

General Certificate of Education  
January 2006  
Advanced Subsidiary Examination



**GENERAL STUDIES (SPECIFICATION A)**  
**Unit 1 Culture, Morality, Arts and Humanities**

**GSA1**

Friday 13 January 2006 9.00 am to 10.15 am

**For this paper you must have:**

- an objective test answer sheet
- a loose insert for Questions 1 and 2 (enclosed)
- a 4-page answer booklet
- a black ball-point pen

Time allowed: 1 hour 15 minutes

**Instructions**

- Use a black ball-point pen for recording your answers to Questions 1.1 to 1.25 on your objective test answer sheet.
- Use blue or black ink or ball-point pen for answering Questions 2.1 to 2.3.
- Write the information required on the front of your answer book for Question 2. The *Examining Body* for this paper is AQA. The *Paper Reference* is GSA1.
- Answer **all** questions.
- For each of Questions 1.1 to 1.25 there are several different responses. When you have chosen the response which you think is the best answer to a question, mark this response on your answer sheet.
- Mark all responses as instructed on your answer sheet. If you wish to change your answer to a question, follow the instructions on your answer sheet.
- Do all rough work in your answer book, **not** on your answer sheet.
- Write your answers to Questions 2.1 to 2.3 in the separate 4-page answer book.
- Hand in **both** your answer sheet **and** your 4-page answer book at the end of the examination.

**Information**

- The maximum mark for this paper is 50.
- This paper consists of **two** questions.  
**Question 1** contains 25 objective test questions based on material provided as a separate insert. Each question carries 1 mark. You will not lose marks for wrong answers.  
**Question 2** contains structured questions.  
Marks given for Question 2 are shown after each part of the question.

**Advice**

- Attempt Questions 1.1 to 1.25 before you do Questions 2.1 to 2.3.
- Spend about equal amounts of time on Questions 1 and 2 as a whole.

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**QUESTION 1**

Each of the 25 questions carries 1 mark.

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Read the passage entitled **Do TV detectives hold the clue to our times?** which is printed in the separate insert and answer the questions asked or implied in Questions **1.1** to **1.25** by choosing the answer represented by the letter (**A** to **D**) which you think best.

**1.1** Which of the following linguistic devices does the author employ in the title?

- 1 metaphor
- 2 pun
- 3 rhetorical question
- 4 alliteration

Answer

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

**1.2** What purpose is served by reminding us of the number of detectives on television (paragraph 1)?

- 1 to show how many series there have been recently
- 2 to commend the range and variety available to the viewer
- 3 to illustrate the limitations of choice of genre available to the viewer
- 4 to suggest the genre has become too common

Answer

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

**1.3** ‘the genre has proliferated’ (paragraph 4) means that

- A TV crime-based dramas have become increasingly popular.
- B the increase in TV crime-based dramas reflects the rise in crime in society.
- C the number of TV crime-based dramas has increased rapidly.
- D there are too many crime-based dramas on TV.

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1.4 In paragraph 5, the reference to ‘in a coded way’ means that writers make use of

- A opportunities to discuss difficult social issues.
- B impenetrable scripts which are hard to follow.
- C stereotypical plots that have the same theme.
- D scripts that do not dare to be controversial.

1.5 The main point being made in paragraph 5 is that

- A only commercially popular TV dramas are being commissioned.
- B the increase in detective dramas reflects their increasing popularity.
- C there is a lack of political awareness in detective dramas.
- D too few risks are taken when commissioning new TV dramas.

1.6 “Trojan horse drama” (paragraph 6) implies that Tony Garnett

- A has the freedom to choose which subjects he can write about.
- B is a hugely successful and popular writer of TV drama.
- C is using a crime-based TV series to write about other social issues.
- D wants to understand the popularity of crime-based TV drama.

1.7 Paragraphs 6 and 7 imply that television executives

- 1 are happy to have more detective dramas.
- 2 prefer to remain loyal to a genre which attracts large audiences.
- 3 want to avoid controversy.
- 4 are only interested in money.

Answer

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

**Turn over for the next question**

**Turn over ►**

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1.8 In paragraphs 6 to 8 the author suggests that people like Garnett and Marquess may be subverting TV programmes because they

- 1 use them for political and social comment.
- 2 adapt them for their own purposes.
- 3 breach the ITC code.
- 4 corrupt the viewers.

