



General Certificate of Education  
Advanced Level Examination  
January 2013

## General Studies (Specification B)

## GENB3

Unit 3 Power

### Insert

#### SOURCE MATERIAL

These texts are to be read in conjunction with the questions in unit GENB3.

The questions arise from the texts.

Use the texts, your own knowledge and examples to answer **both** questions in Section A, and **either** Question 03 or Question 04 from Section B.

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## Text A

### Principles for Research Involving Human Participants

#### Principle 1: Compliance with protocol

Research with humans conducted by Open University employees and their agents and assignees should comply with an explicit protocol defining how informed consent to participate is sought, gained and recorded, how data is collected, stored and accessed, and how participants are informed of their rights within the study.

#### Principle 2: Informed consent

Potential participants should always be informed in advance and in understandable terms of any potential benefits, risks, inconvenience or obligations associated with the research that might reasonably be expected to influence their willingness to participate.

Consent should always be gained in a consistent manner. This should normally involve the use of an information sheet about the research and what participation will involve, and a signed consent form.

No inducement to participate should be offered prior to seeking consent, either in the form of payments or of gifts. Reasonable recompense for inconvenience and time can be offered.

Participants should be informed clearly that they have a right to withdraw their consent at any time, and any data that they have provided will be destroyed if they so request.

#### Principle 3: Openness and integrity

Researchers should be open and honest about the purpose and content of their research and behave in a professional manner at all times. Participants should be given opportunities to access the outcomes of research in which they have participated and debriefed if appropriate after they have provided data.

#### Principle 4: Protection from harm

Researchers must make every effort to minimise the risks of any harm, either physical or psychological, arising for any participant, researcher, institution, funding body or other person. Every project should carry a risk analysis.

#### Principle 5: Confidentiality

Except where explicit written consent is given, researchers should respect and preserve the confidentiality of participants' identities and data at all times.

#### Principle 6: Professional codes of practice and ethics

Where the subject of a research project falls within the domain of a professional body with a published code of practice and ethical guidelines, researchers should explicitly state their intention to comply with the code and guidelines.

Source: adapted from an article by JOHN OATES,  
Human Participants and Materials Ethics Committee (HPMEC)  
© The Open University, March 2006

## Text B

### Violations of Peoples' Rights by European TNCs

The cases in Latin America presented to the Permanent Peoples' Tribunal\*

(\*An international opinion tribunal independent of state authorities)

The image has been removed due to copyright restrictions. The image was of a soldier intimidating women in Mexico,

The image can be found with the article on the TNI website by searching the title of the Text B.

Soldier intimidates women in Mexico

European Transnational Corporations (TNCs) are praised as 'engines' of Europe's growth economy, however, extensive research on the activities of 25 flagship companies has revealed evidence of labour abuses, deforestation, corruption and attacks on human rights defenders.

What follows is a brief summary of the evidence of violations of fundamental human rights by TNCs, highlighted in the verdicts of the last two sessions of the Permanent Peoples' Tribunal (Lima 2008 & Madrid 2010).

**Attacks on Labour Rights:** Evidence was presented of exploitation of labour and the criminalisation of social protest: for example, against a French company for cases of slave labour in Brazil.

**Attacks on Physical Integrity:** Evidence of the use of military, police, paramilitary and private security companies was presented in cases such as a British energy company in Colombia and a German company in Rio de Janeiro, Brazil. The case in Colombia gave evidence of instances where governments imposed a 'state of siege', suspending rights and undertaking arbitrary arrests. In the specific case of a Swiss company, a complaint related to strategies of intimidation and, through the use of infiltrators, control of social organisations in Europe.

**Destruction of the environment and vital resources:** Although not the only polluters, the mining and oil industries continue to contaminate water supplies and cause soil degradation. Many cases have also dramatically documented the impact of environmental crimes on food security, access to water, and the forced displacement of indigenous communities from their homes and land. One German company is a clear example: their installations in Brazil are causing environmental destruction, having grave impacts on traditional fishing.

**Damage to people's health:** Two cases are particularly notable: a) the poisoning of 44 children in Peru by a German company, and the resulting deaths of 24 indigenous children; b) the poisoning caused by a pesticide widely distributed by an Oil Company, particularly in Honduras and Nicaragua.

Source: adapted from an article by CECILIA OLIVET, July 2010 originally published on Transnational Institute (TNI), [www.tni.org](http://www.tni.org)

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## Text C

### Arts are the Barometer of Civilisation

The historian Hendrick Willem van Loon wrote: “The arts are an even better barometer of what is happening in our world than the stock market or the debates in congress.” The truth of this quotation lies in what art can tell us about other lives and cultures from around the world.

