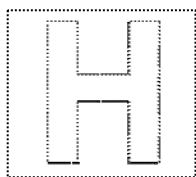


Candidate Name	Civics Group 6C	Index Number
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DUNMAN HIGH SCHOOL
General Certificate of Education Advanced Level
Higher 1

YEAR 6 PRELIMINARY EXAMINATION

GENERAL PAPER

8806/02

Paper 2

4 September 2009

INSERT

1 hour 30 minutes

READ THESE INSTRUCTIONS FIRST

Write your **name**, **Civics Group** and **index number** in the spaces provided at the top of this page.

This Insert contains the passage for Paper 2.

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[Turn over

Dana Gioia writes about the loss of the arts and ideas in our culture.

- 1 We live in a culture that barely acknowledges intellectuals and rarely celebrates the arts or intellectuals. A few decades ago, most people could at least name some living scientists or social thinkers, if not poets, playwrights and musicians. It is not that people were smarter then, but the culture was. Even the mass media placed greater emphasis on presenting a broad range of human achievement. Television variety programmes then introduced — along with comedians, popular singers and movie stars — classical musicians, ballet dancers and opera singers. The same is true of literature. Many famous thinkers were first encountered on general interest television shows. One of the best-loved British television shows of the era was a discussion panel of intellectual heavyweights, none of them notable for their physical glamour. This phenomenon went beyond television. It was no surprise that a British philosopher, Bertrand Russell, or a novelist, Aldous Huxley, both of whose radical works were written decades previously, should become the darlings of the 1960's hippie generation. 5
- 2 Today, no working-class child would encounter that range of arts and ideas in the popular culture. Almost everything in our culture, even the news, has been reduced to entertainment. Marcus Aurelius believed that the course of wisdom consisted of learning to trade easy pleasures for more complex and challenging ones. One should worry about a culture that, bit by bit, trades arts and ideas for entertainment. And that is happening — not just in the media, but in our schools and our civic life. Entertainment promises us a predictable pleasure — humour, thrills, emotional titillation, or even the odd delight of being vicariously terrified — it exploits and manipulates who we are rather than challenges us with a vision of who we might become. 10 15 20
- 3 The loss of recognition for artists, thinkers, and scientists has impoverished our culture in vital ways. When virtually all of a culture's celebrated figures are in sports or entertainment (two areas of life dominated by money and fame), how few possible heroes we offer our young. Adult life begins in a child's imagination, and we have relinquished that imagination to the marketplace. Of course politicians can also be famous, but it is interesting how our political process grows more like the entertainment industry each year. When a successful guest appearance on a television talk show becomes more important than passing legislation, democracy gets scary. Everything now is entertainment. And the purpose of this omnipresent commercial entertainment is to sell us something. Culture has mostly become one vast infomercial. 25 30
- 4 The productivity and efficiency of the free market is beyond dispute. It has created a society of unprecedented prosperity. The role of culture, however, must go beyond economics. Culture is not focused on the price of things, but on their value. A culture should also provide some cogent view of the good life beyond mass accumulation. In this respect, our culture is failing us. In a time of social progress and economic prosperity, why have we experienced this colossal cultural and political decline? Most artists, intellectuals and academics have lost their ability to converse with the rest of society. Many have become wonderfully expert in talking to one another, but they have become almost invisible and inaudible in the general culture. This mutual estrangement has had enormous cultural, social and political consequences. The society needs its artists and intellectuals to re-establish their rightful places in the general culture. If we could reopen the conversation between our best minds and the broader public, the results would not only transform society but also artistic and intellectual life. 35 40 45
- 5 How can we achieve such a rapprochement? There is only one social force potentially large and strong enough to counter-balance the profit-driven commercialisation of cultural values, and that is our educational system. Traditionally, education has been one thing that many agreed could not be left entirely to the marketplace; it must, instead, be made mandatory and freely available to everyone. But, there has never been universal 50

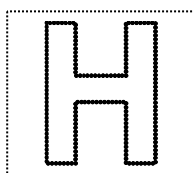
agreement on what should be taught. There was a time when schools had a music programme with choir and band. Many schools offered drama programmes, sometimes with dance instruction. And there were writing opportunities in the school paper and literary magazine, as well as studio art training. These programmes are no longer widely available to the new generation of students. Arts education is considered an expendable luxury. Spending on the arts is hardly a compelling argument to the average taxpayer when they have been convinced that the purpose of arts education is mostly to produce more artists. 55

