

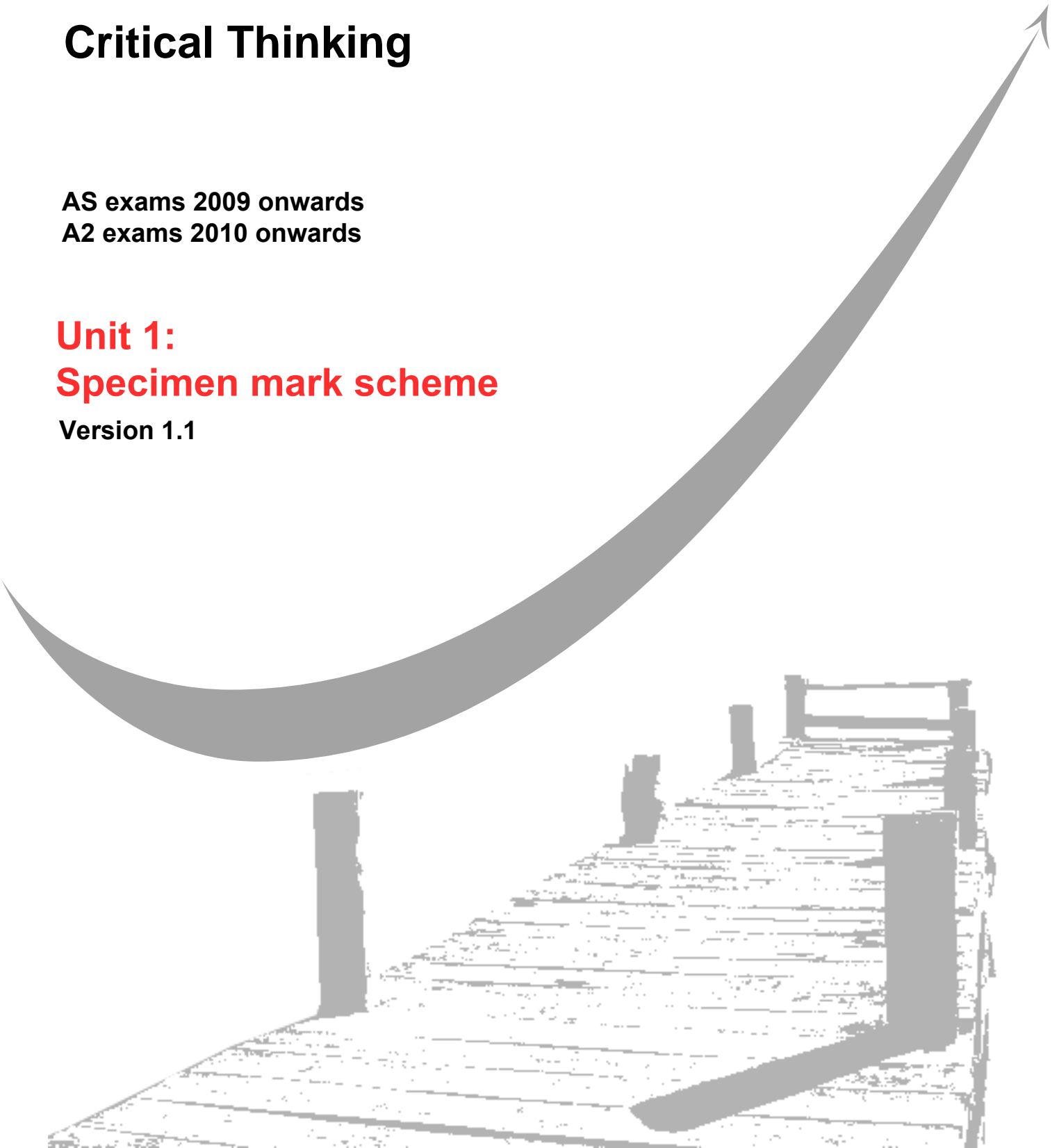
**GCE**  
**AS and A Level**

# **Critical Thinking**

**AS exams 2009 onwards**  
**A2 exams 2010 onwards**

## **Unit 1:** **Specimen mark scheme**

**Version 1.1**



The specimen assessment materials are provided to give centres a reasonable idea of the general shape and character of the planned question papers and mark schemes in advance of the first operational exams

