

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
ADVANCED SUBSIDIARY GCE**

F731

GENERAL STUDIES

The Cultural and Social Domains

THURSDAY 14 MAY 2009: Afternoon

DURATION: 2 hours

SUITABLE FOR VISUALLY IMPAIRED CANDIDATES

Candidates answer on the Answer Booklet.

OCR SUPPLIED MATERIALS:

8 page Answer Booklet

OTHER MATERIALS REQUIRED:

None

READ INSTRUCTIONS OVERLEAF

INSTRUCTIONS TO CANDIDATES

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Use black ink. Pencil may be used for graphs and diagrams only.
- Read each question carefully and make sure that you know what you have to do before starting your answer.
- Answer **ALL** the questions in Sections A and C and **ONE** question in each of Sections B and D.
- If you use additional sheets of paper, fasten the sheets to the Answer Booklet.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is 120.
- You are advised to divide your time equally between The Cultural and Social Domains.
- **WHERE AN ANSWER REQUIRES A PIECE OF EXTENDED WRITING, THE QUALITY OF YOUR WRITTEN COMMUNICATION WILL BE ASSESSED, INCLUDING CLARITY OF EXPRESSION, STRUCTURE OF ARGUMENTS, PRESENTATION OF IDEAS, GRAMMAR, PUNCTUATION AND SPELLING.**

SECTION A: THE CULTURAL DOMAIN

Answer **ALL** of the questions in this section.

SOURCE 1

IMAGE A – A SCULPTURE



© iStockphoto.com / William Blacke

This is a colour photograph of ‘a sculpture’. It shows four heads which have been carved out of the mountain rocks.

IMAGE B – A PAINTING



© iStockphoto.com / Stanislav Pobytov

This is ‘a painting’ of an old-fashioned sailing ship at sea during a storm. Waves are crashing against the vessel as it struggles through wind and torrential rain.

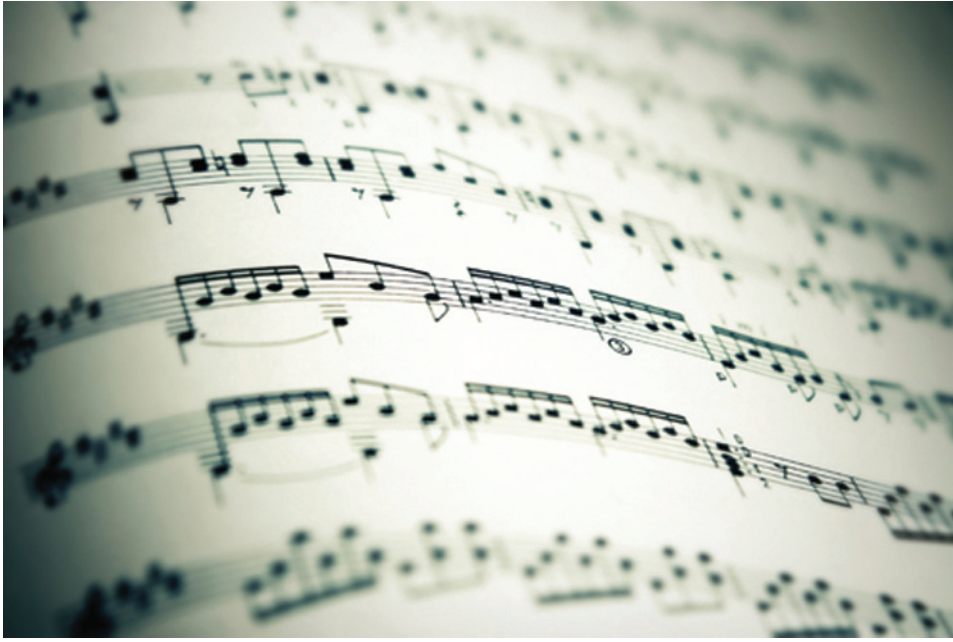
IMAGE C – A PHOTOGRAPH



© iStockphoto.com / Julie Macpherson

This is a colour photograph of a young boy and a man. Set against a sky full of clouds in a variety of shapes and patterns, we see the silhouette of the boy jumping off a rock into the outstretched arms of the man.

IMAGE D – A MUSICAL SCORE



© iStockphoto.com / Jovana Cetkovic

This is a colour photograph of ‘a musical score’, showing a piece of music.