- 6 The main goal of the education system these days seems to be producing minimally competent entry-level workers. Or, at best, middle management drones, able to perform tasks, but hardly dynamic entrepreneurs. It is no surprise that many contemporary leading business people are mavericks, having largely bypassed mainstream education, their childlike zest and creativity miraculously intact. The situation has huge and alarming economic consequences. If a country is to compete effectively with the rest of the world in the new global marketplace, it needs continued ingenuity and innovation. It is hard to see those qualities thriving in a nation whose education system has mostly eliminated the arts from the curriculum. 60 65
- 7 Even more importantly, and tragically, this is a failure on a personal level. Consider very young children. Their fascination and engagement with the world seems a source of incalculable inspiration. This sense of enchantment is quickly dulled by the crushing conformity, stress and workload of school life. They are endlessly timetabled, subject to a battery of regulations about what they must say, where they can walk, what they must look like. They are exhorted, cajoled and admonished. Academically, they spend some of their most formative years training for examinations, digesting for later regurgitation a heavy diet of facts, scientific formulas and officially-endorsed wisdom. In short, they become part of a system, all that in their infancy seemed to beckon with promise now lost forever. 70 75
- 8 During their school years, children should have the privilege of being part of a community that takes arts and ideas seriously. Even if they spend most of their free time watching *Grey's Anatomy*, playing *Guitar Hero*, or Facebooking their friends, these pastimes should be balanced by courses and conversations about literature, politics, artistic expression and ideas. They should be encouraged to pursue their imaginative and intellectual instincts in an atmosphere of welcoming tolerance. Eccentricity should be not just allowed but fostered. Upon graduation this support system will come to an end, as they enter a world devoted to entertainment and commerce. But at least they will have been given the chance to decide whether they want to watch the world on a screen or live in it so meaningfully that they change it. 80 85
- 9 The arts is an irreplaceable way of understanding and expressing the world — equal to but distinct from scientific and conceptual methods. The arts addresses us in the fullness of our being — simultaneously speaking to our intellect, emotions, intuition, imagination, memory and physical sense. There are some truths about life that can be expressed only as stories or songs or images. Only the arts refines and restores our humanity. 90

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Acknowledgements:

Adapted from *The Transformative Power of Art* © Dana Gioia. *Liberal Education*. Winter 2008.



DUNMAN HIGH SCHOOL
General Certificate of Education Advanced Level
Higher 1

YEAR 6 PRELIMINARY EXAMINATION

CANDIDATE
NAME

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CIVICS
GROUP

6C

INDEX
NUMBER

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GENERAL PAPER

8806/02

Paper 2

4 September 2009

1 hour 30 minutes

Candidates answer on the Question Paper.

Additional Materials: 1 Insert

READ THESE INSTRUCTIONS FIRST

Write your **name**, **Civics Group** and **index number** in the spaces on all the work you hand in.
Write in dark blue or black pen in the spaces provided on the Question Paper.
Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **all** questions.

The Insert contains the passage for comprehension.

Note that 15 marks out of 50 will be awarded for your use of language.

At the end of the examination, fasten all your work securely together.

The number of marks is given in brackets [] at the end of each question or part question.

For Examiner's Use	
Content	/ 35
Language	/ 15
Total	/ 50

This document consists of **7** printed pages and **1** Insert.

[Turn over

Read the passage in the Insert and then answer **all** the questions. Note that up to fifteen marks will be given for the quality and accuracy of your use of English throughout this Paper.

For
Examiner's
Use

NOTE: When a question asks for an answer **IN YOUR OWN WORDS AS FAR AS POSSIBLE** and you select the appropriate material from the passage for your answer, you must still use your own words to express it. Little credit can be given to answers which only copy words or phrases from the passage.

- 1 What is the difference between culture today and a few decades ago, according to paragraph 1? **Use your own words as far as possible.**

[1]

- 2 What does the author mean when she says 'none of them notable for their physical glamour' (line 10)?

[1]

- 3 According to the author, what are the consequences of culture being 'reduced to entertainment' (lines 15-16)? **Use your own words as far as possible.**

[2]

- 4 How has our culture been 'impoverished' (line 23)? **Use your own words as far as possible.**

[3]

- 5 How is our culture 'failing us' (line 37)? **Use your own words as far as possible.**

[2]

- 6 Why have most artists, intellectuals and academics 'become almost invisible and inaudible in the general culture' (lines 40-41)? **Use your own words as far as possible.**

.....

..... [1]

- 7 What are the 'cultural, social and political consequences' (line 42) that Gioia may be thinking of?

.....

..... [2]

- Write your summary in **no more** than 120 words, not counting the opening words which are printed below. **Use your own words as far as possible.**

One way in which education has changed is

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9 'Eccentricity should not be just allowed but fostered.' (lines 81–82)

(a) What does the word 'eccentricity' suggest about the nature of artistic expression and ideas?