Further copies of this Mark Scheme are available to download from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

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## Section A

	AO:	1	2	3
	<b>Questions 1-4 relate primarily to Document A</b>			
<b>1</b>	<p><b>In the first of the two <i>Comments on the Show</i>, Javier claims that</b></p> <p><b>(a) a backlash (from the Church etc.) is certain;</b></p> <p><b>and that</b></p> <p><b>(b) it (a backlash) will be ‘a good thing’.</b></p> <p><b>How justified is Javier in making each of these claims, given the available information?</b></p> <p style="text-align: right;"><b>(4 marks)</b></p>			
	<p>(a) Given that Mexico is a Catholic country, and given the information about the show, (a) is probable / a plausible prediction. [1]</p> <p>Strictly speaking however the claim is too strong: it is a prediction and such a prediction cannot be made with certainty. It is possible, for instance, that there will be insufficient interest in the show for a backlash to materialise. [1]</p> <p>(b) This is an opinion, a value judgement, made with no supporting grounds. [1]</p> <p>It also makes certain questionable assumptions, e.g. that it is desirable to give the show publicity and/or encourage people to come to it. It also assumes that the exhibition really does represent ‘cutting edge’ art. Without one or both of these implicit assumptions, the claim in (b) is not well supported. [1]</p>	2	2	0
<b>2</b>	<p><b>How must the words ‘provoke’ and ‘provocative’ be understood if we are to believe the gallery owner’s claims? (1 mark)</b></p> <p><b>Are his claims credible? (2 marks)</b></p>			
	<p>The gallery owner is using ‘provocative’ in the sense of ‘merely provocative’, and as distinct from ‘inviting discussion’, etc. [1]</p> <p>It is difficult to see how he can defend this distinction convincingly, because the exhibits are so obviously provocative, and it is presumably by being provocative that they get people reflecting and discussing etc. The claim that the provocation is unintentional is difficult to believe / seems disingenuous / may be just to deflect criticism. [2]</p>	1	2	0
<b>3</b>	<p><b>To what extent, if at all, do Javier’s comments raise doubts about the gallery owner’s claims regarding provocation? (1 mark)</b></p>			
	<p>If Javier is correct about the backlash and its beneficial effect on publicity etc., then it makes it less plausible that the promoters of the exhibition are not simply hoping to provoke. [1]</p>	0	1	0

4	<p><b>Document B is a transcript of a dispute between two people, Kate and Jed.</b></p> <p><b>Identify one general issue on which they disagree.</b> <i>(1 mark)</i></p>			
	<p>The general issue on which they disagree is the nature or definition of art.</p>	1	0	0
5	<p><b>Consider Jed’s reasoning in the paragraph:</b></p> <p><b>JED: You don’t have to be an expert to know that shoving two skeletons under a pub table is not real art. It doesn’t take any skill to do that. Anyone could do it. It’s also disrespectful to the dead. After all, they were real people. It’s not like the unmade bed or the pile of bricks. It’s tasteless.</b></p> <p><b>(a) Explain Jed’s argument here by identifying the conclusion, and outlining two reasons that are given in support.</b> <i>(3 marks)</i></p>			
	<p>The conclusion is that (shoving) two skeletons under a table is not art (or that it doesn’t take an expert to know that this is not art). [1]</p> <p>There are two lines of reasoning, or sub-arguments, supporting the conclusion:</p> <ul style="list-style-type: none"> <li>- it doesn’t take skill, given that anyone could do it; [1]</li> <li>- it is disrespectful / tasteless, given that the skeletons were real people. [1]</li> </ul>	3	0	0
	<p><b>(b) Identify two implicit assumptions that Jed makes in this argument?</b> <i>(2 marks)</i></p>			
	<p>There are a number of assumptions that could be identified. E.g. [1 mark each]:</p> <ul style="list-style-type: none"> <li>• that skill is required / is a necessary condition for something to qualify as a work of art;</li> <li>• that if ‘anyone can do it’ then it is not skilful;</li> <li>• that there was no skill involved in the composition (that it was just a case of ‘shoving’ the bodies under the table);</li> <li>• that art should not be disrespectful to the dead, or unduly tasteless;</li> </ul>	2	0	0
	<p><b>(c) Comment critically on Jed’s use of the word ‘shoving’ in the same paragraph.</b> <i>(2 marks)</i></p>			
	<p>It emphasises Jed’s claim that Hirst’s work lacks skill. It is a rhetorical device / persuasive use of language. [1]</p> <p>The choice of ‘shoving’ also reveals an assumption / presumption that Jed is making about the lack of skill involved. He is assuming that there was not a degree of care / composition / presentation etc. For this reason it could be said to <b>beg the question</b>. [1]</p>	1	1	0