Answer

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

1.9 Thomas Kyd's *The Spanish Tragedy* 'spoke to the cultural moment' (paragraph 10) because it

- A responded to the needs of its audience.
- B offered a new form of entertainment.
- C was unsophisticated and easy to follow.
- D contained sex and violence.

1.10 'Post-Reformation people had lost the comforts of the confessional and, burdened with conscience, turned their guilt inwards' (paragraph 10) is a reference to the

- A enjoyment of a new form of sensationalist drama.
- B lack of censorship which existed in 16<sup>th</sup> century England.
- C need to reform political and cultural institutions of the time.
- D rejection of the doctrines of the Roman Catholic Church.

1.11 The phrase in paragraph 10 that refers **specifically** to a culture of hatred of women by men is

- A 'misogynistic ideology'.
- B 'corrupt authority figures'.
- C 'gender power struggle'.
- D 'comforts of the confessional'.

1.12 In the context of paragraph 11 'the values of *Dad's Army*' might best be described as

- A comical.
- B innocent.
- C pornographic.
- D religious.

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- 1.13** In the ‘morally ambiguous world’ mentioned in paragraph 11
- A good and bad actions are easily identified.
  - B all characters are evil.
  - C depraved villains are brought to justice.
  - D clear judgements are difficult to make.
- 1.14** Paragraph 11 suggests that audiences want programmes about
- A complex social issues.
  - B psychologically complex characters.
  - C the pornography industry.
  - D someone who has the answers to problems.
- 1.15** According to the author in paragraphs 10 and 11, which of the following problems has affected both Jacobean England and contemporary society?
- A political revolution
  - B religious upheaval
  - C moral uncertainty
  - D social instability
- 1.16** In paragraphs 10 and 11 the author suggests that revenge tragedy and detective drama were beneficial because they provided
- A escapism.
  - B excitement.
  - C fear.
  - D reassurance.
- 1.17** In paragraphs 9 to 11 the author compares the popularity of detective drama to revenge tragedy for each of the following **except**
- A audiences enjoyed gruesome murders.
  - B the power struggle between male and female appealed to people.
  - C there is a common fascination with corruption in high places.
  - D they represent an ideology which reflects distrust of foreigners.
- 1.18** The phrase ‘woman detective hitting glass ceiling’ used in paragraph 12 is a reference to female police officers’
- A ability to take responsibility.
  - B chances of promotion.
  - C frustrations with male colleagues.
  - D unreliable temperament.

1.19 'puritanical certainties' (paragraph 13) refers to

- A a secular-based attitude to morality.
- B a strict religious code of behaviour.
- C the changing position of women in society.
- D the decline in the popularity of revenge tragedy.

1.20 The phrase 'without recourse to the detective fig leaf' (paragraph 13) means that

- A new detective stories are difficult to write.
- B writers wish to be more open about their subject.
- C television drama will become more explicit.
- D new writers will find it easier to have their work produced.

1.21 Paragraphs 13 and 14 suggest that there will be a reduction in the number of television detective dramas because

- 1 many good scripts have been lost
- 2 there is too much coverage of the genre between BBC and ITV.
- 3 writers are keen to explore new forms.
- 4 viewers' interests will change.

Answer

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

1.22 According to the article, TV detective dramas have treated the changing role of women

- A accurately.
- B critically.
- C inconsistently.
- D sarcastically.

1.23 The success and value of detective stories for the television audience are that they

- A allow widespread exploration of contemporary issues.
- B are the most popular form of drama.
- C have won many major television awards.
- D are able to by-pass the 9.00 pm watershed.

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**1.24** Which of the following represent views put forward by the author of the passage about television drama?

- 1** Social and cultural change can be explored through television drama in a variety of ways.
- 2** Police and detective drama is the only way to examine difficult contemporary issues.
- 3** The individualistic and independent policeman is a useful character model for reflecting the spirit of our times.
- 4** More variety in the social themes and settings used in television drama is desirable.

Answer

- A** if **2** alone is correct.
- B** if **1** and **3** only are correct.
- C** if **1**, **3** and **4** only are correct.
- D** if all of them are correct.

