

General Certificate of Education
June 2008
Advanced Subsidiary Examination



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

GSA1

Thursday 15 May 2008 1.30 pm to 2.45 pm

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.

Time allowed: 1 hour 15 minutes

Instructions

- Use black ink or black ball-point pen.
- 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.

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.
The marks for Question 2 are shown in brackets.

QUESTION 1

Each of the 25 questions carries 1 mark.

Read the passage entitled **You don't have to be Posh . . . to enjoy ballet** 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** In paragraph 1 the author describes his visit to the ballet as an exercise in
- A** education.
 - B** escapism.
 - C** snobbery.
 - D** popular culture.
- 1.2** The point emphasised by the author in the first paragraph is that perfection is
- A** the essence of ballet.
 - B** an over-used concept.
 - C** impossible to achieve in any walk of life.
 - D** the reason why many people do not enjoy ballet.
- 1.3** The phrase 'despite myself' in paragraph 2 suggests the author
- A** enjoyed Wagner although not expecting to do so.
 - B** thought Strindberg was rubbish.
 - C** had little interest in the arts.
 - D** had to attend because he was a journalist.
- 1.4** In paragraph 2 the author describes the Citizens' Theatre as 'actionably misnamed' because
- A** it is not a theatre.
 - B** it caters for everyone.
 - C** people say it is too small.
 - D** ordinary people do not go.
- 1.5** The seven-hour piece of 'Wagnerian abuse' mentioned in paragraph 2 was
- A** an opera.
 - B** a political rally.
 - C** a psychological drama.
 - D** an epic film.

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- 1.6 The choreography of a ballet referred to in paragraph 4 focuses on the
- A set design.
 - B storyline.
 - C musical arrangement.
 - D dance steps.
- 1.7 'esteemed' (paragraph 4) means
- A famous.
 - B respected.
 - C talented.
 - D visible.
- 1.8 The suggestion about the audience in paragraph 5 is that they
- A are wearing expensive clothes.
 - B are attending in order to watch the performance.
 - C want to be noticed by other people.
 - D behave as the author expected.
- 1.9 In paragraph 7 the author implies that '*Midsomer Murders* ladies, of a certain age and style,' are most likely to be
- A disillusioned.
 - B intelligent.
 - C idealistic.
 - D romantic.
- 1.10 'well-heeled' implies that the couple mentioned in paragraph 8 are
- A educated.
 - B drunk.
 - C rude.
 - D wealthy.
- 1.11 Each of the following is referred to in paragraph 8 **except**
- A an audience profile.
 - B bad manners.
 - C cultural norms of ballet.
 - D middle class sport.

1.12 The second half of paragraph 10 contains

- A a series of unfair comparisons.
- B an unreasonable and unexplained claim.
- C an argument which may be valid, but is not justified.
- D an insult to other art forms which are just as worthy as ballet.

1.13 The phrase 'ballet as a painting in movement' (paragraph 12) is best understood

- A literally.
- B figuratively.
- C humorously.
- D ironically.

1.14 To describe ballet in paragraph 12 the author uses

- A an analogy.
- B a hypothesis.
- C an overstatement.
- D a theory.

1.15 The reference to Gateshead in paragraph 13 is best described as

- A complimentary.
- B legitimate.
- C patronising.
- D nostalgic.

1.16 In paragraph 13 the author argues that

- A criticism of ballet subsidies is largely unfounded.
- B subsidies for the Royal Ballet are too generous.
- C people who live in Gateshead dislike ballet.
- D it should not be necessary to save up for the ballet.

1.17 Which best sums up the author's **main** argument in paragraph 13?

- A Ballet is more entertaining than other art forms.
- B Everyone should attend the ballet at least once.
- C Public subsidies to ballet should be increased.
- D Ballet attracts a socially diverse audience.

1.18 ‘rescuing me from my philistinism’ (paragraph 14) implies that the author

- A prefers ballet to other art forms.
- B is no longer a hypocrite.
- C improved his cultural awareness.
- D achieved his objectives.

1.19 According to the author the main reason people attend the ballet is

- A its increasing affordability.
- B the enthusiasm of the audience.
- C its broad clientele.
- D the quality of the performance.

