

General Certificate of Education
January 2008
Advanced Level Examination



GENERAL STUDIES (SPECIFICATION A)
Unit 4 Culture, Morality, Arts and Humanities
(Themes in European Culture)

GA4E

Thursday 24 January 2008 1.30 pm to 3.00 pm

For this paper you must have:

- an objective test answer sheet
- a loose insert for Questions 1.1 to 1.30 (enclosed)
- a 4-page answer book
- a black ball-point pen.

Time allowed: 1 hour 30 minutes

Instructions

- Use black ball-point pen for recording your answers to Questions 1.1 to 1.30 on your objective test answer sheet.
- Use blue or black ink or ball-point pen for answering **one** question from Questions 2.1 to 2.6.
- 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 GA4E.
- Answer Question 1 (1.1 to 1.30) using the answer sheet provided **and one** question from Questions 2.1 to 2.6 in a separate answer book.
- For each item in Question 1 there are several alternative responses. When you have selected the response which you think is the best answer to a question, mark this response on your answer sheet.
- Do all rough work in the answer book, **not** on your answer sheet.

Information

- The maximum mark for this paper is 55.
- This paper consists of **two** questions.
Question 1 contains 30 objective test questions based on **Themes in European Culture** material. Each question carries 1 mark. You will not lose mark for wrong answers.
- **Question 2** consists of six alternative essay questions (2.1 to 2.6). 25 marks are allocated to your essay which should be written in **English**.

QUESTION 1

Each of the 30 questions carries 1 mark.

Indicate in the space provided on the answer sheet the alternative which you have attempted.

Questions 1.1 to 1.10

Read the passage entitled **What does France have against Google?** which is printed in the separate insert and answer **Questions 1.1 to 1.10** by choosing the answer represented by the letter **A, B, C** or **D** that you think best.

- 1.1** From a French viewpoint a cause of resentment (paragraph 1) may be the growing influence upon French culture from
- A** British music.
 - B** American entertainment media.
 - C** immigration from the Middle East.
 - D** the European press.
- 1.2** The concept of ‘digital-culture imperialism’ (paragraph 1) is primarily concerned with
- A** establishing power over other countries.
 - B** sharing technology.
 - C** creating equal partnerships.
 - D** forging technical links.
- 1.3** According to paragraph 2, the courts found against Google because
- A** allowing competitors to advertise is illegal in France.
 - B** brand names were being used without permission.
 - C** the companies involved all started to lose sales.
 - D** they were biased in favour of French companies.
- 1.4** Each of the following is expressed in paragraph 3 as a French concern about Google’s latest venture **except**
- A** a fear of the spread of English.
 - B** concern that texts in English would become more popular than those in French.
 - C** worry about the image of France.
 - D** worry that other European nations would not support France.

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- 1.5** The radio quota law is ‘much scoffed at’ (paragraph 4) because
- A** most music is not written in a language.
 - B** governments cannot ultimately control public taste.
 - C** the law has never been enforced.
 - D** 40% is not enough to make a difference.
- 1.6** The attitude of the French to Google
- A** is illegal because Google is following EU rules.
 - B** is defensible because America trivialises national culture.
 - C** illustrates their commitment to their cultural heritage.
 - D** demonstrates the need to separate culture from new technology.
- 1.7** The main point of the article is to demonstrate France’s
- A** determination to defeat Google and replace it with their own search engine.
 - B** hatred of and resistance to any successful foreign competition.
 - C** belief in the superiority of its own national institutions.
 - D** concern over American dominance of its culture.
- 1.8** Culturally, the French are most likely to fear the
- A** borrowing of their language.
 - B** computerisation of their language.
 - C** modernisation of their language.
 - D** anglicisation of their language.
- 1.9** Each of the following is the name of a famous art gallery in Paris **except**
- A** Prado.
 - B** Louvre.
 - C** Orsay.
 - D** Pompidou Centre.
- 1.10** *Le Figaro*, *Libération* and *Le Monde* are French
- A** newspapers.
 - B** painters.
 - C** political parties.
 - D** television channels.

Questions 1.11 to 1.20

Read the passage entitled **The Limits of Liberalism** which is printed in the separate insert and answer **Questions 1.11 to 1.20** by choosing the answer represented by the letter **A, B, C** or **D** that you think best.

