

**GENERAL CERTIFICATE OF SECONDARY EDUCATION
EXPRESSIVE ARTS**

A693

Working in response to a commission in a community context

To be opened on receipt

**7 March 2011
to 6 May 2011**

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

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, one each on pages 4–15.
- 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 choose from, one each on pages 4–16.
- * 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 your chosen commission, 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)** How have artworks you have studied influenced 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 able to access 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 of 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 KING OF THE TOILETS

A poem by Peter Dixon

Some children in junior schools like hanging round toilets. Maurice Grimshawe was like that. I was at school with him, and he used to spend nearly all his time playing around in there. It seemed to me that it was the only thing he was any good at!

King of the toilets

Maurice was King of the toilets,
The ones by the wall – by the shed,
He ruled with the power and conviction
Of a king with a crown on his head.

He entered them FIRST every morning
He'd sit on the wall by the gate
And wait for the grumpy schoolkeeper
To unlock them – at twenty past eight.

Then he'd rush in with great shouts of
triumph

And he'd slam all the doors one by one
And he'd climb on the caretaker's cupboards
And he'd pull all the chains just for fun.

He'd swing on the pipes by the cistern,
He'd leap from the top of the doors,
And he'd frighten the new little infants
With bellows and yellings and roars.

He always ate lunch in the toilets,
He'd sit with his food on the floor,
And check who was coming (or going)
And kick at the catch on their door.

He once burst the pipe by the outflow,
By climbing right up on the tank,
And flooded the lower school library,
With water that gushed out and stank.

He once jammed the door on the end one
With five juniors stuck fast inside,
And bombed them with piles of old comics
Whilst they struggled and shouted and cried.

He was useless in class, and at lessons.
He couldn't do hardly a thing –
But when he was out in the toilets,
THEN MAURICE THE USELESS WAS KING!



THE WALL

November 9th 1989, Berlin, East Germany



1989: Berliners celebrate the fall of the Wall

The Berlin Wall has been breached after nearly three decades keeping East and West Berliners apart.

At midnight East Germany's Communist rulers gave permission for gates along the Wall to be opened after hundreds of people converged on crossing points. They surged through cheering and shouting and were met by jubilant West Berliners on the other side. Ecstatic crowds immediately began to clamber on top of the Wall and hack large chunks out of the 28-mile (45-kilometre) barrier.

It had been erected in 1961 on the orders of East Germany's former leader Walter Ulbricht to stop people leaving for West Germany. Since 1949 about 2.5 million people had fled East Germany. After 1961, the Wall and other fortifications along the 860-mile (1,380-kilometre) border shared by East and West Germany have kept most East Germans in.

Many of those attempting to escape have been shot dead by border guards.

THE FEAR

From the song by Lily Allen

*I don't know what's right and what's real anymore
And I don't know how I'm meant to feel anymore
And when do you think it will all become clear?
'Cuz I'm being taken over by The Fear*

THE SWORD IN THE STONE

A novel by T H White, a fantasy of England before Arthur became King

“Shall we go out?” asked Merlyn. “I think it is about time we began our lessons.”...

“I wish I was a fish, said the Wart.

“What sort of a fish?”

It was almost too hot to think about this, but the Wart started down into the cool, amber depths where a school of small perch were aimlessly hanging about.

“I think I should like to be a perch,” he said. “They are braver than the silly roach, and not quite so slaughterous as the pike.”

Merlyn took off his hat, raised his staff of lignum vitae politely in the air, and said slowly,

“Snylrem stnemilpmoc ot enutpen dna lliw eh yldnik tpecca siht yob sa a hsif?”

Immediately there was a loud blowing of sea-shells, conches and so forth and a stout jolly-looking gentleman appeared seated on a well-blown-up cloud above the battlements. He had an anchor tattooed on his tummy and a handsome mermaid with Mabel written under her on his chest. He ejected a quid of tobacco, nodded affably to Merlyn and pointed his trident at the Wart.

The Wart found he had no clothes on. He found he had tumbled off the draw-bridge, landing with a smack on his side in the water. He found that the moat and the bridge had grown hundreds of times bigger. He knew he was turning into a fish.

STILL BREATHING



Tight ensemble routines...fuse street dance with contemporary, to explore the possibilities and limitations of the body in space

2FaCeD DaNcE Company, Hereford

A COUNTRY WEDDING

Painting by Pieter Bruegel the Elder (1526-1569)



ZADOK THE PRIEST

An anthem by Handel for the Coronation of King George II, 1727

LIVE LIKE PIGS

Extract from the play by John Arden

When Arden wrote this play he intended it to be a study of differing ways of life brought sharply into conflict and both losing their own particular virtues under the stress of intolerance and misunderstanding. The play is set in a Council housing estate in the north east just after the Second World War.

MRS JACKSON (*very friendly*). Excuse me: it's Mrs Sawney, isn't it? The rent collector give me your name, he said you were coming to live here, so I thought, well, I'd just pop round the door and have a word – like, it's your first day here, and why not be neighbourly, I thought, and give 'em a call? Eh, isn't it a lovely day?

RACHEL. Who are you?

MRS JACKSON. I live next door, you see, so I thought why not be neighbourly; like, it's such a lovely day. Jackson's the name. My husband, my husband he works for Co-op you know; like he's their agent, drives around the villages all day in his van to the local branches; just in the grocery he used to be, but he got made Agent last year. By, he wor pleased, I can tell you. He's got his van, you see: he's like his own master now. . . . What do you think to the Housing Scheme?

RACHEL (*dourly*). Housing Scheme, is it?

MRS JACKSON. Well of course, I mean, we think it's lovely. We've been here nigh on two year. I'll tell you where we used to live – you know when you went past the Town Hall, down by the Catholic Church – all them little mucky streets – eh it wor terrible. But they moved us out, moved us all out and pulled the lot down. That's where they're building new Corporation Offices, you know, now. Isn't it lovely here, though? Wide streets, bits of garden, and all. Of course, it's a long way from the shops and there's only the one public. But my husband, he reckons that's a good thing. He says –

RACHEL. Oh go to hell, you and your fizzing husband.

MRS JACKSON (*stopped gasping in midstream*). I beg your pardon! . . .

SALLY runs out of the Sawney house and stares at MRS JACKSON.

RACHEL. I says go to hell. You're not wanted here. Keep to your own garden, you like it so much.

SALLY. Mam, mam, she's as fat as a pig, ent she?

SAILOR (*from indoors*). Rachel! Rachel!

RACHEL (*shouts back*). Oh so you're out of your bed at last! What d'you want then?

SAILOR (*appearing at an upper window*). Chase that bloody cow out o' here, and get me a sup o' tea. Well, move to it!

He shuts window.

RACHEL (*to MRS JACKSON*). Go on, get out of it.

MRS JACKSON. Well! Well . . . Of all the –

RACHEL goes into the house.

ROSIE (*wearily*). Why don't you folk leave us alone? We didn't come here cos we wanted; but now we *are* here you ought to leave us be. (*To the baby*.) It's time you had your dinner, Geordie. In we go, in we go, in we go to dinner.

ROSIE goes in too.

SALLY. Pig, pig, pig pig, fat fat pig.

MRS JACKSON. Why, you little – (*She offers a blow to Sally, but SAILOR indoors shouts again: 'Rachel!', and MRS JACKSON nervously lets her arm drop.*) I'll tell my husband of this. I never heard the like.

She goes into her house.

Hello, 'ello 'ello..!



Commission Topic No. 8

'YOU'VE GOT A FRIEND'

*Ilana Yahav creates magic with her hands and sand
(www.sandfantasy.com)*

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