



Expressive Arts

GCSE 2012

Expressive Arts

Additional Resources

J367

Version 1

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Background

Following a review of 14 – 19 education and the Secondary Curriculum Review, the Qualifications and Curriculum Authority (QCA) has revised the subject criteria for GCSEs, for first teaching in September 2009. This applies to all awarding bodies.

The new GCSEs have more up-to-date content and encourage the development of personal, learning and thinking skills in your students.

We've taken this opportunity to redevelop all our GCSEs, to ensure they meet your requirements. These changes will give you greater control of assessment activities and make the assessment process more manageable for you and your students. Controlled assessment will be introduced for most subjects.

OCR has produced a summary brochure, which summarises the changes to Expressive Arts. This can be found at www.ocr.org.uk, along with the new specification.

In order to help you plan effectively for the implementation of the new specification we have produced these Support Materials for Expressive Arts. These Support Materials are designed for guidance only and play a secondary role to the Specification.

From September 2012 assessment tasks may be undertaken and internally assessed at any point between release of the task and the examination series for which the task must be submitted.

Our Ethos

OCR involves teachers in the development of new support materials to capture current teaching practices tailored to our new specifications. These support materials are designed to inspire teachers and facilitate different ideas and teaching practices.

The Specification is the document on which assessment is based and specifies what content and skills need to be covered in delivering the course. At all times, therefore, this Support Material booklet should be read in conjunction with the Specification. If clarification on a particular point is sought then that clarification should be found in the Specification itself.

Unit A693:

This unit is assessed through a terminal practical examination and is based on a question paper set by OCR. This is pre-released and is made available to centres in the January prior to the summer assessment. The other two units are marked by the teacher and a sample of candidates' work is moderated by a visiting moderator. For this unit, an examiner will visit to mark documentation and mark the final realisation of all candidates.

The first part of the examination paper consists of a candidate brief. There are three parts to the brief: preparation, realisation and evidence.

This is followed by ten different commissions. The commissions will be in a variety of forms and may include examples of the following:

A painting, piece of pottery or statue

An extract from a play or musical

The title of a piece of music

A poem

An extract from a story or novel, or the name of a novel

A song, or an extract or the name of it

Something of cultural interest

An atmospheric photograph

A story in the press or in a magazine, perhaps with a picture

A photograph

All of these will may not all be present in every paper. Sometimes one or two of the commissions may be unusual or invite imaginative responses.

During the preparation period, learners should consider all of the commissions. This should be seen in the same way as a candidate in a written examination reading the paper and looking at all of the questions offered as a choice before selecting one to answer. In the same way that there are no marks for this process in a written examination, there are no marks for the consideration of the ten commissions. Learners need to consider them all and to select the one that interests them most. The one they select will then be developed in depth. They should not spend a lot of time on this selection process.

One thing that might influence candidates' choices is the availability of resources. Teachers may open the paper on receipt, before the date when the paper is given to the candidates. This is to enable teachers to look at the art works represented and gather any resources that might be needed or might enable candidates to access the material.

Candidates should explore and research the commission they have chosen and consider how different artforms might be used within a possible realisation. The candidate must ensure that the final realisation contains evidence of the commission. Realisations will be able to attract high marks only if the examiner can see evidence of the commission in the final realisation. There must be a clear audit trail from the commission, and the research into it, through exploration and development, and into the realisation.

It is important that candidates should also consider:

- ☒ the resources that are available in their centre
- ☒ possible communities
- ☒ how the practitioners studied in Unit A691 or Unit A692 might influence the content, style or structure of the outcome.

Although there is no requirement to use practitioners in addition to the ones studied in the coursework units, there is no regulation preventing candidates from doing so. The important point is that they make use of three practitioners.

Candidates carry out this preparatory work in a period of up to six weeks before the examination. This period does not assume a set number of hours per week, but it is likely that the preparation needed could not be covered adequately in fewer than six hours in total.

The specification says that the term 'community' should be understood in its widest sense, in that the Arts serve, create, reflect, bind, mark and celebrate communities of many types and sizes. These may be:

Communities defined by people – such as social and interest clubs, religious and ethnic groups

Communities defined by spaces – such as shopping centres, parks, village halls and leisure complexes

Communities defined by issues – such as action groups, campaigns and residents' associations

Communities defined by institutions – such as schools, residential or nursing homes, hospitals, prisons and work places

Communities defined by events – such as funerals, carnivals, fetes and festivals.