What is art other than a view or interpretation of life by the artist? And why does it exist? Film, for example, has the power to move people, to stretch their imagination and see beyond their own existence for a brief moment. Look at how many people engage with it. It engenders understanding and tolerance of other cultures; it exercises and nourishes the mind; it feeds the soul. Film is everywhere. It is very persuasive and can, like no other art form, speak to the hearts of many. When Tim Burton released his much feted *Alice in Wonderland*, the BFI (British Film Institute) placed the first-ever film version, from 1903, on YouTube; not to compete, but to add context. It caught the public’s imagination and was downloaded 800 000 times in less than a week.

Great civilisations are remembered for the cultural legacies they leave behind. In terms of overall government spending, the arts are cheap to fund, yet they punch well above their weight. The effect, socially and culturally, to the nation’s collective well-being is enormous.

What is at risk, in a time of government cuts that affect spending on the Arts, is a loss to our sense of identity, that source of hope, inspiration and simple joy. That means a real loss to the soul of everyone in Britain, and right now our souls need feeding more than ever.

But the history of civilisation is not the history of art – far from it. Great works of art can be produced in barbarous societies. At some time in the ninth century one could have looked down the Seine and seen the prow of a Viking ship coming up the river. Looked at today in the British Museum it is a powerful work of art; but then, to the mother of a family trying to settle down in her little hut, it would have seemed less agreeable.



An African mask might be agreed to have all the qualities of a great work of art; many, nowadays, might find it more moving than the Apollo of Belvedere. Yet, for four hundred years after it was discovered, the Apollo was the most admired piece of sculpture in the world. Now it is almost completely forgotten. Both the African mask and the Apollo embody civilisation. They both represent spirits, messengers from another world.



Source: based on an article by AMANDA NEVILLE, ‘Arts are the Barometer of Civilisation’, *The Guardian*, Thursday 8 July, 2010 © Guardian News & Media Limited 2010 & extracts from K. Clark *Civilisation*, London, 2005

Image: Apollo Belvedere statue, Vatican Museum, Rome, Italy © Europe/Alamy Ltd

Image: African mask, Comstock Images © Getty Images

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**Text D****Manners and Civilisation**

Public swearing has become common in our time. Politicians do it; celebrities of various sorts do as well. Judging from the relative lack of commentary on this phenomenon, few people are particularly bothered by it. But it is at our peril as a culture, as a civilisation, that we trivialise the ease and frequency with which public figures resort to profanity.

Swearing itself is not the issue here; it is public swearing, the swearing of public figures especially, to which I allude. Furthermore, it isn't even this by itself that promises calamity for our world, but the host of other culturally corrosive trends by which it is accompanied.

The casualness with which untold numbers of people sport tattoos that they have burned into their flesh, piercings that have been drilled into every conceivable body part, and exceedingly revealing attire, whether males wearing pants that hang down to their knees or females with shirts that are open to their stomachs, is an ominous sign of the cultural rot from which we suffer.

But there are other, more subtle, indicators of the immodesty into which we have lapsed.

The explosion of reality television, and its Internet counterpart, such social media as *Facebook*, at once disclose and exacerbate this malaise. Although I have never taken an interest in it, it is true that not all reality television is devoid of redeemable qualities. Shows like *American Idol* and *So You Think You Can Dance* encourage excellence. And the Internet is invaluable for a variety of reasons. Be this as it may, there can be no denying that there is much in these that is complete trash.

Shows like *The Real Housewives of New Jersey*, *The Bachelor*, *The Bachelorette*, and many others supply an opportunity for cognitively challenged and morally impoverished nobodies to achieve their proverbial 15 minutes of fame while carving away ever further at some of our most time-honoured and sacred of institutions (like marriage and the family). As for the Internet, it is not necessarily the effortlessness with which anyone can submit their views that is the problem. It is, instead, the anonymity that the Internet affords us that scatters what we are usually inhibited about to the winds and renders the Internet a bastion of incivility and even cruelty.

All of these phenomena, from public swearing to tattoos to reality television and more, reveal a substantial deterioration of manners. The glaring lack of self-discipline and humility that we witness in our politics are just as easily seen in our culture, both in its lower and higher aspects. Perhaps from a misguided, actually, destructive, idea of liberty, we have abandoned what our ancestors knew all too well, that, "liberty without wisdom, and without virtue ... is the greatest of all possible evils," for liberty unhindered by "tradition and restraint" is "folly, vice, and madness." (Edmund Burke, 18th century political philosopher)

Source: Permission granted by *The New American Magazine* for adaptation of 'Manners and Civilisation' by JACK KERWICK, 2011

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