



**GENERAL CERTIFICATE OF SECONDARY EDUCATION
EXPRESSIVE ARTS**

Working in response to a commission in a community context

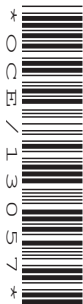
A693

To be opened on receipt

To be given to candidates six weeks before the date of the start of the 12 hour test but teachers may be given the paper on receipt by the centre

**1 March 2010
to 7 May 2010**

Duration: 12 hours



INSTRUCTIONS TO CANDIDATES

- 1 You must choose one of the commission topics given in this paper.
- 2 You should discuss with your teacher anything you do not understand.
- 3 There are 10 commission topics to choose from, each one on pages 4–13.
- 4 You must choose a Community Context for your Realisation.

Now read the detailed instructions given on pages 2 and 3.

INFORMATION FOR CANDIDATES

- This document consists of **16** pages. Any blank pages are indicated.

Read this information first

- * You are commissioned to prepare a realisation based on ONE of the commission topics, for ONE of the communities listed below.
- * There are 10 commission topics to consider, on pages 4–13.
- * In your final Realisation you must work in at least three artforms.
- * You must carry out appropriate preparation during the six weeks before the examination. This will be supervised by your teacher.
- * You may take with you into the examination any preparation material which is your own work.
- * You may work on your own or in a pair or a group of no more than 5, for the Realisation.
- * If you work in a pair or group, **your own work must be clearly identifiable.**
- * **Documentation must only be your own work** and you must submit documentation as explained by the instructions on page 3.
- * You will be supervised by one of your teachers at all times.
- * When working on commissions you must research and develop your response to the ‘original work’ itself, not just to the title.

PREPARATION

During the preparation time of up to six weeks before the examination you should consider all of the commission topics. You should choose and research ONE of them.

Consider how you might develop a response to it, carrying out the following preparatory tasks:

- (a) Which of the communities are you going to use for your Realisation? Choose from the following:
- people – such as social and interest clubs, religious and ethnic groups;
 - spaces – such as shopping centres, parks, village halls and leisure complexes;
 - issues – such as those supported by action groups, campaigns and residents’ associations;
 - institutions – such as schools, homes, hospitals, prisons and workplaces;
 - events – such as funerals, carnivals, fêtes and festivals.
- (b) What artforms will you use? **You must use at least three.**
- (c) What genre and style are you going to use?
- (d) What are the influences from art works you have studied, on your response?
- (e) How will each of the areas of study apply to your ideas?
- (f) Plan how you will create your Realisation in the twelve hours you have. Remember to include time to complete your documentation.
- (g) Make sure you have done enough preparation to allow you to start your Realisation straight away when told.

THE REALISATION

You must create your Realisation as a response to ONE of the commission topics, and base it on your preparation work.

The Realisation must be your original work and clearly derived from the commission topic.

All rehearsals, drafts and development work based on your chosen commission can be included in your documentation and will be counted towards your final mark.

Your Realisation might be a performance, a presentation, an exhibition, or an artefact; it might be something for people to look at or listen to; or it might be a combination of these.

At the end of the 12 hours, you will demonstrate, show or perform your Realisation to a visiting examiner.

Make sure your Realisation fulfils the commission you have chosen. You will be awarded high marks only if the examiner can see evidence of links between the commission and your Realisation.

THE DOCUMENTATION

You must hand in your documentation at the end of the twelve hours. The documentation must include evidence of:

- planning and selection of artforms, influences from artworks, the community context, your interpretation of the commission (AO2)
- use of skills, processes, techniques, genre and style, shaping and structuring (AO2)
- application of the Areas of Study to the work in progress and its realisation (AO3)
- communicating, demonstrating interaction of the artforms (AO3).

Your **Documentary Evidence** will be either:

- about 600 words of continuous prose

Or

- between 6 and 10 sides A4 or equivalent as a 'compendium', containing continuous writing, which may include notes or jottings and any of the following as appropriate:

artefacts
models
sculptures
storyboards
writings

computer aided designs
paintings and drawings
other 3-D work
sound recordings
moving image recordings

diagrams
photographs and still images
sketches
textiles
scenarios

Or

- between 6 and 8 minutes of compact disc, or DVD commentary and visual evidence with some accompanying explanation in continuous writing, which may include notes or jottings

Or

- a combination of elements from the above.

Assessment Objective 2 20 marks
Assessment Objective 3 60 marks
TOTAL 80 marks

The Pirates of Penzance

Savoy Operetta by Gilbert and Sullivan

FAR FROM THE HOME I LOVE

***From the musical play 'Fiddler on the Roof'
Book by Joseph Stein, lyrics by Sheldon Harnick,
music by Jerry Bock***

Tevye has given permission, reluctantly, for his second daughter Hodel to marry a student who was staying with him. The student returned to Kiev where he has been arrested and he asks for Hodel to join him. The following scene takes place at a railway halt where Hodel is awaiting the train to take her to Kiev, and her father says a reluctant goodbye

HODEL: He did not ask me to go ... I want to go!