[1]

(b) How might it allow children, upon graduation, to live in the world 'so meaningfully that they can change it' (lines 84-85)?

[1]

10 Give the meaning of the following words as they are used in the passage. Write your answer in one word or a short phrase.

(a) vicariously (line 21) [1]

(b) relinquished (line 26) [1]

(c) estrangement (line 41) [1]

(d) mandatory (line 50) [1]

(e) irreplaceable (line 86) [1]

- 11 In the passage, Dana Gioia presents the view that our culture has virtually eliminated the arts and ideas and this has negative consequences. How convincing do you find her arguments?

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Use

[illegible]

END OF PAPER

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DUNMAN HIGH SCHOOL
2009 YEAR 6 PRELIMINARY EXAMINATION
H1 GENERAL PAPER (8806) – PAPER 2
Suggested Mark Scheme

Question 1:

What is the difference between culture today and a few decades ago, according to paragraph 1? **Use your own words as far as possible.** [1 mark]

Material from passage	Suggested answer	
We live in a culture that barely acknowledges intellectuals and rarely celebrates the arts or intellectuals . A few decades ago, most people could at least name some living scientists or social thinkers, if not poets, playwrights and musicians.	Today, we hardly recognise thinkers/ scholars and embrace/ affirm the arts.	½
	In the past, many could identify/ were familiar with significant members in the scientific community and in the arts.	½
	Note: 'Artists' is an acceptable lift.	

Question 2:

What does the author mean when she says 'none of them notable for their physical glamour' (line 10)? [1 mark]

Requirement: *Inference question*

Material from passage	Suggested answer	
...none of them notable for their physical glamour.	It was not what they looked like that mattered, it was the value of their ideas.	1
	Note: Paraphrasing of 'physical glamour' only – 0 mark	

Question 3:

According to the author, what are the consequences of culture being 'reduced to entertainment' (lines 15-16)? **Use your own words as far as possible.** [2 marks]

Material from passage	Suggested answer	
Marcus Aurelius believed that the course of wisdom consisted of learning to trade easy pleasures for more complex and challenging ones . One should worry about a culture that, bit by bit, trades art and ideas for entertainment.	Our culture is replacing rewarding and enriching pursuits...	½
	...with facile ones which do not stretch us.	½
	Entertainment excites us in superficial and mundane ways.	½
	It takes advantage of who we are,	½
Entertainment promises us a predictable pleasure – humour, thrills, emotional titillation, or even the odd delight of being vicariously terrified – it exploits and manipulates who we are rather than challenging us with a vision of who we might become.	...which leave us unchanged as human beings instead of helping us to fulfil our potential.	½

Question 4:

How has our culture been 'impoverished' (line 23)? **Use your own words as far as possible.** [3 marks]

Material from passage	Suggested answer	
When virtually all of a culture's celebrated figures are in sports or entertainment... how few possible heroes we offer our young.	Our culture presents a poor range of role models for our children.	1
(two areas of life dominated by money and fame) Everything now is entertainment. And the purpose of this omnipresent commercial entertainment is to sell us something.	Our culture has become all about money/ profit-making/ business... ... and celebrity	½ ½
Of course, our politicians can also be famous, but it is interesting how our political process becomes more like the entertainment industry each year. When a successful appearance on a television show becomes more important than passing legislation, democracy gets scary.	Democracy seems trivialised/ questionable/ meaningless/ undermined ...when politicians rely increasingly on the mass media and the fame it brings/ when the focus is on publicity and not performance.	½ ½

Question 5:

How is our 'culture failing us' (line 37)? **Use your own words as far as possible.** [2 marks]

Requirement: *Paraphrase with some inference*

Material from passage	Suggested answer	
The role of culture, however, must go beyond economics . Culture is not focused on the price of things , but on their value . A culture should also provide some cogent view of the good life beyond mass accumulation .	Culture should teach us the innate worth of things ...and not just their cost. It should also offer us a vision of how to live a meaningful/ the best kind of life ...other than mere materialism/ wealth	½ ½ ½ ½

Question 6:

Why have most artists, intellectuals and academics 'become almost invisible and inaudible in the general culture' (lines 40-41)? **Use your own words as far as possible.** [1 mark]

Material from passage	Suggested answer	
Most artists, intellectuals and academics have lost their ability to converse with the rest of society. Many have become wonderfully expert in talking to one another , but they have become almost invisible and inaudible in the general culture.	Artists and thinkers, although proficient at discussing among themselves, no longer have the capacity to discuss with the wider public. OR <i>Inferred:</i> The wider public no longer are interested in what artists and thinkers have to say.	1