6	<p><b>Suppose someone were to point out to Jed that Picasso didn't make the canvas, the oils or the brushes which he used for his paintings:</b></p> <p><b>(a) At which part of Jed's argument would this be aimed? (1 mark)</b></p>			
	<p>It is aimed at Jed's claim that Hirst didn't make anything and that Picasso did. [1]</p>	1	0	0
	<p><b>(b) To what extent, if at all, does the observation challenge Jed's argument? (2 marks)</b></p>			
	<p>It challenges the argument by showing that even traditional artists use some bought or acquired materials, and that therefore Hirst (by using 'readymades') is only taking that a stage further. [1]</p> <p>It is quite a strong objection, but not a fatal one, because it can be replied / repeated that Hirst used only readymades, and added nothing of his own to the piece, whereas (as Jed says) Picasso created shapes, 'effects', etc. [1]</p>	0	2	0
7	<p><b>Give an example from Text B of <i>ad hominem</i> reasoning, and say whether or not – and why – you think it is acceptable in the context of this debate. (3 marks)</b></p>			
	<p>The most obvious example of ad hominem argument is where Kate challenges Jed for not having been to a gallery etc., rather than addressing his claims as such. It is along the lines of: 'You don't know anything about art, so how can your opinion count?' [1]</p> <p>Or</p> <p>It is also possible that 'The trouble with people like you is that you think art has all got to be pretty scenery and sunsets' could be considered ad hominem. Candidates demonstrating why this could be appropriate should also be awarded a mark. [1].</p> <p>Some ad hominem reasoning is more justified or legitimate than others, for example when what is at issue is credibility or competence, which certainly is part of this debate. Jed is making a value judgement, and his competence to make such a judgement - his admitted/alleged lack of knowledge, expertise, and even interest - do have a bearing. Alternatively a case could be made for saying the ad hominem is not justified because one person's aesthetic judgement is as good as another's, and Jed's credentials are irrelevant [1-2].</p>	1	2	0
8	<p><b>KATE: The trouble with people like you is that you think art has all got to be pretty scenery and sunsets. Why shouldn't art be disrespectful sometimes?</b></p> <p><b>Explain any weakness or flaw you see in this response by Kate to the claim that Hirst's exhibit is 'disrespectful' etc. (2 marks)</b></p>			
	<p>Kate is putting words into Jed's mouth, since Jed's objection to what he sees as extreme tastelessness does not mean he thinks all art has to be banal or polite, as implied here, nor that art should never be disrespectful to any degree. Kate could therefore be said to be creating a 'straw man', by caricaturing the opposing point of view. Or she could also be accused of 'limiting the options', by failing to see a</p>	0	2	0