One of the reasons for candidates with strong realisations not being able to access high marks is that their chosen community is weak or woolly and so general that it has no impact on the way their realisation has been prepared. The nature and needs of their community, and hence audience, will influence the realisation produced and this should be made clear in their evidence.

During the preparation period, candidates must research their chosen commission, remembering that all work that may be used for assessment must be done under the supervision of a teacher and must remain securely in the centre.

This does not stop research being undertaken outside school. If such research results in something tangible being produced such as an internet printout out, then this may be brought into the supervised situation in school as long as it has not been annotated or added to by the learner. Any annotation or addition to it is valid if it is completed under the supervision of the teacher and may then be carried forward into their portfolio.

Candidates must offer for external assessment their planning within the way they have explored and developed their work; their demonstration of practical skills through the way they have communicated their intention to their chosen audience and for their community; and ongoing evaluation throughout the process. These are all incorporated within the two assessment objectives tested by the examination paper and this unit.

Styles and movements in the Arts offer indications of shared understandings between artists in different fields. Forms and structures in the Arts can offer ready starting points for perception and application across the areas. Specific arts presentation modes such as Music Theatre, Performance Art and Documentary can provide bridges between traditional areas.

Following the preparation period, there is a 12-hour supervised examination, spread over a maximum of seven sessions, during which candidates work on one of the commissions in the

context of the community they have chosen. Candidates work individually, in a pair or in a group of no more than five. It is essential that when working in a group each person ensures they have their own individual evidence to go into their portfolio. It is also essential that groups ensure each of their members have equal exposure.

Working in at least three artforms of their choice, with no one artform representing more than 50% of the outcome, candidates produce a realisation as their response to the commission in a defined community they have chosen. Candidates must prepare documentary evidence to accompany their realisation. It is essential that:

- ☒ the chosen commission is reflected clearly in the realisation so that the examiner can see a clear audit trail back from the final outcome to the original commission
- ☒ each area of study is considered. This does not have to be in detail for all of them, and may be a 'negative' response, e.g., it may be that one of the areas of study is not relevant to what the candidate is doing. In this instance, the area of study would be mentioned, possibly some reference to a practitioner and the way it was used in the work looked at, and an explanation of how and why it is not relevant to the work being undertaken. In this way, the candidate will be demonstrating a knowledge and understanding of the area of study without being forced to use it artificially.
- ☒ candidates think about how the artforms work together. This should show the outcome using them in a way that may be, but does not have to be, integrated, but where the art forms are clearly related in the way they support an holistic outcome, not separate pieces representing separate artforms.
- ☒ candidates show how they have been influenced by the work of practitioners studied during the course previously or as part of the research and development for this unit
- ☒ the community chosen is reflected clearly in the style and content of the realisation.

The centre must supervise all work completed during both the preparation period and the 12-hour period. Candidates should use the 12-hour period to interpret their plan, and to develop and complete the realisation. Evidence must be in a permanent form.

The question paper contains clear instructions and if candidates follow each step they will not miss any essential component for assessment.

Examples of approaches and outcomes that respond to the commissions in the SAM

Commission Topic No. 1

Stormy Weather



Stormy Weather

Longer than long ago a Cherokee man and woman set out from their home to go to town. For four days and nights they travelled until they came to the town.

The woman watching the man became angry when she saw him slipping away to go and gamble at the chunky game. She picked up the man's stone axe and made angry war on his head. Then she drug him home and did not go to town again for a long time.

The clouds and rain in the centre of the cover design are a symbol for stormy weather.

© Amanda Crowe

Comment

This commission offers a lot of opportunities. Learners could research stories told through art, or focus on the more cultural side of the story and look at tribes. The role of the characters may well lead them into looking at the relationship between husband and wife. There is also a suggestion of dance in the figures.

The Community chosen could be a museum or art gallery where a story is being brought to life by art and symbols. There are possibilities for linking with Greek Theatre and the learners may well have been exposed to artists who work in a simple or symbolic way.

Another approach might be to develop an installation as part of street entertainment.

Candidates may focus on the work looking at its origins and explore musical instruments that might link in, creating rhythms and including cultural dance work.

Another alternative might be to take the idea of 'storyteller' and look at an imaginative way of telling a story using methods other than words.

