



General Certificate of Education
Advanced Subsidiary Examination
January 2009

General Studies (Specification A)

GENA1

Unit 1 AS Culture and Society

Thursday 8 January 2009 1.30 pm to 3.00 pm

For this paper you must have:

- a Source Booklet for Section A and Section B (enclosed)
- an objective test answer sheet for Section A
- a 4-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 and 4) in your separate answer book.
- Do all 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. You will not lose marks for wrong answers.
Section B contains structured questions based on **Sources B, C and D**. Marks are shown after each question and total 35.

SECTION A

There is 1 mark for each of the 30 questions.

Read **Source A** entitled **Already made** 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 the opening paragraph the author says ‘in most cases the memory will do’ because in the cases referred to
- A** the first viewing was one of shock.
 - B** the works are not worth further study.
 - C** none of the works has earned much money.
 - D** none of the artists has been able to repeat early successes.
- 1.2** The main criticism of ‘Young British Art’ made in paragraph 1 is its lack of
- A** variety.
 - B** development.
 - C** impact.
 - D** beauty.
- 1.3** The reference to ‘a one night stand, a holiday fling’ (paragraph 2) is an example of the use of
- A** slang.
 - B** simile.
 - C** metaphor.
 - D** hyperbole.
- 1.4** The writer implies in paragraph 2 that the Emin tent had already been ‘used up’ because it relied for its impact on being
- A** shocking.
 - B** temporary.
 - C** undeveloped.
 - D** unemotional.
- 1.5** The author’s main position on Whiteread’s plaster-cast parlour (paragraph 3) is that he
- A** praises its durability.
 - B** is pleased that it wasn’t burnt.
 - C** was surprised that it had survived the fire.
 - D** re-evaluates his opinion of it.

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- 1.6** The author suggests in paragraph 4 that
- A** modern art is no longer worth considering seriously.
 - B** older works of art are better than contemporary pieces.
 - C** first impressions are always the most memorable.
 - D** our expectations of art might need to change.
- 1.7** In paragraph 4 the author argues each of the following **except**
- A** disappointment is inevitable in artistic appreciation.
 - B** initial impressions are important.
 - C** the impact of modern art is largely short-lived.
 - D** quick judgements may be better than slowly measured ones.
- 1.8** The tone adopted by the author in paragraphs 4 and 5 could reasonably be described as each of the following **except**
- A** realistic.
 - B** disappointed.
 - C** resigned.
 - D** optimistic.
- 1.9** The opening sentences of paragraph 5 provide an example of
- A** irony.
 - B** rhetoric.
 - C** metaphor.
 - D** analogy.
- 1.10** ‘melodramatic window dressing’, as used in paragraph 6, is most likely to mean
- A** exaggerated display.
 - B** using unpleasant images.
 - C** following convention.
 - D** consistently changing views.
- 1.11** The phrase ‘like a big business abstract’ (paragraph 7) suggests that a work of art has most likely been bought to
- A** act as an investment.
 - B** serve as the company’s logo.
 - C** please the shareholders.
 - D** impress clients.

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- 1.12** ‘preposterous religiosity’ (paragraph 8) means the works
- A** are extremely moving and uplifting.
 - B** were intended to mock religious fanatics.
 - C** were specially designed for a former chapel.
 - D** make a farce of their religious subject.
- 1.13** By ‘pictorial inertia’ in paragraph 8 the author is suggesting that the pieces by Damien Hirst are
- A** anti-religious.
 - B** deceptively beautiful.
 - C** flat and lifeless.
 - D** outrageous and offensive.
- 1.14** In paragraph 9 the author accuses Marc Quinn of
- A** plagiarism.
 - B** sacrilege.
 - C** being tasteless.
 - D** being unoriginal.
- 1.15** The author’s main criticism of Simon Patterson’s work in paragraph 10 is that it
- A** was too original.
 - B** included famous names and common knowledge.
 - C** exhausted his fund of ideas.
 - D** could be reproduced as a poster.
- 1.16** Paragraph 11 suggests that the author’s opinion of the popularisation of modern art is
- A** totally supportive.
 - B** wholly condemnatory.
 - C** consumer friendly.
 - D** largely sceptical.
- 1.17** By ‘Reputations are investments’ (paragraph 12) the author implies that
- A** art works can go up and down in value.
 - B** famous artists can sometimes ‘rely on their name’.
 - C** modern artists can make a lot of money through merchandising.
 - D** there are always people who are prepared to exploit successful artists.