Question 7:

What are the 'cultural, social and political consequences' (line 42) that Gioia may be thinking of? [2 marks]

Material from passage	Suggested answer	
cultural, social and political consequences	Social/ cultural:	1
Requirements: <i>Candidates need not provide specific consequences for each category. Any two relevant suggestions are adequate. Candidates should not repeat material from previous questions or from the passage.</i>	<ul style="list-style-type: none"> loss of heritage, losing connection with our past society becomes a cultural desert; lacking appreciation of aesthetics we are not developing future patrons of the arts 	1
	Political <ul style="list-style-type: none"> subject to adopting the values and attitudes of global culture, less emphasis on the arts by the state and in education 	

Question 8:

Using material from paragraphs 5 to 7, summarise what Dana Gioia has to say about how education has changed and the consequences of these changes. Write your summary in **no more** than 120 words, not counting the opening words which are printed below. **Use your own words as far as possible.** [8 marks]

One way in which education has changed is.....

	Material from passage	Suggested answer	
a	There was a time when schools had a music programme with choir and band... studio art training.	Once, schools put into place a curriculum replete with arts and ideas.	1
b	Such programmes are largely no longer available to the new generation of students.	Nowadays, art has mostly disappeared from the curriculum.	1
c	Art is considered an expendable luxury.	Art is considered an unnecessary waste of time/ money.	1
d	Spending on the arts is hardly a compelling argument to the average taxpayer when they have been convinced that the purpose of arts education is mostly to produce more artists.	Taxpayers are not convinced that the results of spending on the arts in education will be worthwhile.	1
e	The main goal of the public education system these days seems to be producing minimally competent entry-level workers.	Education seems largely focussed on training low-skill employees.	1
f	Or, at best, middle management drones, able to perform tasks, but hardly dynamic entrepreneurs.	At most, it produces efficient but not creative white-collar workers.	1
g	If a country is to compete effectively with the rest of the world in the new global marketplace, it needs continued ingenuity and innovation. It is hard to see those qualities thriving in a nation whose education system has mostly eliminated the arts from the curriculum.	In order for a country to be buoyant in the modern international economy, it requires creative talent, which is unlikely given the absence of the arts in education.	1
h	Consider a very young child. Its fascination and engagement with the world seems a source of incalculable inspiration. This sense of enchantment is quickly dulled by	The rich imagination of a pre-schooler is destroyed by the dull and over-exacting environment of schools.	1

	Material from passage	Suggested answer	
	the crushing conformity, stress and workload of school life.		
i	They are endlessly timetabled, subject to a battery of regulations about what they must say, where they can walk, what they must look like.	School children are subject to a vast system of controls as to how they can behave.	1
j	Academically, they spend some of their most formative years training for exams, digesting for later regurgitation a heavy diet of facts, scientific formulas and officially-endorsed wisdom.	Intellectually, their minds become just machines for rote-learning and short-term memorising.	1
k	In short, they become part of a system, all that in their infancy seemed to beckon with promise now lost forever.	Their earlier potential is destroyed permanently.	1

Question 9:

‘Eccentricity should not be just allowed but fostered.’ (lines 81-82)

- a) What does the word ‘eccentricity’ suggest about the nature of artistic expression and ideas?
[1 mark]
- b) How might it allow children, upon graduation, to live in the world ‘so meaningfully that they can change it’ (lines 84-85)? [1 mark]

Material from passage	Suggested answer	
Eccentricity should be not just allowed but fostered.	a) They are unorthodox/ unconventional/ non-conforming ORA	1
Note: Answers need to illustrate ‘meaningfully’ i.e. a positive outcome	b) They would be able to/ confident to: • Speak their mind/ question authority on social matters/ issues/ challenge the status quo for the benefit of society • Think creatively and become better problem solvers ORA	1

Question 10:

Give the meaning of the following words as *they are used in the passage*. You may write your answer in one word or a short phrase. [5 marks]

Material from passage	1 mark	½ mark
(a) vicariously (line 21)	indirectly, second-hand, lived through other’s experience	
(b) relinquished (line 26)	given up; surrendered; relegated	
(c) estrangement (line 41)	falling-out; negative parting of the ways	separation
(d) mandatory (line 50)	compulsory	
(e) irreplaceable	cannot be substituted; unique	

Question 11:

In the passage, Dana Gioia presents the view that our culture has virtually eliminated art and ideas and this has negative consequences. How convincing do you find her arguments? [8 marks]