SOURCE 2

STYLE SECRETS FROM GEORGE DAVIES – THE DESIGNER WHO HAS WORKED HIS MAGIC ACROSS THE HIGH STREET FOR 25 YEARS

1 DON'T BE A SLAVE TO FASHION

Choose chic pieces that will last no matter what the latest fashion fads are.

2 IT'S IN THE DETAIL

Pay attention to detail, and don't save glamour for special occasions.

3 LESS IS MORE

Texture is one of the essential trends, but don't go head-to-toe – my advice is to wear just one key piece.

- 1 (a) Consider the images in SOURCE 1. For each, identify THREE features of the creative process which has led to the successful work of art. [12]
- (b) Briefly explain George Davies' 'style secrets' as listed in SOURCE 2. [6]
- (c) How might ONE of the style secrets in SOURCE 2 be applied to the work of an artist with whose work you are familiar? [6]
- (d) With reference to specific examples, identify TWO major external influences that dictate change in the Arts. [6]

Section A Total [30]

SECTION B: THE CULTURAL DOMAIN

**Answer ONE question from this section.
Answers must be in continuous prose.**

- 2 To what extent do you agree with the statement ‘knowledge is power’? [30]**

- 3 Outline and discuss TWO ways in which publishers have made magazines and periodicals more appealing to readers. You should refer to named examples of magazines or periodicals in your answer. [30]**

- 4 By referring to ONE art form in detail, explain and discuss the difficulties facing an artist who wishes to create an original work. [30]**

Section B Total [30]

BLANK PAGE

SECTION C STARTS ON PAGE 10

SECTION C: THE SOCIAL DOMAIN

Answer ALL of the questions in this section on a possible solution to congestion.

SOURCE 3

Public transport in Europe regularly shows us up. However, suddenly and stealthily we are on the verge of taking a lead in one of the most prestigious of such services – light rail. In England now, major cities either have a light rail network or are about to acquire one. Already more than 200km of track is in service. Hundreds of millions of pounds are being invested in state-of-the-art systems. Passenger numbers boom. More than 100m passengers use the network each year – that is 280,000 a day. But as new networks come on stream, those figures will almost double to 540,000 passengers a day.

5

10

Why, 50 years after we pulled all the old tramlines out, are their modern equivalents popular? From the passengers' perspective, it is important that they offer the quality of service and standards that passengers expect today: the utilitarian bus, which people last used a generation ago before they bought a car, does not offer these. Trams here and in Europe have proved an attractive alternative to the car. They look new, comfortable and exciting. Confidence in any new system is demonstrated dramatically by the house prices along the route corridors. Croydon is forecast to take 10% of traffic off the road along the corridors it serves. In Manchester and Sheffield, the equivalent figure is 20%, while in Leeds it is projected to rise to 25%.

15

20

25

The price of this change is enormous. The government's 10-year plan for transport shows about £2.6bn of public and private money invested in light rail schemes, on top of £1bn spent so far. The engines for change are the local authorities and passenger transport executives serving the areas covered. Light rail systems can introduce new life into tired city centres. A light rail system is a statement that a city is committed to regeneration. A clapped-out, 40-year-old slam-door train running every half hour is no match for a new tram running every 10 minutes from brighter, smarter stations. Moreover, a new tram can leave the original track bed behind and head straight into the heart of the city. People still say they would prefer to go to work by car, but they can't and public transport is so good that they don't really mind having to use it.

30

35

40

45

Extract from D Begg, *Trams are us*, 20 August 2001
© Guardian News & Media Ltd 2001, www.guardian.co.uk

- 5 (a) Suggest ONE way in which public transport in Europe 'regularly shows us up' [lines 1–2]. [3]
- (b) Give TWO reasons for the popularity of light rail systems. [6]
- (c) Explain TWO ways that 'light rail systems can introduce new life into tired city centres' [lines 35–36]. [6]
- (d) Outline TWO further examples of alternatives to using cars to commute from home to work or school, bringing out both advantages and disadvantages. [15]

Section C Total [30]

SECTION D: THE SOCIAL DOMAIN

**Answer ONE question from this section.
Answers must be in continuous prose.**

- 6 A referendum allows voters to have their say on a single major issue. Outline and discuss the main arguments for AND against referenda taking place in the UK. [30]**
- 7 What have been the advantages and disadvantages of state controlled industries in the UK? [30]**
- 8 Identify TWO groups of people whom you consider to be socially excluded. For each one, discuss ways in which they might be successfully integrated into society. [30]**

Section D Total [30]

Paper Total [120]



Copyright Information

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations, is given to all schools that receive assessment material and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1PB.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.