

Centre Number						Candidate Number				
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Other Names										
Candidate Signature										



General Certificate of Education
Advanced Subsidiary Examination
January 2012

Critical Thinking

CRIT1

Unit 1 Critical Thinking Foundation Unit

Wednesday 11 January 2012 1.30 pm to 3.00 pm

For this paper you must have:

- a Source Booklet (enclosed).

Time allowed

- 1 hour 30 minutes

Instructions

- Use black ink or black ball-point pen.
- Fill in the boxes at the top of this page.
- Answer **all** questions.
- You must answer the questions in the spaces provided. Do not write outside the box around each page or on blank pages.
- Do all rough work in this book. Cross through any work you do not want to be marked.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 70 (50 for Section A and 20 for Section B).
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Advice

- The recommended time allocation for this examination is as follows:
 - Initial reading: 15 minutes
 - Section A: 45 minutes
 - Section B: 30 minutes.

For Examiner's Use	
Examiner's Initials	
Question	Mark
1	
2	
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6	
7	
8	
9	
TOTAL	



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CRIT1

Section A

Study **Documents A, B and C** before answering all the questions in the spaces provided.

There are **50 marks** available for this section.

Questions 1 and 2 refer to **Document A**

1 How good is the support provided in the document for each of the following claims?

1 (a) It is still quicker to read the print version of a book (paragraph 1).

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(4 marks)

1 (b) iPads and Kindles were 'more satisfying' (paragraph 3).

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(4 marks)



2

Given the evidence in paragraphs 2 and 3, identify **one** implicit assumption upon which the title of the article depends.

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(2 marks)

2

Turn over for the next question

Turn over ►



Questions 3 to 6 refer to **Document B**

3 Consider the first part of the discussion:

Antonio I think a lot of people in the art world are frightened of new technologies because they threaten the power and status of the so-called creative industries. Anyone can make a film now; anyone can take the great picture; anyone can publish their writing on the internet. And this is a great thing.

Sue But surely that cheapens it. If anyone can do these things, then they are no longer special.

Nigel That's a stupid argument. It's like saying that water or food has become less valuable because it is more available to people.

Comment critically on the analogy **Nigel** gives.

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(4 marks)

4



4 Consider the following contribution from **Antonio**.

‘And it’s just snobbishness to say that what they make is no good, to say that digital pictures, for example, are less valuable because they are easier to take.’

Does **Antonio’s** response to **Sue** commit **either** of the following flaws?

Give reasons for your judgements.

4 (a) Ad Hominem

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(4 marks)

4 (b) Straw Man

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(4 marks)

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Turn over ►



5 Consider the following exchanges between **Steve** and **Nigel**.

Steve Personally I feel that if I have paid for something then I want to actually own something physical – not just the data, a series of 1s and 0s – but some tangible object I can touch, pick up and look at, put on my shelves.

Nigel But you don't *listen* to the object either. You listen to the song. All a CD is, is an imprint of the digital transcription of the music; it is a record of 1s and 0s. It already *is* in digital form.

Steve I think that if you just buy the download, not the physical thing, then you are not a fan.

Nigel What gives you the right to say that?

Steve Ask any true music fan, they will agree with me.

Comment critically on what **Steve** says in the exchange above.

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(6 marks)

6



6 Consider the contribution by **Sue**.

Sue There's a deeper point here. There is a real danger that the rush to digitalise music and literature is actually impoverishing rather than enriching our lives. When something is just a package of data, you lose respect for it. Consequently, it becomes disposable; something that you just download, then erase. It also encourages people to go for things that are a quick fix. Your relationship with a book or a song; it should be something lasting, perhaps difficult to get on with initially, but then you grow to love it.

6 (a) Identify **Sue's** conclusion or conclusions and the reasons she offers.

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(5 marks)

6 (b) Identify **one** implicit assumption that is necessary for her argument.

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(2 marks)

Question 6 continues on the next page

Turn over ►



6 (c) Explain **one** possible flaw or weakness in **Sue's** reasoning.

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(3 marks)

10



Questions 7 and 8 refer to **Document C**

- 7** Critically assess the following claim which is implied by the author as a reason for 'going back to film'.

Images taken by digital camera are more fragile or vulnerable to being lost than images on a film camera.

How justified is the claim; and are the assumptions that it makes warranted?

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(6 marks)

Turn over for the next question

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Turn over ►



- 8** Comment critically on the author's claims in the next-to-last paragraph about the beauty and poetry of photography. How successfully do they support her reasoning in favour of sticking with film?

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(6 marks)

6



There are **20 marks** available for this question.

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This image shows a full page of white paper with horizontal dashed lines, typical of primary school handwriting practice paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a full page of white paper with horizontal dashed lines, typical of primary school handwriting practice paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

20

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