

**To be opened on receipt  
3 March 2014 – 9 May 2014**

**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 commissions given in this paper.
- 2 You should discuss with your teacher anything you do not understand.
- 3 There are 10 commissions to choose from, one each 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 commissions, for **one** of the communities listed below.
- There are 10 commissions to choose from, one each 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 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.
- You must research and develop your response to the whole commission, not just to the title.

### PREPARATION

You must choose and research **one** of the commissions.

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 will artworks you have studied influence your response?
- (e)** Are there any cultural or historical influences to consider?
- (f)** How will each of the areas of study apply to your ideas?
- (g)** Plan out how you will create your Realisation in the 12 hours you have. Remember to include time to complete your documentation.
- (h)** 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 commissions and base it on your preparation work.

The Realisation must be your original work and a response to your chosen commission.

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 12 hours. The documentation must include evidence of:

- planning and selection of artforms, influences from artworks, cultural and historical influences, the community context, your interpretation of the commission (AO2)
- use of skills, processes, techniques, genre and style, shaping and structuring (AO3)
- application of the Areas of Study to the work in progress and its realisation (AO2)
- 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	computer-aided designs	diagrams
models	paintings and drawings	photographs and still images
sculptures	other 3D work	sketches
storyboards	sound recordings	textiles
creative writing	moving image recordings	scenarios

**Or**

- between 6 and 8 minutes of CD 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.

<b>Assessment Objective 2</b>	<b>20 marks</b>
<b>Assessment Objective 3</b>	<b>60 marks</b>
<b>TOTAL</b>	<b>80 marks</b>

# SNOWMEN SLAUGHTER

## COUNCIL SAY SORRY AFTER WORKERS KILL OFF SNOWMEN

Hounslow Council has apologised for the actions of hard-hearted workmen who destroyed snowmen built by local children in Homefield Recreation grounds.

One local resident said there were at least fifty snowmen plus igloos in the Homefield Rec. On Monday morning council workmen were seen destroying the carefully built snowmen who were at that stage melting anyway. The resident, who was walking her dog at the time, said that one workman was using a saw, while another was kicking them down “in case the grass was damaged”.

However, a spokesman for Hounslow Council said that there had not been any orders to knock down snowmen in the parks.

“Regretfully – and without valid reasons – two workers employed by our contractor decided themselves that this bizarre course of action was necessary.

There has not been, nor should there be, any instruction to take any action of this kind.

We apologise for their unwarranted actions, and have instructed all site staff to use their common sense and let people enjoy the snow in our parks as they are entitled to.”

It is understood the workmen in question have been redeployed to non-snowman duties elsewhere. They reportedly received a frosty reception on their return to work.

# ADVERT OR ART?

<http://www.youtube.com/watch?v=J6bGnSEwdKY&feature=relmfu>

*Choreographed by Angelin Preljocaj and starring the dancers Benjamin Millepied and Virginie Caussin, the commercial was shot in the Moroccan desert, on a 400 square metre mirror floor, in a single sequence plan and with no special effects.*

# FLASH – SAVIOUR OF THE UNIVERSE



The comic strip adventures of Flash Gordon have inspired artworks since 1934.

- A film serial in 1936 with Buster Crabbe
- A TV series in 1954
- A film by Dino de Laurentiis featuring the music of Queen in 1980

# THE MAGIC BOX

*A poem by Kit Wright*

I will put in the box

the swish of a silk sari on a summer night,  
fire from the nostrils of a Chinese dragon,  
the tip of a tongue touching a tooth.

I will put in the box

a snowman with a rumbling belly  
a sip of the bluest water from Lake Lucerne,  
a leaping spark from an electric fish.

I will put into the box

three violet wishes spoken in Gujarati,  
the last joke of an ancient uncle,  
and the first smile of a baby.

I will put into the box

a fifth season and a black sun,  
a cowboy on a broomstick  
and a witch on a white horse.

