



General Certificate of Education
Advanced Level Examination
January 2010

General Studies (Specification A)

GENA3

Unit 3 A2 Culture and Society

Tuesday 26 January 2010 1.30 pm to 3.30 pm

For this paper you must have:

- a 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 **four** questions.
- 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.
- This paper consists of **three** sections.
Section A contains two compulsory questions based on source material (20 marks).
Section B contains four alternative essay questions based on aspects of culture (25 marks).
Section C contains four alternative essay questions based on aspects of society (25 marks).
- 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.

Section A

Study **Extracts A** and **B** on politics and pop music and then answer **Questions 1** and **2**.

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

Extract A

Pop music and social class

It seemed as if class conflict was a thing of the past in Britain. An old Etonian at the top of the polls; Labour roundly derided for trying to criticise “toff” Tory candidates. But the economic crisis of the past few weeks has seen class resentments resurfacing: rich bankers got us into this mess! Why are we bailing them out when no one lifted a finger for the miners? Which means that British society is now aping, of all things, indie music’s class warfare.

The British indie scene has never been so divided, and the two sides are facing off across a sticky dancefloor over the issue of class. Just ask Coventry Britrockers The Enemy. An interview with singer Tom Clarke last year saw him berating rival bands whose backgrounds he considered to border on the aristocratic. “I think having working class roots does mean better songs as they are songs the majority can relate to,” he told *The Sun*. “If you live in a castle, you’re going to write about living in a castle and who wants to hear a song about a castle?”

Those supposedly up in the turrets were never going to take that lying down, and so, sure enough, earlier this year *Observer Music Monthly* ran an article featuring the privately educated Foals, Ox.Eagle.Lion.Man and These New Puritans, proclaiming the arrival of “a new class of smart, literate British bands challenging the lumbering louts of indie rock” and deriding bands whose members look like “plumbers”. This in turn provoked *New Musical Express (NME)* features editor James McMahon to fire off an enraged letter to the paper warning that “the views expressed by the privately educated bands reeked of an inherent fear of the working classes”.

McMahon is adamant that the elitism he claimed to detect reflects a more general prejudice throughout the industry. “Working class bands are so often viewed just as oiks or dullards in cagoules, and to me that is a manifestation of a real fear of poor people,” he says. “The indie-pop scene now is just posh people who don’t have to get up in the morning to go to work, wandering around London being idiots, not saying anything of any depth or value, and existing in this self-absorbed bubble. There is a massive amount of snobbery.”

In contrast to the divide which is appearing in today’s music, the social cross-pollination of punk might be a healthier model than the present class divide. One of the interesting things about punk was the class mix. That’s when things really happen, when people step outside of their allotted class roles and encounter each other and learn from each other.

Source: Adapted from MATT BOLTON, *The Guardian*, 3 October 2008

Extract B**The politics of pop music**

John Harris's piece that appeared in *The Guardian* on David Cameron's penchant for 'leftwing' acts of the 80s (Hands off our music!, March 18) seemed to swallow uncritically the idea that Paul Weller, Billy Bragg *et al* actually mean anything to the left.

The depressing truth is that Weller sent his kids to private school, made pro-Tory noises in the early days of The Jam, both in interviews and lyrically – "Whatever happened to the great empire?" etc – and, rather than going underground, actually resides in swish St John's Wood.

Then there was Billy Bragg's hilarious hypocrisy about shaking hands with the Queen, so mercilessly satirised in *Viz*.

Furthermore, despite The Smiths' vaunted anti-monarchism, is it really so strange that Cameron loves them? Songs such as *Sweet and Tender Hooligan* (which disapproves of soft liberal ideas on punishment) could hardly be classed as leftist tracts. The 'whiteness' of The Smiths, together with Morrissey's little-Englander mentality, was noted way before their demise, and is not purely a feature of Morrissey's post-Smiths lyrical fixations, as Harris suggests.

Worst of all, his piece seemed to imply that the simpering, pro-Iraq-voting Hazel Blears (Minister of State for communities and local government) represents some form of ideological counterweight to David Cameron.

Martin D, Derbyshire

Source: Adapted from a letter in *The Guardian*, 22 March 2008

- 1 Compare and evaluate the major arguments in each of the two extracts about politics and pop music. (12 marks)
- 2 To what extent do you think that pop musicians can be an important voice in political debate? (8 marks)

Turn over for the next question

Turn over ►

Section B

Answer **ONE QUESTION ONLY** from **3** to **6**.

There are 25 marks for each question.

Where appropriate use examples to illustrate your answer.

EITHER

- 3** ‘For those involved in creative arts there should be no boundaries to limit their freedom to express themselves.’

Examine this statement and say how far you believe that any form of censorship in the arts is justified.

OR

- 4** Examine the role that art and design play in the lives of people in the UK.

OR

- 5** ‘Many areas of the arts such as poetry, theatre and classical music are no longer relevant to young people.’

Discuss this view with reference to one or more art forms.

OR

- 6** ‘All morality is relative.’
‘Some moral issues remain exactly the same, across cultures and times.’

Discuss how far people’s views of what is right and wrong simply depend on their time, place and circumstances.

Section C

Answer **ONE QUESTION ONLY** from 7 to 10.

There are 25 marks for each question.

Where appropriate use examples to illustrate your answer.

EITHER

- 7 Discuss the view that, in general, women will never achieve full equality with men in the workplace because of their role in child bearing and child rearing.

OR

- 8 ‘The rise of internet sites like Wikipedia will make non-fiction books unnecessary.’

Examine this statement and say how far you believe it to be true.

OR

- 9 ‘After the reign of Queen Elizabeth II the monarchy should give way to an elected presidency.’

To what extent do you support this opinion?

OR

- 10 Among the difficult issues that adults must deal with are relationships, parenthood, employment, money management and participating in the democratic process.

Examine the view that schools and colleges do not prepare young people for their future social responsibilities.

END OF QUESTIONS

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