

EXPRESSIVE ARTS
Controlled Test Paper

3261/T

To be issued to candidates on or after 1 January 2004

In addition to this paper you will require:
a Controlled Test Evaluation Booklet.

Time allowed: Up to 15 hours

Instructions

- You must choose **one** Area of Study from those given on pages 2 to 9. These are: Themes; Issues; From Past to Present; Peoples and Places.
- You **must** choose a different Area of Study from those you submitted for Coursework assessment.
- You will be given a booklet in which you are required to write an evaluation. You may write notes on the blank pages of the Evaluation Booklet at any time during the investigation period and 15 hours of Controlled Test time.
- The Evaluation Booklet must not be removed from your centre at any time.

Information

- You will be given time to plan, investigate and develop your response (the investigation period). This work may be undertaken outside the classroom. It will not form part of the material to be assessed for the Controlled Test.
- Your teacher may assist you in reading the paper and providing information during the investigation period.
- At the end of the investigation period, you will be given a maximum of 15 hours to prepare, present and evaluate your presentation, integrating two art forms.
- No teacher assistance is permitted during the 15 hours Controlled Test time.

Advice

- In your presentation, it is recommended that you use only art forms studied during your course.
- You may work individually or in a group of no more than five. If you work in a group, it must be possible to identify your work for assessment purposes. If your presentation is a performance, it must last no longer than 15 minutes.
- The maximum mark for the Controlled Test is 80. Mark allocations are shown below. There are equal marks for each of the questions.

Developing Ideas	Presentation	Evaluation
30	40	10

1 THEMES

Mad Man Moon from Trick of the Tail by Genesis

Was it summer when the river ran dry,
 Or was it just another dam?
 When the evil of a snowflake in June
 Could still be a source of relief.
 O how I love you, I once cried long ago,
 But I was the one who decided to go.
 To search beyond the final crest,
 Though I'd heard it said just birds could dwell so high.

So I pretended to have wings for my arms
 And took off in the air.
 I flew to places which the clouds never see,
 Too close to the deserts of sand,
 Where a thousand mirages, the shepherds of lies
 Forced me to land and take a disguise.
 I would welcome a horse's kick to send me back
 If I could find a horse not made of sand.



If this desert's all there'll ever be
 Then tell me what becomes of me.
 A fall of rain?
 That must have been another of your dreams,
 A dream of mad man moon.

Hey man,
 I'm the sand man.
 And boy have I news for you;
 They're gonna throw you in gaol
 And you know they can't fail
 'Cos sand is thicker than blood.
 But a prison in sand
 Is a haven in hell,
 For a gaol can give you a goal
 [and a] goal can find you a role
 On a muddy pitch in Newcastle,
 Where it rains so much
 You can't wait for a touch
 Of sun and sand, sun and sand ...

Within the valley of shadowless death
 They pray for thunderclouds and rain,
 But to the multitude who stand in the rain
 Heaven is where the sun shines.
 The grass will be greener till the stems turn to brown
 And thoughts will fly higher till the earth brings them down.
 Forever caught in desert lands one has to learn
 To disbelieve the sea.

If this desert's all there'll ever be
 Then tell me what becomes of me.
 A fall of rain?
 That must have been another of your dreams,
 A dream of mad man moon.

Dreams

Look at the stimuli on the opposite page.

The lyrics of *Mad Man Moon* recorded by Genesis contain a number of images that may refer to the confusion of dreams. Dreams may be about a perfect vision of the future, ask rhetorical questions or create images of frightening situations. Many people have recurring dreams.

- EITHER** (a) Create a presentation in response to the song *Mad Man Moon*, integrating **two** art forms.
- OR** (b) Integrate **two** art forms, using, if you wish, any of the following suggestions as a starting point.
- Choreograph and perform a dance/drama presentation that considers the contrasting emotions of dreams.
 - In a video cartoon, share the journey images which you visualise as you read the song.
 - Other composers have also used the theme of dreams. Write and perform your own music and lyrics relating to dreams.

TURN OVER FOR THE NEXT QUESTION

Turn over ►

2 ISSUES



Kim Phuc

Look at the stimuli on the opposite page.

In 1972 Kim Phuc was photographed running away from her village, covered in napalm. This image, photographed by Huynh Cong “Nick” Ut, is one that many people can associate with the inhumanity of war.

Kim Phuc has become a Goodwill Ambassador for UNESCO. The picture of Kim Phuc with her young son is, perhaps, a means of showing how her positive and loving nature overcame the horrific scars the war left on her.

EITHER (a) Express your ideas in response to the stimuli, integrating **two** art forms.

OR (b) Integrate **two** art forms, using, if you wish, any of the following suggestions as a starting point.

- Consider the saying, “Beauty is only skin deep”. Kim’s skin was disfigured by napalm but within her are kindness and love. Create a portrait that illustrates how the outer image is opposed to the inner thoughts. Integrate into the picture a poem that tells the audience of the subject’s thoughts.
- Create a drama that demonstrates how events in life may change a person’s attitude towards himself or herself. Enhance the tension of the presentation by incorporating an original underscore.
- Using an original video projection as scenery, choreograph and perform a dance to communicate the suffering of innocent people in war.

TURN OVER FOR THE NEXT QUESTION

3 FROM PAST TO PRESENT

c. 1949

Lawrence Stephen Lowry (1887 – 1976)**The Canal Bridge**

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L. S. Lowry

Look at the stimuli on the opposite page.

- EITHER** (a) Express your ideas in response to the Lowry painting and information by integrating **two** art forms.
- OR** (b) Integrate **two** art forms, using, if you wish, any of the following suggestions as a starting point.
- Using Lowry's typical figure drawings as sculptures and his factory images as backgrounds, create a video showing life in the early 20th Century.
 - Life in a factory at the time Lowry painted may be described as 'mechanical'. Create a dance that depicts the rigidity of factory life at the time, using an appropriate percussive accompaniment.
 - L. S. Lowry painted life as he saw it. Create a narrative or monologue as part of a scripted drama, using *The Canal Bridge* to express the thoughts and observations of the painter.

TURN OVER FOR THE NEXT QUESTION

4 PEOPLES AND PLACES

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The Weighing of Souls

Look at the stimuli on the opposite page.

The top picture, known as *The Weighing of Souls*, shows the gods in judgement. They are estimating the good and the bad of the defunct.

The lower picture shows the body coffin of Khary, priest in the Temple of Amun in Egypt, *circa* 1250 BC.

EITHER (a) Express your ideas in response to the Egyptian images by integrating **two** art forms.

OR (b) Integrate **two** art forms, using, if you wish, any of the following suggestions as a starting point.

- Tell the story of the life of a defunct body. Consider using words and pictures, including Egyptian hieroglyphics.
- When the pyramids were raided, the raiders often suffered from bad luck. Create a drama presentation in which Khary's decorative body coffin is a central design feature. Tell a fictional story of the adventures experienced when transporting the coffin out of Egypt.
- Using costumes you have designed and made, perform a dance in which the gods decide on the after-death future of an important person in ancient Egypt.

END OF QUESTIONS

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- Question 2 Photograph of Kim Phuc by Joe McNally. © Eastman Kodak Company.
- Question 3 Picture and text reproduced from *Essential History of Art* by K Bradbury et al, Parragon Books (2000). Picture reproduced by permission of Southampton City Art Gallery/Bridgeman Art Library.
- Question 4 Body coffin of Khary – The Manchester Museum, The University of Manchester.