**1.25** The main purpose of the article is best described as

- A** academic analysis.
- B** challenge and controversy.
- C** evaluation and discussion.
- D** satirical review.

**End of Question 1**

**Turn over for Question 2**

**Turn over ▶**

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**QUESTION 2**

Answer all of Questions **2.1** to **2.3** referring to the passage **Do TV detectives hold the clue to our times?** where appropriate.

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You are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose in the separate answer book provided. Wherever possible **use your own words**, rather than copying literally from the text, to show your full understanding of the arguments. Quality of Written Communication will be assessed in all answers. The total number of marks awarded for this question is 25.

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- 2.1** What does the author mean by ‘maverick copper’ (paragraph 11)? Explain why the author thinks such a character appeals to viewers. *(5 marks)*
- 2.2** Using ideas and examples from the passage, and any of your own if you wish, discuss why detective drama is so popular on television. *(10 marks)*
- 2.3** “British television is no longer worth watching; the schedules are dominated by soaps, monotonous crime series, cheap reality and make-over shows.”
- To what extent do you agree with this claim? *(10 marks)*

**END OF QUESTIONS**



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**GSA1**



## Insert

Friday 13 January 2006 9.00 am to 10.15 am

Passage for use with **Questions 1 and 2.**

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**PASSAGE FOR QUESTIONS 1 AND 2**

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**Do TV detectives hold the clue to our times?**

(1) Why are there so many detectives on British television? Every week brings DCI this, DS that or DC the other. Are writers really interested only in showing us the inside of a murder room with mutilated torso pictures on the wall? In the past 12 months alone, we have sat through Pascoe, Borne, Linley, Jordan, Aspinall, Frost, North, Satchell, Ross, Poirot, Dalziel, Havers, Ketman, Boyd, Pullman, McAllister, Reid, Metcalfe, Meadows, Barnaby, Bain, Hedges, Foyle, Davies, Fraser, Blake, O’Hanlon, Pearson, Struthers, Milner, Burke and Sharpe. And that is before even counting one-off dramas or American shows or all those series that pretend not to be detectives, but are really, such as *Jonathan Creek* and *Red Cap*.

(2) Next week sees the launch of, yes, you guessed it, a new detective series. DC McManus and DI Friend are the latest state-of-the-art cops from Jackie Malton, who is part of the team that has devised a new series that was going to be called *Think Murder* until ITV ruled that there are far too many programmes already with “murder” in the title. Well, there are: *Mapping Murder*, *Murder Trail*, *Murder in Mind*, *The Murder Game* and, of course, just plain *Murder*. The series was renamed *MIT: Murder Investigation Team*, which at least relegates murder to the sub-title.

(3) Clearly, we British love a good murder, and there have always been detectives on the box. As long ago as 1965, the BBC tried to take off *No Hiding Place* after six years, but public pressure forced them to give DCI Lockhart a further two-year run; even when it did come off, his popular sidekick, DS Baxter, was given his own spin-off series, *Echo Four Two*.

(4) Nonetheless, it is measurably the case that from the 1980s to the present day the genre has proliferated. Why is this? There seem to be three perfectly good reasons: the straightforward, the political, and the cultural. TV executives tend to give you the straightforward explanation: “TV expanded in the 1980s and so did the detective. This is a naturally dramatic form of storytelling for which viewers have an undiminished appetite.” This is not how all the writers see it, however. Roy Mitchell, for example, wrote two cop series and swore he would never write another, but has just completed BBC1’s *New Tricks* which contains not one but four detectives.

(5) “Nobody in TV drama is interested in what is happening in the world,” he says, pointing out that after all these years of New Labour, television has still come up with only one drama (Peter Kosminsky’s *The Project*) discussing contemporary politics. “Detectives are accessible to TV executives and I think the proliferation is a sign of a lack of daring,” he says. “There are so few arenas for writers in television, and detective shows offer the chance to write in a coded way. In *New Tricks* detectives come out of retirement to re-examine old crimes, so in a coded way I was able to write about the 1980s and how things have changed since.”

(6) All of this would strike a chord with Tony Garnett, the TV god and doyen of television drama, who may once have made *Cathy Come Home*, but is now following up *The Cops* with, yes, a detective series. He tells his co-workers that they are engaged in “Trojan horse drama”. In television, power has shifted from the writers to the marketing department, and if Garnett had told the BBC he wanted to make a series about a sink estate in the north-west of England examining three generations of poverty and deprivation since the oil crisis, what do you suppose the reply would have been?

