



General Certificate of Education  
Advanced Subsidiary Examination  
June 2013

# General Studies (Specification A)

# GENA1

**Unit 1 AS Culture and Society**

**Monday 20 May 2013 9.00 am to 10.30 am**

**For this paper you must have:**

- a Source Booklet for Section A and Section B (enclosed)
- an objective test answer sheet for Section A
- an AQA 8-page answer book for Section B.

**Time allowed**

- 1 hour 30 minutes

**Instructions**

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book for Section B. The **Examining Body** for this paper is AQA. The **Paper Reference** is GENA1.
- Answer **all** questions.
- Answer Section A (Questions 1.1 to 1.30) using the answer sheet provided and Section B (Questions 2, 3, 4 and 5) in your separate answer book.
- Do any rough work in your answer book.
- Hand in **both** your answer sheet **and** your answer book separately at the end of the examination.

**Information**

- The maximum mark for this paper is 65.
- This paper consists of two sections.  
**Section A** contains 30 objective test questions based on **Source A**. There is 1 mark for each question.  
**Section B** contains structured questions based on **Sources B, C and D**. Marks are shown after each question and total 35.

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**Section A****Answer Questions 1.1 to 1.30**

There is 1 mark for each question.

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Read **Source A** entitled **High culture heads towards creative bankruptcy**, which is printed in the separate Source Booklet, and answer **Questions 1.1 to 1.30** by choosing the answer represented by the letter **A, B, C** or **D** that you think best. Mark your responses on your objective test answer sheet.

- 1.1** In paragraph 1 the phrase 'shallow vulgarity' suggests that the writer believes the programmes referred to are
- A** intellectually challenging.
  - B** sexually biased.
  - C** mindlessly entertaining.
  - D** poorly produced.
- 1.2** In paragraph 1, the writer makes the assumption that his readers
- A** share his point of view.
  - B** watch a lot of television.
  - C** are upper class.
  - D** enjoy reality television.
- 1.3** In paragraphs 1 and 2, the author argues that popular culture and elite culture are
- A** both subject to constant change.
  - B** increasingly diverging.
  - C** increasingly similar in format.
  - D** of no real consequence.
- 1.4** Which aspects of the Costa Prize (paragraph 2) make it a useful example for the author to use?
- 1** status
  - 2** history
  - 3** format
  - 4** popularity

Answer

- A** if **1** and **2** only are correct.
- B** if **1** and **3** only are correct.
- C** if **2** and **4** only are correct.
- D** if **3** and **4** only are correct.

- 1.5** In paragraphs 2 and 3, the author argues that
- A** elite culture ceremonies are copying elements of *The X Factor*.
  - B** there is still a wide gap between high culture and mass culture.
  - C** Graham Greene was not appreciated by his contemporaries.
  - D** Shakespeare's plays lack relevance to modern society.
- 1.6** According to the author in paragraph 3
- A** the most successful writers are those prepared to break the law.
  - B** the most popular writers are critical of the ruling government.
  - C** Shakespeare's success was due to his support of the ruling regime.
  - D** Graham Greene admired writers who challenged the existing order.
- 1.7** 'to extol' (paragraph 3) means to
- A** criticise.
  - B** recommend.
  - C** praise.
  - D** identify.
- 1.8** By using the phrase 'establishment poet' (paragraph 3) the writer suggests that Shakespeare's work was
- A** rebellious.
  - B** challenging.
  - C** ordinary.
  - D** unadventurous.
- 1.9** Which of the following points are made about Graham Greene in paragraphs 3 and 4?
- 1** He lived and worked in the 19th century.
  - 2** He wrote at the same time as George Orwell.
  - 3** He did not always support mainstream views.
  - 4** He always believed in the things that he wrote.
- Answer
- A** if **1** and **2** only are correct.
  - B** if **2** and **3** only are correct.
  - C** if **3** and **4** only are correct.
  - D** if **1**, **2** and **3** only are correct.
- 1.10** According to the author in paragraphs 4 and 5, some modern writers
- A** are no longer concerned about current social problems.
  - B** believe that the views of Graham Greene are old-fashioned.
  - C** are mainly interested in books that become best-sellers.
  - D** want to entertain rather than educate their readers.

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**1.11** According to paragraph 5, the author's main criticism of contemporary figures in the arts is that they

- A** embrace convention.
- B** are outsiders.
- C** are too privileged.
- D** lack any creativity.

**1.12** The 'avant-garde' (paragraph 6) is art which

- A** owes nothing to the past.
- B** deliberately offends.
- C** needs no technical ability.
- D** breaks new ground.

**1.13** In paragraph 6, the author writes of the 'avant-garde'

- A** critically.
- B** disapprovingly.
- C** nostalgically.
- D** glowingly.

**1.14** In paragraph 7, the author blames each of the following for the 'change in mood' **except**

- A** the death of Graham Greene.
- B** the growth of the internet.
- C** financial factors.
- D** the praise poured on artists.

