

General Certificate of Education
January 2005
Advanced Subsidiary Examination



GENERAL STUDIES (SPECIFICATION B)
Unit 2 Power

GSB2

Thursday 13 January 2005 Morning Session

In addition to this paper you will require:
an 8-page answer book.

Time allowed: 1 hour 15 minutes

Instructions

- Use blue or black ink or 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 GSB2.
- Answer the question in **Section A** and **one** question in **Section B**.
- Do all rough work in your answer book. Cross through any work you do not want marked.

Information

- The maximum mark for this paper is 70.
- Mark allocations are shown in brackets.

Advice

- You should write your answers in continuous prose.
- You will be assessed according to your ability to:
 - select and use a form and style of writing appropriate to purpose and complex subject matter;
 - organise relevant information clearly and coherently, using specialist vocabulary when appropriate;
 - ensure text is legible, and spelling, grammar and punctuation are accurate, so that meaning is clear.

SECTION A

Answer this question.

- 1 Read the article opposite about public art in Australia.

Write a similar article about examples of public art or design – any striking feature of the built environment – with which you are familiar.

You might write about:

- what you take their function or purpose to be
- what people (including you) think of them
- whether and why we could do with more ‘art’ in the environment.

(40 marks)

TURN TO PAGE 4 FOR THE NEXT QUESTION

Public Art Down Under

Europeans may or may not think of Australia as a home of great public art – but we tend to think of Australians as straight talkers and equally straight doers. In this respect, the Revolutionary Council for the Removal of Bad Art in Public Places is Australian to the core. This group of Sydney students is dedicated to combating what it calls ‘the disease and discomfort’ that bad art inflicts on the public mind. The students plan to destroy the art before the art destroys what is left of taste and sensibility. The spokesman for the group, Dave Jarvoo, told the newspaper *The Australian*: “We have blow-torches, angle-grinders and bolt-cutters, and we will use them if necessary.”

A priority target of the Revolutionary Council’s disgust is Ken Unsworth’s *Stones Against the Sky*. The artwork consists of seven brown masses, shaped like rocks, mounted on metal poles. It is to be found in the King’s Cross district of Sydney. Since 1998, when it was unveiled, locals have referred to it as ‘Poo on Stilts’.

Then there is *Islay’s Wishing Well*, outside the Queen Victoria Building, a Sydney shopping centre. Queen Victoria stands stonily with her dog Islay, in front of a reconstructed section of the battlements of Blarney Castle. It is the dog that has kissed the stone, apparently: a tape recorded message issues from its jaws to explain to passers-by that the power of speech was conferred on it as a reward for services rendered to the blind and the deaf.

A third piece of sculpture in the Revolutionary Council’s sights is Brett Whiteley’s *Almost Once*. This takes the form of a giant pair of matchsticks, their charcoal heads held high above the Art Gallery of New South Wales. Wild cockatoos appreciate these, at least: they use them to sharpen their beaks.

In Britain, we have Anthony Gormley’s *Angel of the North*, near Gateshead, and concrete cows in Milton Keynes; but there are few other monumental pieces of public art that people could name. Of course, we have numerous statues, pieces of modern ‘sculpture’, and features of buildings that seem to serve no useful purpose, that might or might not be thought of as ‘art’. There are a couple of dozen exhibits dotted about Australia that the Australians – in typically plain English – call *Big Things*. There is the Big Sheep of Gouldbourn, and the Big Prawn on the New South Wales Coast; and in the same state, there are the Big Orange and the Big Potato. These are huge lumps of concrete painted orange and – well – potato-colour, respectively. Few would claim that these objects are great art; but many would argue that they have a certain folk charm.

This is more than can be said for the mass-produced plastic Ronald McDonalds, or the dinosaur climbing frames that grace our own road-sides.

Source: adapted from DAVID FICKLING, *The Guardian*, 28 June 2003

SECTION B

Answer **one** of the following essay questions.

You are advised to use examples to illustrate your answers where appropriate.

EITHER

- 2 Small chains of high-street grocers, like the Tesco and the Sainsbury shops of the 1950s and '60s, have grown into retail giants in a generation.

Comment on both positive **and** negative aspects of the power of the superstores.

You might consider their influence on:

- the food that we eat
- our 'life style'
- the environment
- our sense of community.

(30 marks)

OR

- 3 There was a time when governments took more notice of trade unions than they do now.

How far do you agree that, in a democracy, organisations of employees (and most of us are employees at some time in our lives) ought to have more power?

You might consider the following in your answer:

- the power of companies and employers
- the strike as an acceptable form of protest
- whether trade unions have a 'political agenda'
- whether trade unions might be *un*-democratic.

(30 marks)

END OF QUESTIONS