Assertion / Reason questions

For **Questions 1.20 to 1.21** 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

- | | | | |
|-------------|---|---------|---|
| 1.20 | Ballet is heralded as perfection by the author | because | we do not accept anything less than perfection in the arts. |
| 1.21 | The author argues that ballet tickets are over-priced | because | the Royal Opera House has recently been refurbished. |

Turn over ►

1.22 Which of the following points are supported by the author?

- 1** A ballet audience is mainly middle-class.
- 2** A ballet audience is still made up of mostly older people.
- 3** Ballet is now more popular than other art forms.
- 4** Ballet no longer needs state funding.

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.

1.23 A main argument in the passage is that

- A** audiences for ballet remain socially exclusive.
- B** it is worth persevering to achieve perfection in an art form.
- C** snobbery is still the main characteristic of ballet lovers.
- D** perfection in the arts is desirable but unattainable.

1.24 The purposes of this passage are best described as

- 1** showing the variety of people who attend the ballet.
- 2** encouraging readers to 'try' the ballet.
- 3** highlighting the skills of the dancers.
- 4** sharing the enjoyment of the experience.

Answer

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

1.25 Which one of the following best reflects the flavour of the passage?

- A** Love ballet; hate the people who watch it.
- B** Love ballet; but it is too expensive.
- C** Love ballet; it is less snobbish than I thought.
- D** Love ballet; am uncomfortable with other art forms.

END OF QUESTION 1

QUESTION 2

Answer **all** of **Questions 2.1 to 2.3** referring to the passage **You don't have to be Posh . . . to enjoy ballet** 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** Identify and explain **three** reasons why the author is pleasantly surprised by his first visit to the ballet. *(9 marks)*
- 2.2** Explain briefly with examples the appeal of **one** of the following art forms: literature, music, visual art, theatre, film. *(8 marks)*
- 2.3** Examine critically the author's claim in paragraph 10 that ballet demands 'a greater level of perfection' than other forms of artistic performance. *(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

**You don't have to be Posh
... to enjoy ballet**

- (1) IT'S THE PERFECTION, stupid. This, it strikes me suddenly, is the reason. The reason why people go. And the reason why a great many million others don't. Perfection can be so very hard to take. This perfect thought, of course, strikes me as I am weaving imperfectly into a cab in Covent Garden at around midnight, in a terribly imperfect world. But for about three hours, that evening, I had been taken, along with a few thousand other souls, far from the staggering imperfections of life, and allowed to gaze on a slice of transcendence, 20 yards of sprung wooden perfection: the stage at the Royal Opera House with a ballet in full flow.
- (2) I had been somehow, until Thursday, a ballet virgin. I had done, despite myself, most other art forms. Classical mime; jazz-dance; folk-nights where every second song was about dead lifeboatmen; interminable buttock-wearing nights of black-robed Strindberg rot performed for pseudos at the actionably misnamed Citizens' Theatre in Glasgow; one enforced seven-hour piece of tortuous Wagnerian abuse at the age of 14 – *fourteen!* But for some reason I'd managed to miss the ballet.
- (3) And then Becks went. David and Victoria Beckham were pictured, dressed rather better than the rest of the audience, going to the ballet at the Royal Opera House in Covent Garden on Monday night. So: is ballet the new football? Are tutus the new sarong? Is dance the new rock'n'roll? None of the above, of course; but I was still interested enough. Victoria Beckham, with her drama training, will have studied ballet at some stage, so you can see the interest. But who else? Who goes, these days, to the ballet?
- (4) I went along, a few days after the Beckhams, to the same triple-bill. Music by Stravinsky, Tchaikovsky and Janáček. Choreography by Frederick Ashton (the correct response to whose esteemed name, as David can now inform his team-mates in the changing-room, is 'Ah yes, Britain's first true native genius of dance'). Dance by, among others, Darcy Bussell and the lovely Miyako Yoshida, who between them managed rather quickly to give at least one answer to the question of why men go to the ballet.
- (5) The audience wasn't quite what I had expected. Very few people, it turns out, go to the ballet to be *seen*. Oh, they were well-dressed enough, of course, in the way the art-loving middle classes never get it quite wholly wrong. Suits, dresses, the very occasional black tie. But Henley it wasn't; nor a box at the Proms; nor even a Royal Command Performance.
- (6) There was certainly money here; there would have to be. Even though the House boasts that 68 per cent of all tickets now cost £50 or less, you're still looking at about £40 for a decent view. A gin and tonic costs £4.50; the house champagne was going for £7 a glass and they were asking £9.25 for a sandwich. So there was money, yes; but it was money with dandruff.
- (7) I looked at the faces. There was a preponderance of *Midsomer Murders* ladies, of a certain age and style, still eagle-eyed but sadly stoop-shouldered, pulled gently down by their own formidable bosoms and the hard-learned knowledge that romantic and intellectual fruition, once the dreamy twin ideals, actually despise one another. A few flushed fathers, anxiously looking for their brood; a lot, a terrible lot, of young baldness. But there were also a surprising number of foxy young London things, giggling in cashmere; and exquisitely dressed Japanese.

