONE of them.

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

Write your answer in the space provided.

Use your knowledge and understanding from a range of disciplines to reach an appropriate conclusion.

EITHER

- 11 'Protests against developments such as fracking, new transport infrastructure, farming genetically modified food and building on green belt land are motivated by self-interest rather than genuine concern for the public good.'

To what extent can this opinion be challenged?

(Includes 6 marks for Quality and Written Communication = 6 marks)

(Total for Question 11 = 30 marks)

OR

- 12 Consider the claim that 'each individual must determine what actions are "right" or "wrong".'

(Includes 6 marks for Quality and Written Communication = 6 marks)

(Total for Question 12 = 30 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

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: **Question 11** **Question 12**

Area with horizontal dotted lines for writing answers.



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

TOTAL FOR SECTION C = 30 MARKS
TOTAL FOR PAPER = 90 MARKS



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

**Unit 4: Beliefs, Values and Responsibilities
(including synoptic assessment)**

Tuesday 27 June 2017 – Afternoon

Insert

Paper Reference

6GS04/01

Do not return this insert with the question paper.

Turn over ►

P48949A

©2017 Pearson Education Ltd.

1/1/1/1/1/1



Pearson

Source 1

Will we soon live in a no-God zone?

A London visitor passes a Jewish Deli, a woman wearing a hijab and a Sikh Gurdwara as children run out of a Catholic school to the sound of the bells of a nearby Anglican church. Cherish this snapshot because the chances are it will not survive for long. The tragedy of the 2015 Paris attacks does not stop with the victims murdered by extremists. It spills over into our daily existence. So often, symbols of belief also serve as symbols of hatred.

How many Jews dare demonstrate religious observance faced with the threat of Islamist gunmen? A recent poll showed half of Britain's 250 000 Jews do not see their future here. But they are not alone. In some parts of the world, wearing the label 'Christian' carries a death sentence. Whether executed for apostasy in Pakistan, or attacked as infidels in northern Iraq, Christians die for their faith in parts of the Middle East. Nor are Muslims spared the persecution suffered by the other Abrahamic religions: in western China and Hindu India, public allegiance to Islam is punishable by death.

In great swathes of the world, believers are increasingly forced to embrace martyrdom. 'Civilised' countries, failing to defend the persecuted, have created an atmosphere where the person of faith is pushed into an intolerable place. Extremists demand their blind allegiance, while secularists suspect they collude with hot-headed co-religionists.

How much longer will believers dare to stand up and be counted? I foresee that London, the much-vaunted bastion of multiculturalism, will become a no-God zone, banning any public display of religiosity. 'For your own good', the authorities will explain, 'you must carry out your ancient rituals in secret. We cannot guarantee your safety otherwise.' Believers will have to hide their precious religious symbols, conceal their rites, and lead their lives in the shadows.

Two years ago, I predicted that strident secularism would push religion out of public life in the West – I underestimated the dangers. Once secularists only wanted separation between Church and State; today they want to purge all signs of religion from public space. Meanwhile, extremists reject moderation in their own religion and show vicious hatred for outsiders. Squashed between these pressures, the devout cannot survive unless the state intervenes to keep alive our precious religious heritage. If we want to save our religious diversity we must act now to protect outward signs of religious observance.

The sacred must be protected, and ignorance should be crushed. Ignorance is shameful and increasingly dangerous, because it spreads the kind of suspicion and enmity that explodes in murderous rage.

A recent ill-tempered debate about faith schools and faith in schools left educationalists wary of teaching their pupils about God in any guise. This is a mistake: we need more religion in schools, not less. Religion is a non-negotiable force in many people's lives. If we don't act fast to protect outward signs of observance, religion will soon be purged completely from public life in the West.

(Source: adapted from Cristina Odone, *The Daily Telegraph*, 14th Jan 2015.
<http://www.telegraph.co.uk/news/religion/11344228/Europe-is-becoming-a-no-God-zone.html>)

Source 2

Survival of the funkiest: does culture adhere to Darwin's theory of evolution?

There were some funky beats at Imperial College's annual science festival. Visitors were offered the opportunity to participate in a public experiment called DarwinTunes or 'the survival of the funkiest'. It is an amazing experiment designed by evolutionary psychologists attempting to apply science to the supposedly oh-so-mystical world of the arts. Participants select tunes and 'mate' them with other tunes to create musical offspring: if these are in turn selected by other players, they 'survive' and get the chance to reproduce their musical DNA.

This model of evolution in practice raises fascinating questions about culture and nature which apply to all the arts. How does 'cultural evolution' work? How close is the comparison between Darwin's theory of evolution in nature and the evolution of art, literature and music? Jacob Bronowski, the brilliant scientist and philosopher, defined cultural evolution as our fundamental human ability 'not to accept our environment but to change it'.

Once the first stone tools appeared in Africa a new, faster evolution, that of human culture, became visible on Earth: from cave paintings to the Renaissance, from Galileo to the 3D printer, this cultural evolution has advanced at breathtaking speed compared with the massive periods of time nature takes to evolve new forms. In DarwinTunes, cultural evolution is modelled. Dance beats evolve through selections made by participants, and the music becomes richer through this process of selection. Yet how does the model really correspond to the story of culture?

One way Darwin's laws of nature apply to visual art is the need every successful form has to adapt to its environment. In the forests of west and central Africa wood carving was a flourishing art form. In the Greek islands where marble could be quarried easily, stone sculpture thrived. In the modern technological world manufactured products and media images easily come to hand – so artists work with the readymade.

The thesis of DarwinTunes seems crude. Surely artists don't just obey the selections of their audience – their consumers. To think they do is to apply the economic laws of modern consumer society to all history. Just because the laws of evolution must be adjusted to encompass art does not mean that art is impervious to scientific study. In fact, the evolution of evolution – the adjustments made to Darwin's theory since it was first developed – offers interesting ways to understand culture.

A useful analogy between art and nature is the idea of punctuated equilibrium. Just as species may evolve by spectacular occasional leaps, so the history of art is punctuated by massively innovative eras followed by slower, more conventional periods. The most recent ice age saw the first great art revolution, a spectacular breakthrough that took us from etching on bits of rock to painting superbly detailed portraits of animals. This was the first of many phases when art changed at accelerated speed, one innovation sparking another until the cycle exhausted itself and art settled into a more ordinary phase like the one we are in today.

(Source: adapted from Jonathan Jones, *The Guardian*, Monday 12 May 2014 17.25 BST
<http://www.theguardian.com/artanddesign/jonathanjonesblog/2014/may/12/darwin-tunes-evolutionary-art-music>)

BLANK PAGE