**1.15** Which of the following views are expressed in paragraphs 7 and 8?

- 1** Government grants to the arts are no longer necessary.
- 2** American literature is better than British literature.
- 3** Artists are earning more than ever before.
- 4** Technology contributes to the decline in cultural standards.

Answer

- A** if **1** and **2** only are correct.
- B** if **1** and **4** only are correct.
- C** if **2** and **3** only are correct.
- D** if **3** and **4** only are correct.

1.16 Which of the following is the most accurate description of 'aristocratic patronage' referred to in paragraph 8?

- A upper-class benefactors of the arts
- B titles awarded to successful artists
- C art that receives royal approval
- D wealthy people who collect art

1.17 The use of the phrase 'corrosive rust' in paragraph 8 is an example of

- A alliteration.
- B hyperbole.
- C analogy.
- D metaphor.

1.18 Salman Rushdie (paragraph 9) had his life threatened because his writing was publicly deemed to be offensive by some

- A Christians.
- B Muslims.
- C Jews.
- D Hindus.

1.19 The author condemns modern writers in paragraph 9 because they

- 1 have focused on making money.
- 2 rarely take risks.
- 3 lack integrity.
- 4 are unconcerned with moral issues.

Answer

- A if 1 and 2 only are correct.
- B if 1 and 3 only are correct.
- C if 2, 3 and 4 only are correct.
- D if all are correct.

1.20 The 'complacency' of artists referred to in paragraph 10 means that they

- A are too easily satisfied with the quality of their work.
- B are mainly interested in fame and fortune.
- C have run out of ideas for new work.
- D do not deserve all the rewards they receive.

Turn over ►

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- 1.21** The 'status quo' (paragraph 10) is a way of referring to the
- A** class system.
  - B** changes in social status.
  - C** established order.
  - D** literary community.
- 1.22** It is reasonable to deduce from paragraph 10 that the author
- A** welcomes all the benefits of money coming into the arts.
  - B** is opposed to the use of clichés in writing.
  - C** warns of the dangers of using sponsorship.
  - D** is cynical about the honours system.
- 1.23** Alan Bennett and Damien Hirst, referred to in paragraph 11, made their names respectively as
- A** writer and musician.
  - B** musician and actor.
  - C** writer and artist.
  - D** artist and actor.
- 1.24** By describing Damien Hirst as 'a pariah' (paragraph 12), the author means that he is
- A** a commercially successful artist.
  - B** an outcast from the art establishment.
  - C** lacking in originality.
  - D** developing a cult status.
- 1.25** In paragraph 13, the author fears that the prevalent 'wannabe mentality' may well hinder
- A** artistic innovation.
  - B** the commercial success of the arts.
  - C** recognition of the creative arts.
  - D** talent in the community.
- 1.26** In paragraphs 13 and 14, the author suggests that the biggest danger of complicity is that it encourages
- A** nostalgia.
  - B** mediocrity.
  - C** conformity.
  - D** perfectionism.

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**1.27** Which of the following best summarise the author's conclusion (paragraph 14)?

- 1** It is regrettable that media writers are equally as risk-averse as artists.
- 2** All contemporary artists are afraid of poor reviews.
- 3** Artistic innovation is restricted by the government.
- 4** True artistic freedom lies in breaking with convention and taking risks.

Answer

- A** if **1** and **2** only are correct.
- B** if **1** and **4** only are correct.
- C** if **2** and **3** only are correct.
- D** if **2** and **4** only are correct.

**1.28** The writer's concluding argument could be summed up as

- A** unless artists challenge existing ideas, their work is worthless.
- B** if art is not innovative, people will stop wanting to read or to go to galleries.
- C** television is more important than art.
- D** without originality, art is under threat.

**1.29** The main intention of the author of the passage is to

- A** comment on the difficulties faced by writers.
- B** analyse the declining standard of modern art.
- C** criticise the current state of culture.
- D** encourage more people to become writers.

**1.30** Elite culture is most likely to appeal to

- A** those drawn solely from the upper classes.
- B** a minority with an interest in the arts.
- C** only those with a university degree.
- D** philanthropists who sponsor the arts.

**END OF SECTION A**

**Turn over for Section B**

**Turn over ►**

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**Section B**

Study **Sources B to D** provided in the Source Booklet and then answer **all** the following questions.

Wherever possible **use your own words** to show you understand the arguments.

You will be marked on your ability to use good English, to organise information clearly and to use specialist vocabulary where appropriate.

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**Read Source B**

0	2
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 Give **three** reasons from **Source B** why the cost of youth crime is so high. *(3 marks)*

0	3
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 Using your own knowledge, briefly outline **three** reasons other than those given in the source why young people may decide to commit crime. *(5 marks)*

**Read Source C**

0	4
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 Using evidence from **Source C** and your own knowledge, argue the case **for and against** schools joining the Safer School Partnerships initiative and having their own police officer. *(13 marks)*

**Read Source D**

0	5
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 Using evidence from **Source D** and your own knowledge, discuss the extent to which the government should concentrate more on methods that prevent youth crime rather than those that focus on punishment. *(14 marks)*

**END OF QUESTIONS**