	<p>middle or moderate ground between extreme offensiveness and banality. [1-2]</p> <p>Also she is attributing the same extreme view to a whole class of ‘people like you’, which could be considered ad hominem. [1]</p> <p>OR</p> <p>Being more charitable, this could be interpreted as (mere) rhetoric: Kate exaggerating for effect, or to make the point that a work does not have to be respectful. [2]</p>			
<p>9</p>	<p><b>Consider Kate’s counter-argument about skill, and the short exchange which follows it:</b></p> <p><b>KATE: ...skill’s got nothing to do with whether it’s art. You can be skilled at something and not produce art. My brother’s an engineer but no one would say he produces art.</b></p> <p><b>JED: I never said he did</b></p> <p><b>KATE: But you just said skill was what made something art.</b></p> <p><b>JED: No I didn’t. What I said was that it didn’t take any skill to make that thing.</b></p> <p><b>KATE: Well you implied it.</b></p> <p><b>Explain and evaluate Kate’s reasoning here, and assess who is right – Jed or Kate.</b></p> <p style="text-align: right;"><i>(4 marks)</i></p>			
	<p>Kate is attempting an argument from analogy, by comparing the skill of an engineer with the skill of an artist. She hopes to show that skill has: ‘...nothing to do with whether (something) is art.’ [1]</p> <p>The analogy fails, and the argument with it, because all it shows is that skill is not a sufficient condition for calling something art. Jed is therefore right. What he implies, and has been implying all along, is that skill is necessary for something to qualify as art, not that it is sufficient. [2]</p> <p>It seriously weakens Kate’s counter-argument. If she misrepresents what Jed says, then her argument against it is largely irrelevant. It could be described as a form of the straw-man fallacy. [1]</p>	<p>2</p>	<p>2</p>	<p>0</p>
	<p><b>KATE: Yeah, sure, me and thousands of others, including critics and collectors and all those kinds of people. But you know better of course.</b></p> <p><b>(a) What argument is Kate using here, and how effective is it? (3 marks)</b></p>			
	<p>It is an appeal both to popular opinion and, more to the point, to expert opinion – assuming collectors, critics etc. are experts. [1]</p> <p>It adds some support in that questions like ‘what is art?’ tend to come down to general acceptance, usage etc., and therefore weight of opinion, especially</p>	<p>1</p>	<p>2</p>	<p>0</p>

	authoritative opinion does need to be considered. However, we are not told any comparative numbers: there may be millions who take a different view, so as statistical evidence it is weak. Kate tries to give the impression that, by contrast, Jed's is a minority and ill-informed voice, but offers nothing to support this. Besides, in the end it comes down to a matter of opinion, and no weight of opinion actually determines that one side or the other is right. [2]			
	<b>(b) What is the purpose and effect of Kate's use of language here? (2 marks)</b>			
	Kate uses irony / sarcasm to emphasise the contrast between Jed's isolated position, and hers. [1] The effect this has is largely a matter of personal response: it could be dismissed as childish, or personal (a form of ad hominem, perhaps). Or it could be seen as an effective rhetorical device to show Jed's isolation. It could also be justified as an appropriate retort to Jed's similarly personal jibe: 'Ever think you've been taken for a ride?' [2]	1	1	0
<b>11</b>	<b>What role does <i>definition</i> play in the debate between Jed and Kate? Does it help to resolve the dispute? (3 marks)</b>			
	Definition is all-important. [1]  The debate is essentially about the definition of art. The two participants have different and opposing definitions of art which are underlying assumptions of their respective arguments. [1]  Therefore definition does not help to resolve the dispute: if anything it prevents a resolution because Jed and Kate have totally different starting points. It would only help if they could establish some agreement about the boundaries of 'art'. [1]	1	2	0
<b>12</b>	<b>Josie Appleton's article (Document C) was written three years before Damien Hirst's Mexico exhibition.  Can it reasonably be inferred from the article that she would have classed Hirst's <i>Adam and Eve under the Table</i> as  (a) conceptual art?  (b) 'proper' art?  <i>(4 marks)</i></b>			
	(a) No, because she makes it pretty clear that works which 'aim to create a striking visual effect' are not really conceptual art at all. There is little doubt that Hirst's piece had this aim. [2]  (b) Yes, this can reasonably be inferred because the author is opposed to a 'fixed idea of proper art', and she uses Hirst as an example of how absurd it would be to rule out certain non-traditional art. (Paragraph 6) [2]	2	2	0
<b>13</b>	<b>The author's main conclusion is a recommendation concerning the way people should respond to modern art. What is the recommendation? (1 mark)</b>			
		1	0	0