TEVYE: But Hodel ...

HODEL: Papa ...

HODEL: (sings)

How can I hope to make you understand, why I do what I do?
Why I must travel to a distant land, far from the home I love.
Once I was happily content to be as I was, where I was; close to the people who are close to me, here in the home I love.
Who could see that a man would come who would change the shape of my dreams?
Helpless now I stand with him, watching older dreams grow dim.
Oh what a melancholy choice this is, wanting home, wanting him.
Closing my heart to every hope but his; leaving the home I love.
There where my heart has settled long ago.
I must go ... I must go.
Who could imagine I'd be wand'ring so far from the home I love.
Yet ... there with my love I'm home.

TEVYE: Tell him I rely on his honour to treat my daughter well. Tell him that.

HODEL: Papa, God alone knows when we shall see each other again.

TEVYE: Then we will leave it in his hands.

MYSTERIOUS BUG

Postcard: London. A mysterious bug found in a museum garden has entomologists wondering what might have prompted its sudden appearance. **A scientific detective story**

BY EBEN HARRELL

AS COLLECTIONS MANAGER AT LONDON'S Natural History Museum, Max Barclay has traveled the world in search of rare and previously undiscovered insects. So when his 5-year old son took a break from a picnic lunch last March in the museum's garden and returned with an insect in his hand, Barclay could not have guessed that his question—"Daddy, what's this?"—would lead to a global detective hunt that has so far stumped Barclay and the world's other entomologists.

Despite working with an insect collection of more than 28 million specimens, Barclay and his colleagues have been unable to identify the almond-shaped critter, about the size of a grain of rice, which has in the past year made itself at home in the sycamore trees on the 19th century museum's grounds in central London. "My field work has taken me all over the world—to Thailand, Bolivia, Peru. So I was surprised to be confronted by an unidentifiable species while having a sandwich in the museum's garden," Barclay says.

Within three months of the discovery, the insect had become the most common species in the garden and was spotted in other central London parks, sending Barclay on a worldwide hunt to identify it.



The mite of the museum *Did global warming bring this exotic pest to London?*

TIME July 28, 2008

JULY 21ST 1969

MAN WALKS ON THE MOON

The Dissolute Household

Painting by Jan Steen (1626–1679)

In the Hall of the Mountain King

Music from the 'Peer Gynt Suites' by Grieg

A fantasy story written in verse, *Peer Gynt* tells of the adventures of Peer.

The sequence illustrated by the music of *In the Hall of the Mountain King* is when Peer sneaks into the Mountain King's castle.

The piece then describes Peer's attempts to escape from the King and his trolls after having insulted his daughter.

I HAVE A DREAM

Song by ABBA from the Musical 'Mamma Mia'

I have a dream

A song to sing

To help me cope

With everything

If you see the wonder

Of a fairy tale

You can take the future

Even if you fail

I believe in angels

When I know

The time is right for me

I'll cross the stream

I have a dream

MEMORIES

*Photograph taken at the first Remembrance Sunday service
at the new Memorial Arboretum in Alrewas*



THE SECRET GARDEN

A novel by Frances Hodgson Burnett, illustrated by Jason Cockcroft

What was this under her hands which was square and made of iron, and which her fingers found a hole in?

It was the lock of the door which had been closed ten years and she put her hand in her pocket, drew out the key and found it fitted the keyhole. She put the key in and turned it. It took two hands to do it, but it did turn.

And then she took a long breath ... held back the swinging curtain of ivy and pushed back the door which opened slowly – slowly.

Then she slipped through it, and shut it behind her, and stood with her back against it, looking about her and breathing quite fast with excitement, wonder and delight.

She was standing inside the secret garden. It was the sweetest, most mysterious-looking place anyone could imagine.



GHOST HOUSE

A poem by Robert Frost

I Dwell in a lonely house I know
 That vanished many a summer ago,
 And left no trace but the cellar walls,
 And a cellar in which the daylight falls,
 And the purple-stemmed wild raspberries grow.

O'er ruined fences the grape-vines shield
 The woods come back to the mowing field;
 The orchard tree has grown one copse
 Of new wood and old where the woodpecker chops;
 The footpath down to the well is healed.

I dwell with a strangely aching heart
 In that vanished abode there far apart
 On that disused and forgotten road
 That has no dust-bath now for the toad.
 Night comes; the black bats tumble and dart;

The whippoorwill is coming to shout
 And hush and cluck and flutter about:
 I hear him begin far enough away
 Full many a time to say his say
 Before he arrives to say it out.

It is under the small, dim, summer star.
 I know not who these mute folk are
 Who share the unlit place with me –
 Those stones out under the low-limbed tree
 Doubtless bear names that the mosses mar.

They are tireless folk, but slow and sad,
 Though two, close-keeping, are lass and lad, –
 With none among them that ever sings,
 And yet, in view of how many things,
 As sweet companions as might be had.

From "A Boy's Will", 1913

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