



General Certificate of Education  
Advanced Level Examination  
January 2013

# General Studies (Specification A)

## GENA3

Unit 3 A2 Culture and Society

Tuesday 15 January 2013 1.30 pm to 3.30 pm

For this paper you must have:

- an AQA 12-page answer book.

### Time allowed

- 2 hours

### Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is GENA3.
- Answer **all** questions in Section A, **one** question from Section B and **one** question from Section C.

### Information

- The maximum mark for this paper is 70 (20 for Section A, 25 for Section B and 25 for Section C).
- This paper consists of **three** sections.
  - Section A** contains two compulsory questions based on source material.
  - Section B** contains four alternative essay questions based on aspects of culture.
  - Section C** contains four alternative essay questions based on aspects of society.
- Write your answers in continuous prose as if you are addressing the intelligent general reader. You will be marked on your ability to:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.
- Where appropriate, use examples to illustrate your answer.

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## Section A

Study **Sources A** and **B** on **Arts Council funding** and then answer **Questions 01** and **02**.

Use your own words, rather than simply repeating those used in the sources, to show your understanding of the points being made.

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### Source A

For some people this is a day of mourning – the day the Arts Council had to hand on the pain of overly drastic cut-backs from central government. Feelings are running high. Seen through the prism of indignant emotion, the Arts Council is the reluctant enforcer. Wilfully causing the carnage, with a smile on his face, is that old bogey-man, The Tory Philistine.

For others though, and they're bound to be less vocal today, there's nothing to get too worked up about; for them, the realignment, retrenchment and redistribution of funds brought to a head by the Coalition's cut-backs will even deliver benefits.

The first thing one should say is that the subsidised still have it very good, despite the cuts. The arts have not been wilfully flung back into the dark ages.

And it's also worth stating that they weren't quite as dark as some make out. The amounts of money that flooded into the culture sector as a result of Conservative policy, thanks to the setting up of the National Lottery, were transformative.

On a positive note, it's worth celebrating the inclusion in Arts Council funding of a number of companies and outfits that have been doing incredibly strong work of late and are now getting support. But what about the 206 losing organisations? At the risk of rubbing salt into wounds, I have to declare that, having looked over the Arts Council's existing list of previously funded clients, I was astonished by how many theatre companies have barely registered as significant players, let alone produced works of memorable excellence, in the years I've been reviewing theatre.

What they do for the public, taxpaying or otherwise, isn't always matched by audiences' understanding or appreciation of what is out there.

With a powerful spotlight now trained on the arts, those who bang the drum for excellence in our culture need to do more to direct attention to specific achievement. And be honest when companies fail to make the grade, rather than blaming the cuts. There may be "relatively" less funding for the arts, but it's still public money – and the public has every right to be reassured it's being spent more wisely than ever.

Source: adapted from DOMINIC CAVENDISH,  
'Arts funding cuts: Let's not weep too much over these changes',  
*The Telegraph*, 30 March 2011  
© Telegraph Media Group

**Source B**

Expect a great howl to ring out on Wednesday morning – and rightly so – at a great act of government cultural vandalism. At 7.30 am, arts organisations in England learn who has suffered cuts and who has been cast into the abyss altogether. Some 200 organisations will be guillotined, and many of the 1 333 that applied for funding will see their grants shrink. Losers will howl in agony; some may blame the process and wise ones will blame the government.

Like all start-up businesses, the arts need to take risks. Tate Modern in London, The Sage in Gateshead, The Lowry in Greater Manchester – none could be certain of success: 90% of arts ventures succeed – an exceptionally high rate. The committee accuses the Arts Council of extravagance, but its administration costs of 6.5% are less than most companies.

Labour brought a golden era to the arts after two decades of drought. A 70% rise in funding began with that symbolic opening-up of free museums and galleries. In the decade to 2007, 2m new jobs and £16.6bn in exports were generated by the creative industries. With new money came a demand for change among the old national icons. All were told to open their doors and reach non-traditional audiences. Creative partnerships brought musicians, writers and artists into schools, focusing on places where children were least likely to sample the arts. Although research proved how this increased children's educational success, it was abolished in Coalition Culture Secretary Jeremy Hunt's first cuts.

We shall see how well the Arts Council distributes its wretchedly shrivelled pot. It has taken care to encourage the new as well as shore up the established, "to keep the oxygen in the bloodstream". The great titans thrive on the green shoots bursting up beneath their feet. Weaker arts groups were weeded out painfully in 2008, to much fury.

This time, says the Arts Council, every failed application will be a grievous loss. Justifying arts spending is hard at a time when old people are without care, children lose their Sure Start and a thousand other wants press in. But the sums are vanishingly small – a few widgets of an aircraft carrier, as one arts person said acidly – while arts investment brings rich returns, in cash and in cultural wealth.

Source: adapted from POLLY TOYNBEE 'A great act of vandalism that will impoverish us all',  
*The Guardian*, 28 March 2011  
 © Guardian News and Media Limited

**0 1** Assess the similarities and differences between the two articles in both viewpoint and tone. (10 marks)

**0 2** To what extent is it the role of the government to subsidise the arts? (10 marks)

**END OF SECTION A**

**Turn over for Section B**

**Turn over ►**

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**Section B**

Answer **one** question from **03** to **06**.

There are 25 marks for each question.

Where appropriate, use examples to illustrate your answer.

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**EITHER**

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Anthropomorphism gives human characteristics to something which is not human, particularly animals.

Discuss the effective use of anthropomorphism in such areas as novels, theatre, poetry and films.

**OR**

0	4
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Examine the appeal and artistic importance of **one** of the following musical genres:

bhangra, jazz, musicals, rap, reggae, rock.

**OR**

0	5
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‘Anybody can take snapshots but it takes a true artist to create effective and artistic photographs.’

Discuss what makes a good photograph and whether recent developments in photography make it possible for anybody to become a good photographer.

**OR**

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‘Many of the conflicts that have arisen throughout the ages can be said to have religious origins.’

In the light of this statement, explain why religion arouses such strong reactions.

**END OF SECTION B**

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**Section C**

Answer **one** question from **07** to **10**.

There are 25 marks for each question.

Where appropriate, use examples to illustrate your answer.

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**EITHER**

0	7
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In view of tragedies that have occurred in the past few years, discuss whether it would ever be desirable or possible for Western governments to prevent the private ownership of guns.

**OR**

0	8
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Discuss the problems standing in the way of the peaceful settlement of conflict in **one** of the following areas:

Afghanistan, the Middle East, North Africa, East Africa.

**OR**

0	9
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The well-known 19th century poem and song *Jerusalem* has the words, ‘...in England’s green and pleasant land’.

How far is that description valid today?

**OR**

1	0
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The relationship between politicians and the media has recently been described as having become ‘too cosy’.

Discuss what you think should be the proper relationship between politicians and the media.

**END OF QUESTIONS**

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