	The recommendation is that people should not oppose modern art (or so-called ‘conceptual art’) with some fixed idea of ‘proper’ art; and/or that instead of opposing it they should visit modern art exhibitions such as the Tate. [1]			
<b>14</b>	<b>Explain and evaluate the author’s argument against the Stuckists, identifying any possible weaknesses or flaws in the reasoning. (Paragraphs 5-6). (4 marks)</b>			
	<p>The argument is that there is little point having a fixed idea of proper art because that leads to absurd conclusions. (Reductio ad absurdum). One is a fixation on the medium – especially paint – so that anything done with paint is art! [2]</p> <p>This is arguably a case of a ‘straw man fallacy’ in the author’s presentation of the Stuckists’ case. She exaggerates the claims they make, especially in saying that they ‘attribute paint with almost magic qualities...’ and/or ‘...so you only need a few brushstrokes in order for it to be real art’. Also the conclusion that, according to Appleton, must follow from the Stuckists’ case, does not follow at all. They may be saying that that a few brushstrokes are a necessary condition / minimum requirement for (proper) art, but it does not follow that this constitutes a sufficient condition – i.e. that every primary schoolchild is (thereby) an artist. There is also a presumption that Damien Hirst does produce art, which arguably begs the question. [2]</p>	2	2	0
<b>Total Section A: [45]</b>		22	23	0

## Section B

<b>15</b>	<p><b>Compare and contrast the two photographs depicting <i>Guernica</i> and <i>Adam and Eve under the table</i> and then answer the following questions.</b></p> <p><b>(a) List some ways in which the two exhibits are alike as works of art, and other ways in which they are different. (5 marks)</b></p>			
	<p>Examples of significant similarities:</p> <ul style="list-style-type: none"> <li>• Similar themes: death, bodies, skulls</li> <li>• Both are disturbing, shocking, thought-provoking</li> <li>• Both unconventional, ground-breaking in their day</li> <li>• Both show disorder, chaos</li> <li>• Mood: both are depressing / gloomy</li> <li>• Both are the work of big-name artists</li> <li>• Both use black and white to produce an effect</li> </ul> <p>Examples of significant differences:</p> <ul style="list-style-type: none"> <li>• Subject matter:</li> </ul>	2	1	2

	<ul style="list-style-type: none"> <li>○ one the bombing of Guernica; the other. a wedding</li> <li>○ one historical; the other fictional</li> <li>● Treatment: one serious; the other frivolous / humorous / satirical</li> <li>● One is less respectful (e.g. of religion) than the other</li> <li>● Effects: one depicts movement and turmoil, anguish; the other stillness, lifelessness, etc.</li> <li>● Medium: one is paint on canvas; the other composed of physical objects</li> <li>● School or style: Guernica cubist; Adam and Eve ‘conceptual’</li> <li>● One requires traditional artistic skill / craft, the other does not (and may not even be artist’s own work)</li> <li>● One is a permanent object in a gallery; the other temporary, not fixed, an ‘installation’</li> </ul> <p>[1 mark for each point of comparison up to max. 5. Other points possible: these are examples.]</p>			
	<p><b>(b) With the help of the comparisons you drew, decide which of the two works has greater artistic merit, and write a reasoned argument to support your conclusion. (You may consider that both have equal merit, or that neither has much merit.)</b></p> <p><b>In answering this question you should:</b></p> <ul style="list-style-type: none"> <li>● state your conclusion (or conclusions) clearly</li> <li>● offer effective reasoning to support your conclusion(s)</li> <li>● use the information, and respond to issues or arguments, in the source documents</li> <li>● make it clear what criterion (or criteria) you consider important when judging or comparing works of art.</li> </ul> <p style="text-align: right;"><i>(20 marks)</i></p>			
	<p><b>SAMPLE RESPONSES</b></p> <p><b>Conclusion</b></p> <p>There is no right conclusion, but candidates should state either that Guernica (G) or Adam and Eve...(A&amp;E) has more artistic merit; or that they both have equal merit, or that neither has any merit to speak of. This should be recognisable as a conclusion, and be consistent with the reasons / arguments which accompany it. Simply stating a preference is not sufficient.</p> <p><b>Reasoning</b></p> <p>Reasoning could include:</p> <ul style="list-style-type: none"> <li>● a development of Jed’s argument that there must be an element of skill in art, and that A&amp;E lacks this ingredient;</li> <li>● a version of the argument that the artist must create something, not just obtain it, and that this distinguishes G from A&amp;E;</li> </ul>			20