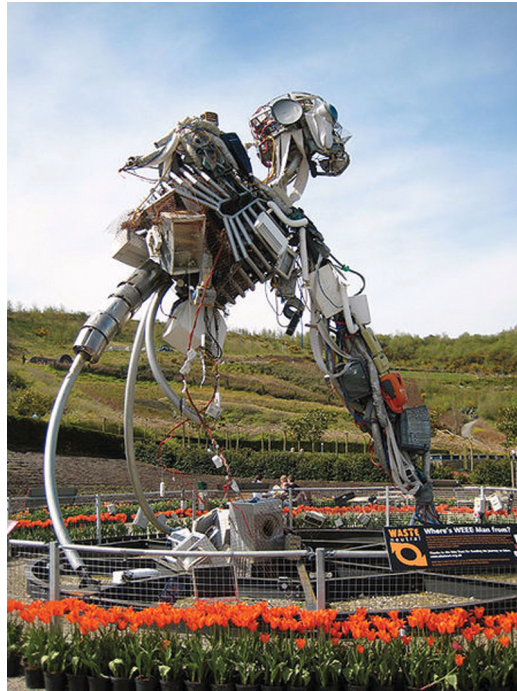
My box is fashioned from ice and gold and steel,  
with stars on the lid and secrets in the corners.  
Its hinges are the toe joints of dinosaurs.

I shall surf in my box

on the great high-rolling breakers of the wild Atlantic,  
then wash ashore on a yellow beach  
the colour of the sun.

# MAN OF WEEE

*Giant sculpture by Paul Bonomini made of waste towering over the Eden Project*



“I designed him to look like he’s dragging himself out of landfill, coming back from the dead. He’s there to remind us of this monster that we’re creating when we dump these goods rather than recycle them.”



# DON'T YOU WANT ME?

*Extract from a song by The Human League*

You were working as a waitress in a cocktail bar

When I met you

I picked you out, I shook you up, and turned you around

Turned you into someone new

Now five years later on you've got the world at your feet

Success has been so easy for you

But don't forget it's me who put you where you are now

And I can put you back down too...

...I was working as a waitress in a cocktail bar

That much is true

But even then I knew I'd find a much better place

Either with or without you

The five years we have had have been such good times

I still love you

But now I think it's time I lived my life on my own

I guess it's just what I must do

## CROOK, CRANK OR JOKER?

*In 1961 Kempton Bunton, a retired bus driver weighing 17 stone, stole 'Portrait of the Duke of Wellington' by Goya from the National Gallery in London, despite the sophisticated alarms and sensors*



# MURMURS



A tour of whirlwind romance, city confusion, undersea encounters and dining-room debacles told through a blend of theatre, illusion and dance by director and designer Victoria Thierrée Chaplin with Aurélia Thierrée.

In this follow-up to the internationally acclaimed Aurélia's Oratorio, Aurélia Thierrée is a woman fleeing from reality, her life packed up in cardboard boxes and bubble wrap.

Seemingly everyday actions become a spectacle of strange and beautiful transformations as she becomes immersed in snippets of others' lives.

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Commission No. 9

# **WILLIAM TELL**

*An overture by Rossini*

# MR TOAD

*An extract from 'The Wind in The Willows' by Kenneth Grahame*

"Toad, I want you solemnly to repeat, before your friends here, what you fully admitted to me in the smoking-room just now. First, you are sorry for what you've done, and you see the folly of it all?"

There was a long, long pause. Toad looked desperately this way and that, while the other animals waited in grave silence. At last he spoke.

"No!" he said a little sullenly, but stoutly; "I'm *not* sorry. And it wasn't folly at all! It was simply glorious!"

"What?" cried the Badger, greatly scandalised. "You backsliding animal, didn't you tell me just now, in there –"

"O, yes, yes, in *there*," said Toad impatiently. "I'd have said anything in *there*. You're so eloquent dear Badger, and so moving, and so convincing, and put all your points so frightfully well – you can do what you like with me in *there*, and you know it. But I've been searching my mind since, and going over things in it, and I find that I'm not a bit sorry or repentant really, so it's no earthly good saying I am; now, is it?"

"Then you don't promise," said the Badger, "never to touch a motor-car again?"

"Certainly not!" replied Toad emphatically. "On the contrary, I faithfully promise that the very first motor-car I see, poop! poop! off I go in it!"





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