- 1.11** The author states “I’m almost glad it’s Sikhs” but he
- A** would rather the affair involved Muslims.
 - B** is relieved that Sikhs were not involved.
 - C** is suggesting that the play has no religious overtones.
 - D** sees the affair as having much wider significance.
- 1.12** The staging of the play *Behzti* in Birmingham was likely to be particularly sensitive because
- A** of the challenging nature of its content.
 - B** there is a large Muslim community in the area.
 - C** Sikh women are forbidden to write plays.
 - D** of intense religious rivalry in the city.
- 1.13** In paragraph 4 the author explains that for him the issue is complex because
- A** issues of race and religion are always sensitive.
 - B** more than one important value is at stake.
 - C** he would always favour freedom of expression.
 - D** the Sikh reaction is difficult to understand.
- 1.14** The two colliding principles mentioned in paragraph 4 can be expressed as
- A** freedom of expression; right to choose religion.
 - B** freedom of expression; respect for others.
 - C** freedom of movement; freedom of protest.
 - D** tolerance for minorities; understanding and sensitivity.
- 1.15** The murder of Theo van Gogh (paragraph 5) was
- A** unforgivable because it was morally wrong.
 - B** justifiable, but only on religious grounds.
 - C** a direct challenge to racial policies in Holland.
 - D** a logical consequence of freedom of speech.

1.16 ‘cultural sensitivity’ (paragraph 5) is most likely to involve

- A** a preference for secular rather than religious values.
- B** an understanding that religious diversity is a threat to the arts.
- C** an acknowledgement of the feelings and values of others.
- D** a preference for emotional rather than rational thought.

1.17 The ambivalence expressed by the author in paragraph 8 is caused by

- A** anti-liberal protest.
- B** fashion.
- C** religion.
- D** violence.

1.18 Liberalism is most closely characterised by

- A** tolerance.
- B** disinterest.
- C** leniency.
- D** impartiality.

1.19 The Rushdie affair

- A** involved an outlawed relationship between an Arab and a Jew.
- B** proved that religious tolerance is possible after initial misunderstanding.
- C** represented a triumph for liberal values over dogmatic religious teaching.
- D** followed the publication of a novel deemed offensive by Muslims.

1.20 The Behzti affair has focused new debate upon the notion that

- A** freedom to do what you like is totally wrong.
- B** no restraints whatsoever exist on personal freedom.
- C** freedom brings both rights and responsibilities.
- D** restrictions on personal expression must have a religious basis.

Turn over ▶

Questions 1.21 to 1.30

Read the passage entitled **The Media Future** which is printed in the separate insert and answer **Questions 1.21 to 1.30** by choosing the answer represented by the letter **A, B, C** or **D** that you think best.

1.21 In paragraph 1 the author implies that ‘globalisation’

- A** diminishes cultural diversity.
- B** makes media output accessible to all.
- C** is instigated by the US government.
- D** engenders a sense of world citizenship.

1.22 According to the author in paragraph 1 which of the following is/are the result of new developments in communication technology?

- 1** There is likely to be an increasing Americanisation of national culture.
- 2** Cultural influences are becoming increasingly international.
- 3** The speed of cultural change has increased dramatically.
- 4** Germany needs to resist the external threats to its national culture.

Answer

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

1.23 In paragraph 2 the author suggests that German intellectuals’ feelings about ‘newer media’ are the result of

- A** the use of the media during the Third Reich as a propaganda tool.
- B** a dislike of technology.
- C** their sense that electronic media are intrinsically bad.
- D** resistance to change and innovation.

1.24 The term ‘unification’ used in paragraph 3 is a reference to

- A** the occupation of Germany by the Allied powers in 1945.
- B** Germany joining the European Common Market in 1956.
- C** the merging of East and West Germany in 1990.
- D** the adoption of the single European currency (euro) in 2002.

- 1.25** In paragraph 4 the allusions to conflicts in the mid 1990s suggest that
- A** the German authorities did not wish the media to be used for propaganda purposes.
 - B** the German government wished to protect the public from extreme influences.
 - C** there was a desire to uphold freedom of speech.
 - D** the government was keen to exercise its democratic mandate.

- 1.26** Paragraph 6 is best described as

- A** sceptical.
- B** cautiously optimistic.
- C** controversial.
- D** questioning.

- 1.27** In modern Germany, the publication and transmission of material promoting neo-Nazi ideology is

- A** allowed.
- B** limited.
- C** ignored.
- D** illegal.

- 1.28** During the Hitler era in Germany, dissemination of information was controlled by

- 1** censored press reports and films.
- 2** the restriction of radios to receive only specific stations.
- 3** informants denouncing neighbours to the secret police.
- 4** the vetting of journalists and broadcasters.

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.

- 1.29** During the Nazi regime the Minister of Propaganda was

- A** Joseph Goebbels.
- B** Hermann Goering.
- C** Rudolf Hess.
- D** Heinrich Himmler.

Turn over ►

1.30 Which of the following features would be regarded as typical of a ‘totalitarian’ state?

- 1** single party government
- 2** government control of the communications media
- 3** a large number of weak opposition parties
- 4** central planning of the economy

Answer

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

END OF QUESTION 1

QUESTION 2

Answer **one** of **Questions 2.1 to 2.6** in English.

