



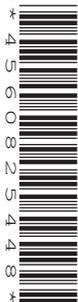
**To be opened on receipt
2 March – 1 May 2015**

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 responding to **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 that is your own work.
- You may work on your own or in a pair or a group of no more than five 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 pages 2 and 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 research into and 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 (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.

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

KING SOLOMON'S MINES

A novel by H. Rider Haggard

Henry Rider Haggard was on a train from Norfolk to London. He was training to become a lawyer and hated it. After discussing the recently published *Treasure Island* by Robert Louis Stevenson, Rider said to his brother he thought the book was overrated. His brother responded saying that he would like to see his brother write anything half as good. 'Bet you a bob you can't,' his brother said.

'Done', said Rider Haggard, and so in January 1885 he started writing his own adventure.

THE MYSTERY AND THE MELANCHOLY OF A STREET

A painting by Giorgio de Chirico



Commission No. 3

KING OF ALL THE ENGLISH**Alfred****King of England 871–899**

Known as Alfred the Great, he is the only English King to be known as 'the Great' and the first one to be called the King of all the English, setting the basis for a united England. There is a story about him burning cakes...

Commission No. 4

I WON'T LET THE SUN GO DOWN ON ME

An extract from the song by Nik Kershaw

Forty winks in the lobby, make mine a G&T
Then to our favourite hobby, searching for an enemy
Here in our paper houses, stretching for miles and miles
Old men in stripy trousers, rule the world with plastic smiles

Good or bad, like it or not
It's the only one we've got

I won't let the sun go down on me
I won't let the sun go down
I won't let the sun go down on me
I won't let the sun go down

Mother nature, isn't in it, three hundred million years
Goodbye in just a minute, gone forever, no more tears
Pinball man, power glutton, vacuum inside his head
Forefinger on the button, is he blue or is he red?

Break your silence if you would
Before the sun goes down for good

WICKER OR WHAT?

A sphere by sculptress Rachel Carter



<https://www.youtube.com/watch?v=XV3cN9Aw388>

THE COLOUR OF MY DREAMS

An extract from 'Rotten Reader', a poem by Peter Dixon

I'm a really rotten reader
the worst in all the class,
the sort of rotten reader
that wants to make you laugh.

I'm last in all the reading tests
my score's not on the page
and when I read to teacher
she gets in such a rage.

She says I cannot form my words
She says I can't build up
and that I don't know phonics
– and don't know c-a-t from k-u-p.

They say that I'm dyslectic
(that's a word they've just found out)
...but when I get some plasticine
I know what that's about.

I make these scary monsters
I draw these secret lands
and get my hair all sticky
and paint on all me hands.

I make these super models,
I build these smashing towers
that reach up to the ceiling
and take me hours and hours.

I paint these lovely pictures
in thick green drippy paint
and gets all on the carpet
and makes the cleaners faint.

.....
They give me diagnostic tests,
they try out reading schemes,
but none of them will ever know
the colour of my dreams.

Commission No. 7

TOURIST TRIP TO MARS

A prison guard, a mother who home-schooled her children and a stand up comedian are among the 200,000 people from around the world who have applied to be among the first colonists on Mars.

The hopefuls, who will be shortlisted into a group of 40 before their training starts, said why they would leave behind their loved ones and revealed what they would take in their suitcase if they were chosen.

One applicant from Australia said he would take his ukulele, which he has named Amanda, while another from the United States said she would pack her fluffy mongoose toy.

Daily Mail 11th September 2013



This photograph is of dark streaks of collapsed material running down sand dunes due to carbon dioxide frost evaporation on Mars.

UNTOUCHABLE

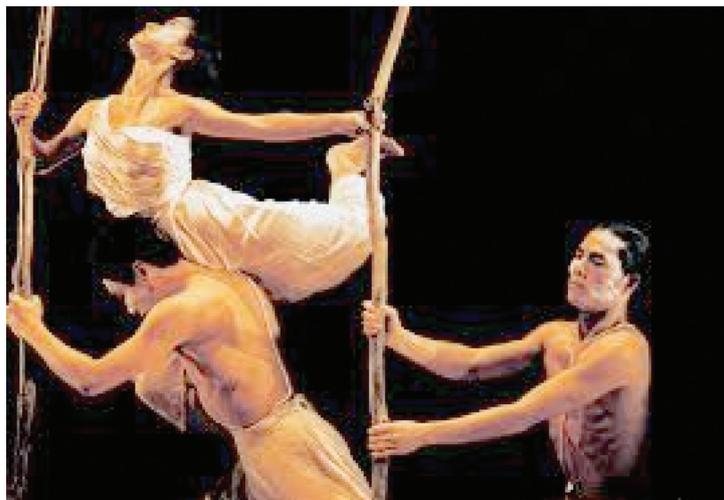
An extract from the play 'Incident' by David Campton

Two young ladies, Miss Jones and her friend Miss Smith arrive at a hotel they had booked. All is well until the receptionist sees the signature of Miss Smith. She runs off to fetch the manager.

- BROWN Good evening.
- JONES (*Turning to face her*) The manager?
- BROWN Miss Brown...I believe there has been a slight difficulty.
- JONES None that I know of. Presumably your staff mistook...
- BROWN One moment please. Excuse me. (*She examines the register*) Ah yes...Miss Smith
- SMITH (*rising*) Yes?
- BROWN Most unfortunate. I hope you will accept our sincere apologies.
- JONES Put that way, who are we to refuse?
- BROWN Your letter misled us of course. You made no mention of a Miss Smith.
- JONES I said Miss Jones and friend.
- BROWN But not – Miss Smith.
- JONES My mistake. Now that piece of red tape has been tied up, perhaps I can see my room.
- BROWN Miss Robinson, will you show this lady to her room.
- ROBINSON Which luggage is yours, Miss Jones?
- JONES It doesn't matter. They're both going up.
- BROWN I'm afraid not... (*then addressing Miss Smith*) No room was reserved for you.

SONGS OF THE WANDERERS

Performed by the Cloud Gate Dance Theatre Company from Taiwan



WATCH YOUR STEP!

Pavement Art

Public art can transform our shopping centres, streets and plazas.

A piece of chalk and an open space...that's all you need.

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