

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

GSA1

Monday 15 January 2007 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.

QUESTION 1

Each of the 25 questions carries 1 mark.

Read the passage entitled **International Uproar** which is printed in the separate insert and answer **Questions 1.1 to 1.25** by choosing the answer represented by the letter **A, B, C** or **D** that you think best.

- 1.1** A person who is 'utilitarian' (paragraph 3) is most likely to wear clothes that are
- A** decorative.
 - B** functional.
 - C** old-fashioned.
 - D** trendy.
- 1.2** In paragraph 3 each of the following is suggested as a reason for wearing clothes **except**
- A** modesty.
 - B** physical ease.
 - C** group identification.
 - D** nationalism.
- 1.3** The last sentence in paragraph 3 and the first sentence of paragraph 4 are
- A** balanced.
 - B** paradoxical.
 - C** identical.
 - D** mistaken.
- 1.4** An example of a 'social uniform' (paragraph 4) is
- A** a priest wearing a cassock.
 - B** a doctor wearing a white coat.
 - C** an executive wearing a dark suit.
 - D** an admiral wearing his medals.
- 1.5** According to paragraph 4 each of the following stops people using clothes to define their character **except**
- A** fashion trends.
 - B** sickness.
 - C** lack of money.
 - D** civil war.

1.6 Which of the following points are made in paragraph 5 about *The Language of Clothes*?

- 1 Its style is similar to that of a dictionary.
- 2 It reflects on some abstract thoughts and ideas.
- 3 It contains a lot of Biblical references.
- 4 It includes a hypothesis about the purpose of wearing clothes.

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 all are correct.

1.7 The sentence in the middle of paragraph 6, beginning and ending ‘Young women ... is asserted.’, is an example of the use of

- A ambiguity.
- B feminism.
- C irony.
- D publicity.

1.8 In paragraph 6, it is suggested that the hijab can be seen as a symbol of

- 1 male domination.
- 2 arranged marriage.
- 3 limited life choices.
- 4 female independence.

Answer

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

1.9 An inference contained in paragraph 6 is that

- A feminists disagree about why Muslim women wear the hijab.
- B young Muslim women should not adopt western dress styles.
- C banning the hijab will make Muslim women more powerful.
- D making the hijab illegal will not increase the freedom of Muslim women.

Turn over for the next question

Turn over ▶

1.10 The *real* argument of paragraph 6 is that

- A all women should wear jeans as a sign of liberation.
- B religions are male dominated.
- C banning an article of clothing will not solve the basic problem.
- D the hijab is a tool of oppression.

1.11 The author's reaction to the 'liberal' view in paragraph 6 is best described as

- A approval.
- B disbelief.
- C sceptical.
- D condemnatory.

1.12 'History tends to be unequivocal' (paragraph 7) implies that the views on this subject are

- A ambiguous.
- B certain.
- C inconsistent.
- D outdated.

1.13 In paragraph 7 the author argues each of the following about the banning of the hijab **except**

- A it is the result of feminist as much as religious claims.
- B it has not been thought through very thoroughly.
- C it is likely to make some Muslims even more determined.
- D history shows that it will not be successful.

1.14 Describing the French state as 'secular' (paragraph 8) implies that it is mostly interested in

- A gender equality.
- B religious tolerance.
- C religious belief.
- D non-religious matters.

1.15 The 'defeat that rankles' referred to in paragraph 8 was the

- A French surrender in the Second World War.
- B loss of Algeria in the 1960s.
- C expulsion from Vietnam in the 1950s.
- D heavy casualties in the First World War.

1.16 In paragraph 8 the author suggests that the real reason behind the ban is

- A racist.
- B feminist.
- C religious.
- D secular.

1.17 According to paragraph 9 many people in ‘La France Profonde’

- 1 believe that women should be subordinate to men.
- 2 are prejudiced against Muslims.
- 3 are sympathetic to the views of the far right.
- 4 oppose the ban on the hijab.

Answer

- A if none is correct.
- B if 1 and 4 only are correct.
- C if 1, 2 and 3 only are correct.
- D if all are correct.

1.18 The people of ‘La France Profonde’ (paragraph 9) could be described as

- 1 tolerant.
- 2 provincial.
- 3 progressive.
- 4 conservative.

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.

1.19 According to the author in paragraph 9, French extremist hostility towards Muslims is heightened by

- A fear.
- B jealousy.
- C ignorance.
- D contempt.

1.20 In paragraph 9 the author’s concluding argument is that a further reason behind the ban may be

- A racist.
- B religious.
- C secular.
- D sexist.

Turn over ►

Assertion/Reason questions

For each of **Questions 1.21** and **1.22** you are given an assertion followed by a reason. Consider the assertion and decide whether, on its own, it is a true statement. If it is, consider the reason and decide if it is a true statement. If, and only if, you decide that *both* the assertion and the reason are true, consider whether the reason is a valid or true explanation of the assertion. Choose your answer (**A** to **D**) as follows and indicate your choice on the answer sheet.

	Assertion	Reason	Argument
A	True	True	Reason is a correct explanation of assertion
B	True	True	Reason is not a correct explanation of assertion
C	True	False	Not applicable
D	False	–	Not applicable

ASSERTION

REASON

1.21 There is a fear that banning the hijab will create further tension because history suggests symbols are very emotive.

1.22 Clothes are neutral items because all people make their own choice of what to wear.

1.23 In the conclusion the author suggests each of the following **except**

- A** the French admire the Islamic religion.
- B** some Frenchmen are envious of the role of women in Islam.
- C** the hijab is seen as threatening by many people.
- D** the French resent their defeat in North Africa.

1.24 The author argues that the banning of religious symbols in French state schools is

- A** because the French are obsessed with fashion.
- B** driven by feminist motives.
- C** politically even-handed.
- D** an attack upon Islam in particular.