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- (7) Instead, he said: “We want to make a show called *The Cops*,” and got an immediate thumbs up. Each week he sent his police into a sink estate in the north west of England where there have been three generations of poverty and deprivation since the oil crisis. He survives by subverting the genre, but is it desirable that human experience is so routinely seen on television through the eyes of cops (or docs, which is the other TV staple Garnett subverted in *Cardiac Arrest*)?
- (8) At Thames TV, Paul Marquess, producer of *The Bill* and *MIT*, says: “Phil Redmond (the creator of *Brookside*) contends that the ITC (Independent Television Commission) code is destroying drama on British TV. I’m in sympathy with this. Police drama has given me a licence on *The Bill* to deal with paedophile rings, girls murdered, mutilated and abused before 9pm, and we have not had a murmur of disapproval. We are in an easier place in terms of regulation. People will accept anything if there is a detective involved, but I think there would be complaints about very dark storytelling if it was in soap or mainstream drama.”
- (9) There might, however, be a more positive explanation for the glut: detective drama performs exactly the same function today as did revenge tragedy in Jacobean England. Between 1588 and 1641 there flourished on the English stage this bizarre dramatic form in which a violent and/or sexual crime is committed. For various reasons, law and justice cannot punish it and so (generally after a tip-off from a ghost) the hero is faced with the dilemma of whether or not to take revenge.
- (10) Thomas Kyd was mocked by sophisticated fellow writers when he invented this formula in *The Spanish Tragedy*, but audiences lapped it up because its sinister atmosphere, misogynistic ideology, corrupt authority figures, gender power struggle, macabre deaths and taste for total depravity spoke to the cultural moment. Like us, they perceived that a golden age had been replaced by a more uncertain world. Like us, they had diminished faith in justice. Like us, their value system had been turned upside down. Post-Reformation people had lost the comforts of the confessional and, burdened with conscience, turned their guilt inwards.
- (11) For our part, psychology has shown us darker motivations at a time when we have lost the Christian certainties to manage them. In a very short period of time, we have gone from the values of *Dad’s Army* to what Armando Iannucci described as “our great pornography economy”. Like revenge tragedy, detective drama asks perplexing moral questions about justice and the individual while registering the strains of life in an increasingly fragile social hierarchy. With its corrupt policemen, depraved villains and good characters who turn out to be evil, the form enables writers to describe a morally ambiguous world that conventional TV drama struggles to access. When we lack certainty, we want heroes who reflect self-reliance and will make it all right again – enter the maverick copper.
- (12) Women’s changing place in society has also been meticulously plotted not in mainstream, but in detective drama. It has gone from *Juliet Bravo* (first woman detective inspector on television) to *Prime Suspect* (woman detective hitting glass ceiling and distrusted by male colleagues) to *The Commander* (woman in charge, but fell in love with a serial killer, so dodgy) to Jackie Malton’s *MIT* (women unquestionably in control).

**This passage continues on the next page**

**Turn over ►**

(13) The analogy with revenge tragedy falters slightly towards the end. That genre disappeared as suddenly as it had arrived in 1641, swept away by Cromwell's puritanical certainties. No one is suggesting that detective drama will similarly disappear, but there are signs of a backlash. The BBC, for example, is taking an axe to the genre. "We are in the process of cutting back on quite a lot of our detective drama after ITV's recent surge," says Jane Tranter, head of BBC drama commissioning. "It is too much. The good pieces are in danger of getting lost." Even Jackie Malton is working on a project that discusses contemporary issues without recourse to the detective fig leaf. "I am trying to do it in the form of a modern fairy story," she says.

(14) At Thames TV, Paul Marquess, recently appointed as head of drama, has the stated ambition to find ways of exploring contemporary issues that also do not involve policemen. "I am trying to develop a drama series about prostitution looking at the emotional cost to the women of their work. If it had a detective, I could get it accepted without a problem. Maybe it is impossible to do this without one. Ask me again in a year's time and I will tell you."

Source: adapted from an article by STEPHEN PILE, *The Daily Telegraph*, 26 April 2003

## **END OF PASSAGE**