

**To be opened on receipt
5 March 2012 –
4 May 2012**

GCSE EXPRESSIVE ARTS

A693/01 Working in Response to a Commission in a Community Context

Duration: 12 hours

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



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 4–15.
- 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 Insect Circus



www.insectcircus.co.uk

THE OTHER SIDE OF THE HEDGE

Extract from a short story by E. M. Forster

A little puff of air revived me. It seemed to come from the hedge; and when I opened my eyes, there was a glint of light through the tangle of boughs and dead leaves. The hedge could not be as thick as usual. In my weak, morbid state, I longed to force my way in, and see what was on the other side. No-one was in sight, or I should not have dared to try. For we of the road do not admit in conversation that there is another side at all.

I yielded to the temptation, saying to myself that I would come back in a minute. The thorns scratched my face, and I had to use my arms as a shield, depending on my feet alone to push me forward. Half-way through I would have gone back, for in the passage all the things I was carrying were scraped off me, and my clothes were torn. But I was so wedged that return was impossible, and I had to wriggle blindly forward, expecting every moment that my strength would fail me and that I should perish in the undergrowth.

Suddenly cold water closed around my head, and I seemed sinking down for ever. I had fallen out of the hedge into a deep pool. I rose to the surface at last, crying for help, and I heard someone on the opposite bank laugh and say: 'Another!' And then I was twitched out and laid panting on the dry ground.

Even when the water was out of my eyes I was still dazed, for I had never been in so large a space, nor seen such grass and sunshine.

Tiny Treat



Keiko Yamamatsu created this tiny Knickerbocker Glory pudding sculpture in plastic

SERGEANT BROWN'S PARROT

A poem by Kit Wright

Many policemen wear upon their shoulders
Cunning little radios. To pass away the time
They talk about the traffic to them, listen to the news.
And it helps them to Keep Down Crime.

But Sergeant Brown, he wears upon his shoulder
A tall green parrot as he's walking up and down
And all the parrot says is 'Who's-a-pretty-boy-then?'
'I am,' says Sergeant Brown.

From 'The Nation's Favourite Comic Poems'

BIRDS WITH SKYMIRRORS

A dance choreographed by Lemi Ponifasio



Can we ever hope to live in harmony with our environment? Can we aspire to become more than vandals? A species integrated with the planet on which we live?

On the smallest of islands in the vast expanse of the Pacific Ocean, shiny, glittering fragments of plastic waste attract the eyes of frigatebirds. These tiny sky mirrors, deadly parcels of pollution which adorn the nests of unsuspecting sea birds, are a dreadful if ironic reminder of the fragile beauty of environmentally degraded, remote islands throughout the Pacific.

Inspired by the plight of the small islands of the Pacific, Lemi Ponifasio asks some big questions about our role on the planet. At a time of urgent and anxious debates on global warming, *Birds with Skymirrors* is a reflection, through beauty and stillness, on our relationship with the Earth.

www.eif.co.uk/mau2

THE TEMPEST

An extract from Act 3 Scene 2 of 'The Tempest' a play by William Shakespeare

Enter Ariel, invisible.

- Cal:* As I told thee before, I am subject to a tyrant, a sorcerer, that by his cunning hath cheated me of the island.
- Ariel:* Thou liest.
- Cal:* "Thou liest," thou jesting monkey, thou!
I would my valiant master would destroy thee!
I do not lie.
- Ste:* Trinculo, if you trouble him any more in 's tale, by this hand, I will supplant some of your teeth.
- Trin:* Why, I said nothing.
- Ste:* Mum, then, and no more. Proceed.
- Cal:* I say, by sorcery he got this isle:
From me he got it. If by thy greatness will
Revenge it on him, - for I know thou dar'st
But this thing dare not,-
- Ste:* That's most certain.
- Cal:* Thou shalt be lord of it, and I'll serve thee.
- Ste:* How now shall this be compass'd? Canst thou bring me to the party?
- Cal:* Yea, yea, my lord: I'll yield him thee asleep,
Where thou may knock a nail into his head.
- Ariel:* Thou liest; thou canst not.
- Cal:* What a pied ninny's this! Thou scurvy patch!
I do beseech thy greatness, give him blows,
And take his bottle from him: when that's gone,
He shall drink nought but brine; for I'll not
show him
Where the quick freshes are.
- Ste:* Trinculo, run into no further danger: interrupt the monster one word further, and by this hand, I'll turn my mercy out o' doors, and make a stock fish of thee.
- Trin:* Why, what did I? I did nothing. I'll go farther off.
- Ste:* Dids't thou not say he lied?
- Ariel:* Thou liest.
- Ste:* Do I so? Take thou that. (*Beats him*) As you like
This give me the lie another time.
- Trin:* I did not give the lie...

STORYTELLER



This figurine was made by the artists of the Jemez Native American Indian tribe in New Mexico. The Pueblo of Jemez is an independent sovereign nation with its own government and tribal court system.

Their language is referred to as 'Towa' and their traditional law forbids their language from being recorded in writing to prevent exploitation by outside cultures: thus 'the storytellers', the way their culture is passed on. Women play an important role in their society.

Upside Down

From the song by Paloma Faith

Angels watching over me with smiles upon their face
 Cause I have made it through this far in an unforgiving place
 It feels sometimes this hill's too steep for a girl like me to climb
 But I must knock those thoughts right down I'll do it in my own time
 I don't care
 I'm half way there (nowhere)
 On a road that leads me to straight to who knows where
 I tell you what
 What I have found
 That I'm no fool
 I'm just upside down
 Ain't got no cares
 I aint got no rules
 I think I like
 Living upside down
 Watchin people scurry by rushing to and fro
 Oh this world is such a crazy place it's all about the go go go
 Sometimes life can taste so sweet When you slow it down
 You start to see the world a little differently When you turn it upside down
 I don't care
 I'm half way there (nowhere)
 And I'm just soaking up the magic in the air
 I tell you what
 What I have found
 That I'm no fool
 I'm just upside down
 Ain't got no cares
 I aint got no rules
 I think I like
 Living upside down
 You gotta slow it down
 But then you pick it up
 C'mon and try a little topsy-turvy back-to-front the right way round

THE BLUE DANUBE

Music by Johann Strauss II

Composed in 1886 this piece of music has been very popular, and is played frequently in concerts, especially in Austria where it has a nationalistic feel to it. One of the most well-known uses of it was when it was used as part of the film score for the Stanley Kubrick film '2001: a Space Odyssey'.

ONE OF A THOUSAND

Scattered across the British Isles and Northern France are over a thousand stone circles that have puzzled modern people.

Keel Cross in County Cork is just 2.75 metres in diameter. Avebury encircles a whole village. Stonehenge remains the most famous.



Sunrise, Solstice at **Stonehenge**

**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 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 1GE.

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.