Commission Topic No. 2

SEAGULLS

(A short play by Caryl Churchill)

Excerpt from Caryl Churchill's *Seagulls* from a collection of her short plays, Churchill: Shorts copyright © 1990 Caryl Churchill, is reprinted by permission of the publishers, Nick Hern Books: www.nickhernbooks.co.uk

- VALERY. I'm like a performing elephant. Di, I really don't enjoy it any more. I'm like a chimpanzee on a bicycle.
- DI. If I was a chimpanzee I'd be thankful I could ride a bicycle and not be stuck in a cage all day.
- VALERY. I didn't mean you don't have to do anything. You're the one does all the work. I couldn't write letters and talk to people on the phone and make bookings. I wouldn't know how.
- DI. But you're the one it's all about. You're the one with the gift.
- VALERY. I think I'm a freak.
- DI. You know what you are. You're one of the first of a new species of person.
- VALERY. Well. It's bound to be tiring.
- DI. Of course it is. You're wonderful to keep going the way you do.
- VALERY. I expect it's all right in the open air.
- DI. Nice to see the sun for once.
- VALERY. It smells nice. I never like the smell in laboratories. I don't expect I'll ever see daylight once I'm at Harvard.
- DI. And don't pretend you won't love it.
- VALERY. There's quite a lot of people.
- DI. Naturally.
- VALERY. And I'll just do it, and they'll all clap, and then it's done and we'll have tea and cakes. I'll have made all that money for – what?
- DI. There's a young man waiting. I said you probably wouldn't see him.

Comment

Learners might research the playwright and this particular play. The style of the playwright could provide a practitioner influence. The play deals with someone who appears to have special powers but is disappointed in the way everyone forgets who she is as a person and just wants her for her entertainment value, or to use. The extract suggests she will be going off to Harvard to be studied almost as a specimen.

Outcomes could well take the notion behind the play and extend it, or take the point that is being made and make a social comment. Candidates might take up the ethical side of taking away someone's freedom to treat them as a specimen supposedly for the greater good, but taking away their dignity and humanity.

Commission Topic No. 3

‘A Penny for your thoughts?’



© Richard Rodriguez / The Savannah College of Art and Design

Comment

Photographs pose a particular challenge. Candidates should beware of taking a superficial view of the photograph, or even of taking just the title. The way they research in response to the photograph will be up to them but they must be able to justify the process.

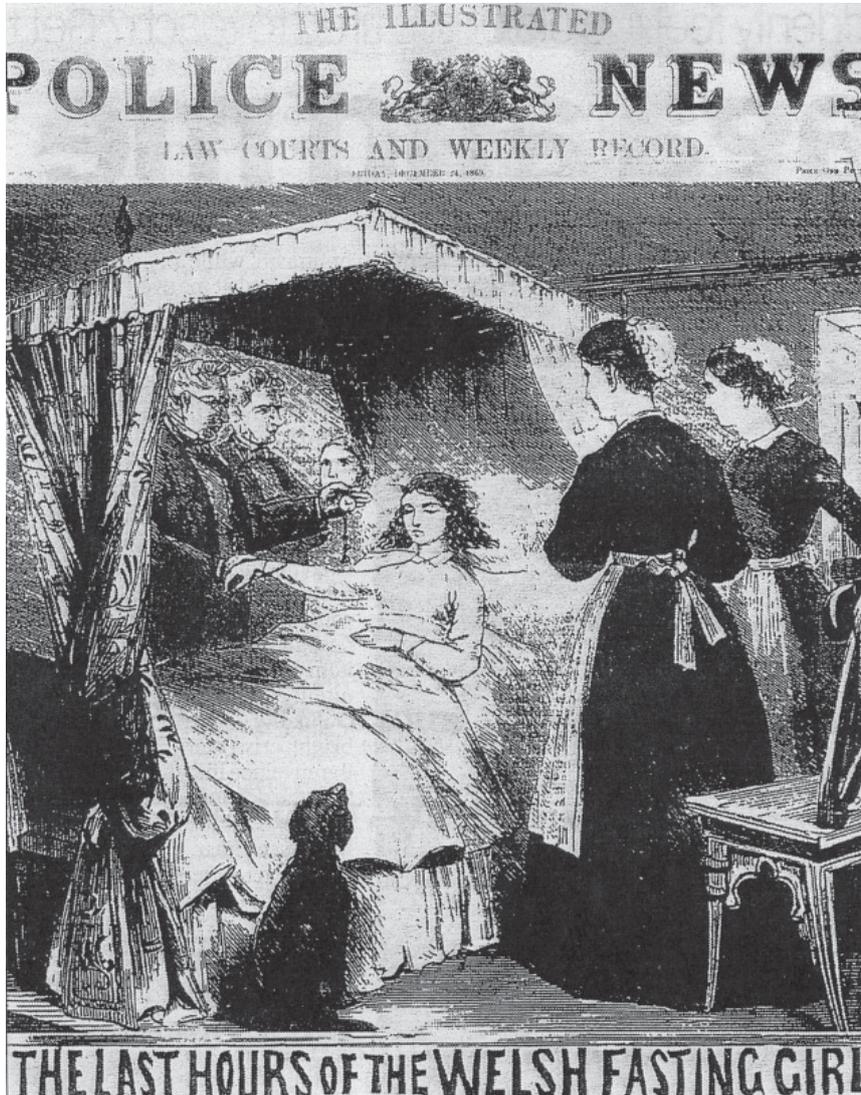
With this picture there are several aspects a candidate could choose to follow up. The obvious one is that the young person is part of some sort of marching band. The uniform implies an organisation and the sash with the word 'High' clearly visible suggests it might be a high school band. Is it a competition or perhaps a high profile event? The girls behind her appear either tired or bored. The main subject of the picture appears to be praying or at least reflecting or thinking with some focus. Other questions candidates might like to explore are the culture of the example and cultural aspects of other marching bands.