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- (8) Last year, according to the figures, 52 per cent of those who bought tickets were new to the House, and a quarter of all ballet-goers are now under 35, and I can believe it. And all the faces were kind, eager, anticipatory; they were there not to be watched, but to watch. There were annoyances, of course, as there always will be with the British middle classes at play. The well-heeled couple who broke a glass, raised ironic eyebrows at each other and walked away; I like to think your footballer and his wife would at least have alerted the poor proletariat scum who had to clear it up. The polo-necked git in whose seat I was accidentally sitting, who stared at me for a while before asking the usherette – are they usherettes these days? – to intervene, rather than simply asking me to shift to the right. But, hey, it wouldn't really be the ballet if there wasn't a bit of snobbery and daftness involved. The whole edifice is founded on it.
- (9) The sainted Margot Fonteyn, the Royal Ballet's most famous prima ballerina, was born Peggy Hookham; Dame Ninette de Valois, the company's revered founder, was christened Edris Stannus. And who cares about a bit of pretension, as long as they love the art? There were, most noticeably, no corporate boxes full of mobile-phone salesmen in grey shoes. Everyone was there – old, young, smart, dandruffed, sexy, plump, and each a raft of imperfections – for one reason only: to sit in perfect silence and watch very perfection unfold before them.
- (10) Not a sound, not a cough or snuffle, from when the lights went down until the end of the first movement, when the place erupted with knowing delight; and later, after the long wispy brilliance of Bussell's *pas de deux* at the end of *Winter Dreams*, I was cheering along with them. And I realised: it's the perfect art form because the artists cannot escape with anything less than perfection. We can enjoy amateur orchestras, imperfect choirs, flawed novels, shambolic theatre. The slightest hint of ungainliness in a ballet, just one wrong turn of the foot from the back of the chorus, would slay it before the first *jetée*.
- (11) I chat to two of the dancers, an American and a Russian, in an imperfect nearby pub afterwards, and they nod in agreement, heads still dripping water from the showers. "It's the only thing worth going for. You spend a life trying for perfection – well, you've maybe 20 years to make it – and still, some may never achieve it." But, I suppose, not every footballer can be David Beckham. Although it doesn't stop you trying. How would Beckham survive, on stage? The Russian smiles. "He's fit, but not fit enough. Not nearly. This, believe me, this kills you."
- (12) What did they get from it? "My father describes ballet as a painting in movement, and I often think he's right," explains the American. "Your every movement, every muscle, is part of a painting unfolding in front of the audience. And every night is different, no two performances the same, but sometimes you do know; sometimes you have, in fact, hit perfection."
- (13) We're paying astoundingly little for perfection, despite the carping. The Royal Ballet gets a public subsidy of £10 million a year, which works out nationally at about 18 pence each, just the price of an ice-cube in the Terrace bar or, if you're from Gateshead, a night out or a hairdo or something. The company seems to be thriving, after the 1999 reopening of the Opera House. There were 16 000 backstage tours last year, and the trend for new-comers' first-time tickets looks set to continue this year. Save up, a little, and go.
- (14) I can still glimpse, in my mind, the geometric perfection of Ashton's *Scènes de Ballet*, brilliantly designed to present a different ballet from every angle, and the precise beauty of an entire chorus line-up, all *en pointe*, moving inch-perfectly as one, rescuing me from my philistinism.

Source: adapted from an article by EUAN FERGUSON, *The Observer*, 19 January 2003

END OF PASSAGE

There are no extracts printed on this page