Each question carries 25 marks.

Answer this question in a **separate** answer book. Label this answer book **GA4E Question 2**.

Where appropriate, use examples to illustrate your answer.

Write your answer in continuous prose as if you are addressing the intelligent general reader. You will be marked on your ability to use good English, to organise information clearly and to use specialist vocabulary where appropriate.

2.1 Religious Education has been a compulsory part of education in England and Wales since 1944.

Discuss the benefits and drawbacks of religious education in schools.

2.2 ‘Spare the rod and spoil the child’
‘The love of money is the root of all evil’
‘Honesty is the best policy’

Examine the moral dilemmas contained in **one** of the statements above and comment on its accuracy and appropriateness in the modern world.

2.3 Discuss the case for business sponsorship and lottery funding of the arts at local and national levels.

2.4 Account for the success of such authors as J.K. Rowling and Jacqueline Wilson in the writing of fiction for young people.

2.5 Describe the appeal and justify the importance of contemporary popular music to someone who only appreciates ‘classical’ music and knows little of the pop scene.

2.6 “The press has a responsibility to tell the truth, the whole truth and nothing but the truth.”

Discuss this view of the role of newspapers.

END OF QUESTIONS

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Insert

Passages for use with **Questions 1.1 to 1.30**

PASSAGE FOR QUESTIONS 1.1 to 1.10

What does France have against Google?

(1) Maybe it's revenge because the Internet sent Minitel, an early French network service, the way of the Betamax tape – into the technology graveyard. Possibly, it's something to do with that inflammatory Google parody showing a faux-search for 'French military victories' that came up with zero results ('Did you mean: French military *defeats*?'). Whatever the reason, Google, the world's largest search engine, has been taking a beating lately in France, legally and culturally. Things look *très mauvais* for the company in France. A recent phrase in the French press, 'omnigooglisation', has even come to be shorthand for America's digital-culture imperialism. Is Google the new Iraq – or just the new Disney?

(2) The battle began in October when a court in Nanterre fined Google \$75,000 for trademark violation of a French online tour operator (Bourse des Vols). Similar cases followed, with courts finding in favour of Le Meridien hotels in mid-December and on February 4 awarding chichi designer Louis Vuitton \$250,000 in its case against Google. The court, in all three suits, found that the practice of letting competitors bid to have their adverts appear when keywords containing trademarked words or phrases came up violated trademark law.

(3) President Chirac has met with the French Culture Minister and the head of the National Library, M. Jeanneney, to ask them to 'analyse the conditions under which the collections of the great libraries in France and Europe could be put more widely and rapidly on the Internet'. The plan is a direct response to Google's current pet project: putting the collections of some of the world's best libraries online. They are taking around 15 million works from collections at Harvard, Stanford, Oxford and the New York Public Library and creating a virtual library. While these great collections do contain non-English works, France is worried that – yet again – English prose and bias will dominate and France's *bons mots* will, *hélas*, become but quaint oddities. In December, French library guru Jeanneney said it would be 'deleterious and detestable' for the image of France if the most popular texts about the French Revolution were written by native English speakers.

(4) He is determined to get one-up on Google and create a searchable French library. You can bet Victor Hugo will appear more prominently than Mark Twain. The move is reminiscent of the much-scoffed at radio quota law France passed in 1994 requiring at least 40% of recorded music on French radio be in French. France also has similarly strict laws to defend its film and publishing industries from the Anglo-onslaught. In truth, France does have its own mini virtual library called Gallica which has about 80,000 French-chosen works available online. The project, however, is but a David compared to the Google Goliath.

(5) France has a long history of protecting its culture from American influence. As for the tension over digital libraries, Google says that Europe must ultimately do the same thing, and that it is really very supportive. They don't view it as if it's a war, but it's clear the French see it that way.