Outcomes could be related to an aspect growing out of the research, or taking the possibility of the band appearing at an event and finding some other entertainment that could be performed.

Commission Topic No. 4

Hungry for Attention – 1869

Sarah Jacobs was a bright, pretty, precocious 12 year old. Daughter of a hardworking Welsh farmer, she became famous for fasting. She went two years without eating, and people came from all over the country to see her, sometimes dropping money on the bed, and tipping those who showed them the way to her house. Then a team from Guy's



If so, why didn't she own up and tell her friends or her family or those who looked after her with whom she was very friendly? Strangely, her parents at the very beginning took a solemn oath never to ask her to eat. And so, after she had died, they were tried and condemned for 'feloniously killing' her.

Hospital in London became interested and sent a team to observe her. Within two weeks she had wasted away and died.

Had she sneaked in food and drink before she was under close observation by the hospital team?

Comment

Newspaper articles must be researched as an original piece of reporting before the candidate decides to move forward to other things. In this example, the candidate might decide to animate the story using drama and song, or even dance. They could animate it using IT and media. Or the ideas in the story might be taken and explored through creative writing, representing what happened afterwards or before, how the parents and child concocted what they did (if that is what they did). Or a documentary approach could be taken following on from their research into this piece or other similar stories that might arise.

It would also be legitimate to take the notion of anorexia from the story and the tragedy that surrounds people with this condition, as long as it was clear that it grew from the research into the original story.

Commission Topic No. 5

Aphrodite



Comments

Research should be undertaken into the art work itself and into the story of Aphrodite. There is a wealth of opportunities growing from the story and from other Greek and Roman legends. The outcome could be a 3D realisation influenced by the original art work.

Some of the more famous myths featuring the goddess Aphrodite include:--

- ③ Her birth from the sea foam;
- ③ Her adulterous affair with the god Ares;
- ③ Her love for Adonis, a handsome Cypriot youth who was tragically killed by a boar;
- ③ Her love for Ankhises, a shepherd-prince;
- ③ The Judgement of Paris in which the goddess was awarded the prize of the golden apple in return for promising Paris Helene in marriage;
- ③ The Trojan War, in which she supported her favourites Paris and Aeneas and was wounded in the fighting;
- ③ The race of Hipponenes for Atalanta, which was won with the help of the goddess and her golden apples;
- ③ The death of Hyppolitos, who was destroyed by the goddess for scorning her worship;
- ③ The statue of Pygmalion which was brought to life by Aphrodite in answer to his prayers;
- ③ The persecution of Psykhe, the maiden loved by the goddess' son Eros.

There are also a number of symbols associated with Aphrodite that could form the start of the development of a realisation.

Commission Topic No. 6

Don't Cry for me Argentina
(music by Andrew Lloyd Webber)

‘And as for fortune

and as for fame,

I never invited them in...