1.25 The overall tone of the article is best described as

- A** ambivalent.
- B** critical.
- C** instructive.
- D** objective.

END OF QUESTION 1

QUESTION 2

Answer all of **Questions 2.1 to 2.3** referring to the passage **International Uproar** where appropriate.

Answer all the questions in continuous prose in the separate answer book provided.

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.

- 2.1** (a) Explain **briefly** the meaning of ‘the hijab is more a symbol than a true veil’ (paragraph 2). *(3 marks)*
- (b) In paragraph 5, the author refers to the ‘language of clothes’. Identify and explain **three** ways in which the author suggests that clothes are a form of ‘language’. *(6 marks)*
- 2.2** Using the arguments of the author, and any of your own if you wish, explain the case for **and** against the French Government’s ban on the wearing of religious symbols in its schools. *(8 marks)*
- 2.3** Argue the case for **or** against compulsory religious education in United Kingdom schools. *(8 marks)*

END OF QUESTIONS

There are no questions printed on this page

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Insert

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

PASSAGE FOR QUESTIONS 1 AND 2

International Uproar

- (1) Anyone could be forgiven for assuming that, of all governments, only the French would care enough about clothes to bother with introducing laws about who can wear what, when and where. After all, fashion is their thing. Surely, only a nation that takes a person's appearance far too seriously would bring the full power of the state to bear on a simple little headscarf?
- (2) The French Government may also have banned the wearing of the Christian crucifix and the Jewish yarmulke (the skullcap worn by Jewish men) in its schools in a show of political even-handedness, but we all know that its true target is the hijab, the scarf worn by religious Muslim women. They wear it because, in a society based on the teachings of the Quran, modesty is prized in young women; the scriptures require them to go veiled in public. However, unlike the all-enveloping chador of the fundamentalist branches of the faith, the hijab is more a symbol than a true veil.
- (3) And symbols are powerful. Again and again, men, women and children have died, voluntarily or otherwise, for symbols – for banners and flags, uniforms and monuments, for crowns and relics, for holy books and papers bearing words of freedom or equality. In some ways the symbols that we wear on our bodies are particularly potent. The British, for example, once banned the wearing of the colour green in Ireland, hence its emotional significance now. The great costume historian James Laver argued that symbolism rather than comfort or convenience is the first and most important reason why we get dressed. 'Clothes are inevitable,' he wrote in *Costume And Style*. 'They are nothing less than the furniture of the mind made visible.' As human beings, we construct our appearance to tell the world who we are. We do it instinctively; even the least frivolous, most puritanical and utilitarian of us makes a series of clothing choices that adds up to a constructed declaration of who we are.
- (4) And we do it very consciously. Only the most abject conditions of poverty, danger or illness stop us. We create military uniforms so that we know who to fear or trust; uniforms of authority so that we know whose orders to respect; social uniforms so that we know where we fit in the pecking order; and gender uniforms so that we know who to fancy. We even wear special jewellery – a wedding ring – to show that we're not sexually available.
- (5) But those are just our basic ABCs. Beyond that, there's a whole dictionary of identity, allegiance, status and sexual preference. It's a complicated, endlessly elaborated 'language of clothes', which is what novelist Alison Lurie called her book on the subject: an illuminating romp through the work of generations of philosophers. *The Language Of Clothes* is quite good on modesty. 'The Bible tells us this was the original reason for wearing clothes,' Lurie writes. 'Historically, however, shame appears to have played very little part in the development of costume. Some modern writers believe that the deliberate concealment of certain parts of the body originated not as a way of discouraging sexual interest, but as a clever device for arousing it.'

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- (6) The feminist ‘take’ on the wearing of the hijab follows a similar argument. And however much the patriarchal orthodox branches of Islam, Judaism or Christianity argue that women in their societies are equal but different, it doesn’t look that way to outsiders. It certainly doesn’t look that way in the liberal salons of intellectual and political Paris. There, the hijab is interpreted as a symbol of subjugation, ownership and as a tool of oppression. Young women, goes the thinking, can only be equal and free when their entitlement to wearing blue jeans, tight T-shirts and a great haircut is asserted. But can the powerlessness of some young Muslim women to choose their own lives and husbands be banished by the banning of a piece of cloth? If you destroy the symbol, will what it stands for crumble away?
- (7) Perhaps the symbol – and what it stands for – will merely become more powerful? History tends to be unequivocal on the subject; a symbol under attack is a symbol in desperate, martyr-making need of defence. In this case fathers will take their daughters out of school rather than sacrifice their symbolic modesty. How, one wonders, could those sophisticated thinkers in Paris have missed that?
- (8) Could it be that the feminist argument – as much as the official rationale that a secular French state won’t allow religious symbols in state schools – is itself a veil for something less idealistic, something ugly enough to warrant some modesty? To describe the French as proud and vain is fair when we bear in mind that all nations are proud and vain to a greater or lesser degree, but the pride and vanity of France spent most of the 20th century getting itself militarily humbled – by Germany, in French Indochina and in North Africa. And the defeat that rankles is the last one.
- (9) Deep in the fields, vineyards and provincial streets of La France Profonde there remains a legacy of animosity towards Islam (and towards Judaism as well). For these people, too, the hijab is a potent symbol. For them it represents a religion/race that should recognise itself to be innately inferior but, perversely and punishably, doesn’t. For the men of the far right there’s probably an added feeling of distress: they envy the menfolk of the hijab-wearing women. They have their women under proper control rather than out there wearing jeans and flouting masculine authority. We’d better believe it – clothes can be very threatening indeed.

Source: BRENDA POLAN, *Good Housekeeping*, March 2004

END OF PASSAGE

There are no sources printed on this page