1.18 Which of the following reasons does the author give for the continuation of ‘pitiful exhibitions’ (paragraph 12)?

- 1** money
- 2** reputation
- 3** unawareness of good art
- 4** self-importance of artists

Answer

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

1.19 Paragraph 12 implies that

- A** vested interests help to sustain the profile of modern artists.
- B** modern artists have done nothing to deserve their reputation.
- C** modern artists cannot match the standard of the old masters.
- D** the decline of modern art is terminal.

1.20 Paragraph 12 criticises each of the following artists **except**

- A** Emin.
- B** Hirst.
- C** Quinn.
- D** Patterson.

1.21 The author criticises the three artists whose work is discussed in detail in the article mostly on the grounds that they

- A** now have nothing new to say.
- B** have never produced work of value.
- C** cannot maintain their popularity.
- D** show little craftsmanship.

1.22 The final expression ‘not even be worth the candle’ suggests that the artists might

- A** have to adopt a new approach.
- B** give up altogether.
- C** go back to basics.
- D** have to charge less for new works.

Turn over ▶

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- 1.23 The author concludes that
- A contemporary artists are likely to get away with inferior work.
 - B judgements about the quality of contemporary art are seldom serious.
 - C persevering with contemporary art is worth the effort.
 - D it is almost impossible to maintain the quality of contemporary art.
- 1.24 The overall view of the author regarding modern art can be summarised as
- A modern art is not worth the time and energy.
 - B modern art is easy to produce.
 - C artists need to be more inventive.
 - D there has been a vain attempt to be original.
- 1.25 In paragraph 14 the author's overall attitude to artists is best described as
- A critical.
 - B tolerant.
 - C dismissive.
 - D sympathetic.
- 1.26 The most appropriate description of the purpose of this article is to
- A condemn the work of particular artists.
 - B discuss the role of artists and the purpose of artistic creation.
 - C examine the creative process and impact of modern art.
 - D produce a controversial piece that will annoy readers.
- 1.27 Tracey Emin's *My Bed* could reasonably be described in each of the following terms **except**
- A surreal.
 - B introspective.
 - C shocking.
 - D thought provoking.
- 1.28 Tracey Emin's *My Bed* is a typical example of what is known as
- A abstract art.
 - B action art.
 - C installation art.
 - D performance art.

1.29 The image of Tracey Emin's *My Bed* has most likely been included with the article to

- A** illustrate the type of art being discussed in the piece.
- B** show how uninspiring modern art can be.
- C** prove that there are exceptions to every argument.
- D** demonstrate how easy it is to construct a work of art these days.

Assertion / Reason question

For **Question 1.30** 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

1.30 Initially the author was glad that Whiteread's room escaped the fire (paragraph 3)

because

many works of modern art had been destroyed in the fire.

END OF QUESTION 1

Turn over for Question 2

Turn over ▶

SECTION B

Study **Sources B to D** provided in the separate 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.

2 Read Source B.

- (a) Using your own words, give **three** reasons from **Source B** in favour of establishing a parliament exclusively for England. *(4 marks)*
- (b) Using your own knowledge, give **three** reasons against the establishment of a parliament exclusively for England. *(4 marks)*

3 Read Source C.

Using evidence from **Source C**, and your own knowledge, examine the extent to which there is a decline in public participation in British politics. *(13 marks)*

4 Read Source D.

Using evidence from **Source D**, and your own knowledge, discuss why some people support keeping the monarchy while others favour its replacement by a republic with an elected president. *(14 marks)*

END OF QUESTIONS