They are illusions,

They are not the solutions

They promised to be...’

Comment

There are many ways research could develop. The works of Lloyd Webber, the subject matter of the song and the political situation in Argentina and perhaps other South American countries. There could be useful links with the work of Christopher Bruce and the ‘disappeared’ of Chile.

Commission Topic No. 7

Little Red Riding Hood and The Wolf A poem by Roald Dahl

As soon as Wolf began to feel
That he would like a decent meal,
He went and knocked on Grandma's door.
When Grandma opened it, she saw
The sharp white teeth, the horrid grin,
And Wolfie said, 'May I come in?'
Poor Grandmamma was terrified,
'He's going to eat me up!' she cried.
And she was absolutely right.
He ate her up in one big bite.
But Grandmamma was small and tough,
And Wolfie wailed, 'That's not enough!
'I haven't yet begun to feel
'That I have had a decent meal!
He ran around the kitchen yelping,
'I've got to have another helping!
Then added with a frightful leer,
'I'm therefore going to wait right here
'Till Little Miss Red Riding Hood
'Comes home from walking in the wood.'
He quickly put on Grandma's clothes,
(Of course he hadn't eaten those.)
He dressed himself in coat and hat.
He put on shoes and after that
He even brushed and curled his hair,
Then sat himself in Grandma's chair.
In came the little girl in red.
She stopped. She stared. And then she said,

'What great big ears you have, Grandma.'
'All the better to hear you with,' the Wolf replied.
'What great big eyes you have, Grandma,'
said Little Red Riding Hood.
'All the better to see you with,' the Wolf replied.
He sat there watching her and smiled.
He thought, I'm going to eat this child.
Compared with her old Grandmamma
She's going to taste like caviar.
Then Little Red Riding Hood said, 'But Grandma,
what a lovely great big furry coat you have on.'
'That's wrong!' cried Wolf. 'Have you forgot
'To tell me what BIG TEETH I've got?
'Ah well, no matter what you say,
'I'm going to eat you anyway.'
The small girl smiles. One eyelid flickers.
She whips a pistol from her knickers.
She aims it at the creature's head
And bang bang bang, she shoots him dead.
A few weeks later, in the wood,
I came across Miss Riding Hood.
But what a change! No cloak of red,
No silly hood upon her head.
She said, 'Hello, and do please note
'My lovely furry WOLFSKIN COAT.'

Comment

The original story should be explored, and then the writer of this version with perhaps a look at his other works. Candidates could attempt an animation of the story, whether live or using media; a dance with soundtrack and associated spoken words; or a look at another story and writing a new version in the style of this one.

Commission Topic No. 8

Great Expectations

Charles Dickens

Comment

There are many opportunities in this commission. The book itself, its transformation into film with the famous scene on the moors, the structure of its original publication as a serial magazine, and the whole background of the City of London of the time with its social and political context. The notion of the main character's expectations and other elements of the story line could be taken as a development, but the title in isolation should not.

This is a particularly easy commission to represent the areas of study, and there are ample opportunities for practitioner influences.

Commission Topic No. 9

THE GRAND CANYON SUITE

Ferde Grofé

In 1916, Grofé with some of his friends drove across the Arizona desert to watch the sun rise over the Grand Canyon. Being heavily inspired by the spectacle, he later recalled what he saw and felt and subsequently wrote several pieces of music.

More than forty years later, during a radio interview, he recalled what he saw and felt. He told how he and his friends arrived and set up camp and the next morning, just before dawn, they got up to watch the sunrise. At first, it was very silent; then, as the day got brighter, the sounds of the natural world were first heard. Suddenly the sun came up: the vision was so dramatic that he was unable to express it in words.

The five movements of Grand Canyon Suite are entitled “Sunrise”, “Painted Desert”, “On the Trail”, “Sunset” and “Cloudburst”.