Source: adapted from *SPIEGEL ONLINE*, March 25, 2005

PASSAGE FOR QUESTIONS 1.11 to 1.20

The Limits of Liberalism

- (1) I'm almost glad it's Sikhs. I don't mean I take any pleasure from the obvious discomfort the Birmingham Repertory Theatre's production of *Behzti* – a play depicting a rape inside a Sikh temple, written by a young Sikh woman – has caused to some in the community. I mean that this episode usefully confirms something that needs spelling out: that a question which now looms over contemporary life is not quite as it seems.
- (2) At least since 9/11, and maybe since the Rushdie affair, many have asked if the West has a gathering "Muslim problem", suggesting that somehow liberal values, the cherished achievements of the Enlightenment, are under assault from an encroaching Islamic menace. Several liberal luminaries have urged their troops to saddle up and take on what they regard as the great threat of our age: the anti-liberal tyranny known as Islamo-fascism.
- (3) The conflict played out in Birmingham, and elsewhere every day, is between two values – one that liberals have cherished for centuries and another acquired much more recently. The ancient liberal idea is freedom: of expression, of movement, of protest. The newer value is an approach to society's minorities that aims to go beyond mere tolerance, and reaches for understanding and sensitivity.
- (4) In the 21st century these noble principles keep colliding. We want free speech but are flummoxed when someone uses it to demean Arabs and Muslims. We want to be sensitive to a disadvantaged ethnic minority, but hesitate when that entails compromise on values that are precious and timeless, like the right to stage a play.
- (5) So when the Dutch film maker Theo van Gogh was murdered by a Muslim extremist, no liberal should have done anything but condemn it completely. This was not just brutal censorship, it was also a heinous crime. And yet some liberals found it hard to condemn the killing unequivocally, because van Gogh had so extravagantly violated the newer liberal value of cultural sensitivity: he had gone out of his way to offend Muslims and Jews in wild, unrestrained language.
- (6) I am having to make some of these awkward choices myself. I am an absolutist on free speech: let everyone say what they want. But that position would, applied consistently, require me to call for the abolition of the current law banning incitement to racial hatred. And yet, though that law places a limit on speech, I cannot deny that it has done more good than harm, rendering the once acceptable racism of the 1970s beyond the pale today.
- (7) If I don't want the law that effected that change repealed, then logic demands I should want it extended to everyone who needs protection. If it's good for black, Sikh and Jewish Britons, then it could hardly be denied to Hindus and Muslims. (To say the first group is racial while the latter is religious is to make a distinction that does not fit the real world).
- (8) I side with the Birmingham Rep against the protestors in part because for some of the latter, as in the van Gogh case, the chosen method was violence. But I also wonder why those who are so determined to see the theatre stand firm are not equally vigorous in demanding that Madame Tussauds restore its *Posh-and-Becks* nativity scene, which was also taken off after a violent protest (by a vandal) staged in the name of religious sensitivity. What's called for here is some honesty – no matter how uncomfortable.

PASSAGE FOR QUESTIONS 1.21 to 1.30

The Media Future

- (1) The media of communication are changing rapidly in Germany and elsewhere in the contemporary world. While it took about 500 years to move from printed to electronically disseminated information, new media appear with ever increasing frequency. New electronic and computer based media, above all the Internet, have underlined and intensified a process of globalisation which reduces the cultural distinctiveness of media communication in one country and links it with broader developments. Today, major impulses and media mechanisms tend to originate in the United States of America. Germany has to come to terms with these developments. The advent of European integration will further denationalise and diversify the mediascape and confront German media culture with new challenges.
- (2) Despite these global trends, the local acceptance of media and their usage continue to differ between countries and cultures. In Germany, many intellectuals continue to dislike newer media, especially private radio and television stations and also computers. This dislike is not a general, vague technological Luddism but harks back to the disastrous effects of manipulation by media during the Hitler era. Furthermore, German society continues to differentiate between high and low culture. In this duality, high culture is disseminated by traditional channels and as written text while low culture relies on new, electronic media.
- (3) But the ever-increasing abundance of different modes of communicating in print, by public or private radio, television or even on the Internet shows that producers as well as audiences are more heterogeneous and more vocal than in the past. The recent influx of labour migrants and other social groups from foreign countries as well as unification have boosted the acceptance of electronic media in contemporary Germany.
- (4) Not everything, however, has changed with the advent of new media. A battle in 1995 between the Bavarian regional governments and the Internet provider CompuServe over the dissemination of information deemed pornographic echoed previous struggles to win and retain the freedom of information. A similar conflict surfaced in 1996 over the Internet version of the journal *Radikal*, a mouthpiece of the left-wing terrorist group 'Red Army Faction', and at the other end of the political spectrum over the dissemination of neo-Nazi materials.
- (5) These conflicts over the balance between freedom of information and censorship in Germany are the latest in a long line reaching back to the emergence of modern media in the seventeenth and eighteenth centuries, the onset of media concentration and mass communication in the nineteenth and the diversification of the mediascape in the twentieth century.
- (6) The balance between freedom and restriction concerns and defines the role of individuals and the nature of society. Given the power of the media to recast opinion and cast cultures, these issues must remain contentious and contestable. Germany's insistence on linking the diversification of media with their commitment to democracy holds the promise – albeit not a guarantee – that media will serve society by informing citizens and enhancing their cultural environment and not, as had happened in Germany's past, curtail freedom by serving the purposes of an unjust state.

Source: HOLGER BRIEL, *The Media of Mass Communication*, extract from *The Cambridge Companion to Modern German Culture*, 1999, W. Van der Will and E. Kolinsky, published by Cambridge University Press.

END OF PASSAGES