<ul style="list-style-type: none"> <li>• an argument from observed similarities (in Q.17a) to the conclusion that the works are of equal merit in many respects – e.g. that the striking images of destruction in G are also created in A&amp;E (or vice versa);</li> <li>• a development of Kate’s argument that it is ideas that count, not techniques or materials; or of Jose Appleton’s claim that much so-called conceptual art is ‘visually striking’, and this is what matters, not how it was made;</li> <li>• an argument that that the materials used by Hirst are real and consequently more shocking /disturbing than the flat shapes used by Picasso, and that therefore they are at least equal in merit;</li> <li>• an argument to the effect that art should be experimental, original, unusual etc., and that Picasso and Hirst both do that in their own way.</li> </ul> <p>Reasoning could also include countering any of the above (or similar) arguments – e.g.</p> <ul style="list-style-type: none"> <li>• It is argued that dressing skeletons is not skilful (like painting), but having an idea requires as much skill, if not more, than painting does. The concept and title of A&amp;E are clever, and it is not true than anyone could have thought of them. Picasso’s idea was provided for him by the bombing and all he had to do was depict it – not invent the subject.</li> </ul> <p>Reasoning could also include examples or analogies – e.g.</p> <ul style="list-style-type: none"> <li>• flower arranging is just like creating an installation from ‘readymades’, yet it is very skilful, and some would call it art.</li> <li>• mime is a recognised art-form: Hirst’s skeletons are performing a kind of mime.</li> </ul> <p><b>Use of texts</b></p> <p>Candidates should make some reference to the documents in the source booklet, e.g.</p> <ul style="list-style-type: none"> <li>• by drawing on information such as the background to G in the appendix, or to Hirst’s exhibition in Doc 1;</li> <li>• by developing, or countering, arguments from the dialogue or articles.</li> </ul> <p><b>Criteria</b></p> <p>Candidates should make some reference in their reasoning to one or more general criteria, principles, or definitions concerning ‘art’, ‘merit’, etc. E.g. ‘Art should be judged by the ideas or emotions it generates, not by the materials and techniques that went into making it. Therefore...’</p> <p><b>Note:</b> The above are sample responses and do not constitute an exhaustive list.</p>			
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**GENERIC MARKING GUIDE, Q15(b)**

	<b>Award Level</b>		
	<b>Good response</b> Communication is clear and appropriate	<b>Reasonable response</b> Communication is mostly clear and appropriate	<b>Limited response</b> Communication errors may impede understanding
<b>Conclusion</b> Stated and linked to reasons	4	3-2	1
<b>Reasons/Lines of Reasoning</b> Best three, developed with sub-argument, analogy, explanation, anticipated objection	5-7	3-4	1-2
<b>Use or sources documents</b> Including critical response to arguments and issues in the sources	5-6	3-4	1-2
<b>Reference to criteria</b> Reference to support own argument	3	2	1

	<b>AO Balance</b>	AO1	AO2	AO3
	<b>Total Section B</b>	2	1	22
	<b>Total Section A</b>	22	23	0
	<b>Total Paper 1: [70]</b>	24	24	22