- ☒ Sunrise opens with a wonderfully mysterious and effective representation of the moment of dawn in the canyon. The feeling of peace is present, a sense of still air, of a place owned by nature. Gradually we hear the sun mount the sky until the joyous proclamations of the full orchestra announce the arrival of another splendid and radiant day.
- ☒ The Painted Desert is a water colour of impressive delicacy and subtlety. Grofé manages to suggest the presence of some ageless, unchanging life still present in the arid and apparently lifeless desert, in the brilliant, sometimes startling colors of the rock formations, the geologic artwork of prehistory. Ingenious usage of chords and orchestral tone abound.
- ☒ On the Trail is the best-known of the movements of the Grand Canyon Suite, the aural report of the day riding on the back of a pack donkey (imitating its clip-clop), beginning and ending with a great hee-haw. A violin cadenza is used to wonderful effect.
- ☒ Sunset is a nostalgic and pleasantly sentimental rendering of the most glorious of Grand Canyon moments, when the sky is alive with vibrant colours above the deepening shadows in the great gorge.
- ☒ Cloudburst opens with a sleepy recollection of the theme from “On the Trail” in the upper strings. Then we enter a summation, a kind of panoramic view of the vastness of this Western scene, with brief references to other themes in the work. On to this scene suddenly come dark, scudding clouds and a rising wind. A lone cello solo suggests a mood of apprehension. The evening air is filled with fine sand and bits of tumbleweed, in the form of eerie slow violin glissandi. The storm breaks, with lightning, thunder and pelting rain. Then even more quickly, it is gone, with a last crash of lightning and peal of thunder. The mood emerges from behind the clouds and the earth rejoices in refreshed pleasure in a climactic rousing finish.

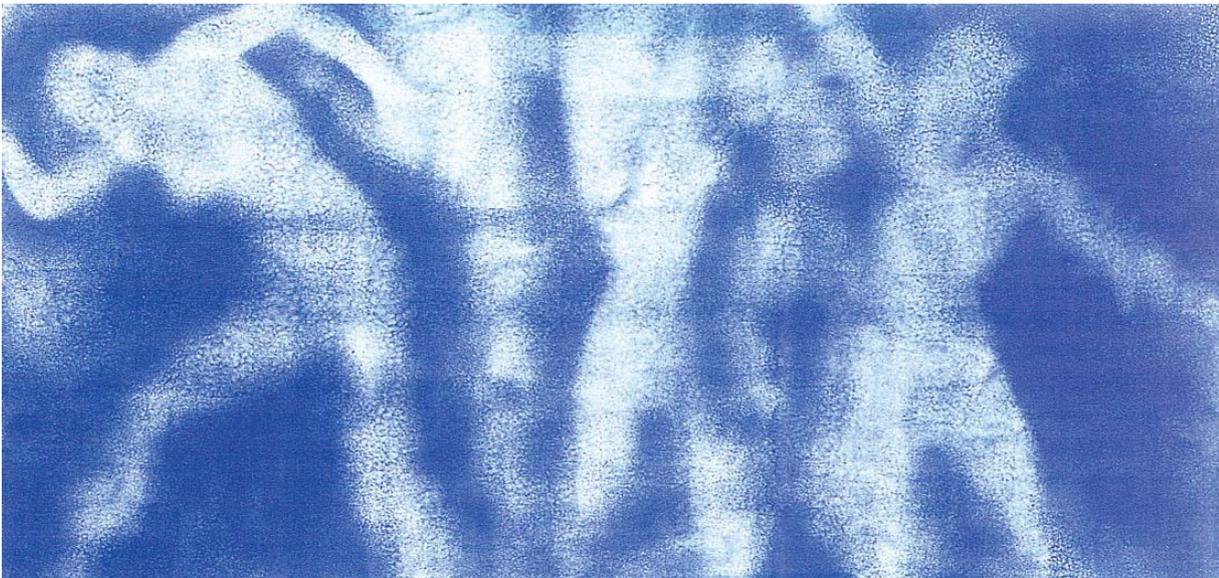
From Wikipedia ©, <http://en.wikipedia.org>

Comment

This provides plenty of information within the commission itself. The different themes for the different sections of the music provide opportunities for development, and the overall thrust of the origination of the piece also offers ideas for how the commission could develop. It would be important for candidates to research the composer and perhaps refer to other works.

Commission Topic No. 10

Hiroshima
Yves Klein 1928–1962



© Yves Klein, Hiroshima © ADAGP, Paris and DACS, London 2006

Comment

Research here is likely to include not just the artist but also the nature of the topic. There are many other works of art representing aspects of the topic and this might also provide a rich source of research. Outcomes may well be abstract representing thoughts and might be a series of images, the development of atmosphere, or perhaps an installation to represent the elements represented by the 2D picture.

Contact us

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