

OCR

Oxford Cambridge and RSA

**To be opened on receipt
29 February – 29 April 2016**

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 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 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 |

Commission No. 1

TOY SYMPHONY

A symphony in three movements

The composer of this short piece of music was originally thought to be Joseph Haydn. However, it has now been suggested that the composer was someone else. The music has been very popular with some dramatic and humorous performances.

WELSH HERO

Wheelie bin rescue in Wales



The BBC reported that in September 2010 an 81-year-old man set out in a small inflatable dinghy to rescue his neighbour's wheelie bin which was swept out to sea in bad weather (the wheelie bin, according to the photo, is not much smaller than the dinghy). He was, unsurprisingly, not wearing a lifejacket. A mile off the coast, the local lifeboat picked him up and took him to hospital, where he was treated for hypothermia. They then went back for the dinghy and wheelie bin, which was still half full of rubbish.

Commission No. 3

Granny boot

An extract from a poem by Spike Milligan (1918–2002)

Granny in her bed one night
Heard a little squeak!
And then a little
Peck-peck-peck
Like something with a beak
Then something that went Binkle-
Bonk
Ickle-tickle-toot
And all of it was coming
From inside Grandma's boot!

The poem is from a collection called 'Unspun Socks From A Chicken's Laundry' (1981).

FUERZA BRUTA

'An electrifying dance show...'

Performed originally in Buenos Aires in 2005, this postmodern theatre show was created by Diqui James. *Fuerza Bruta* is also the name of the company.

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DON'T GIVE UP

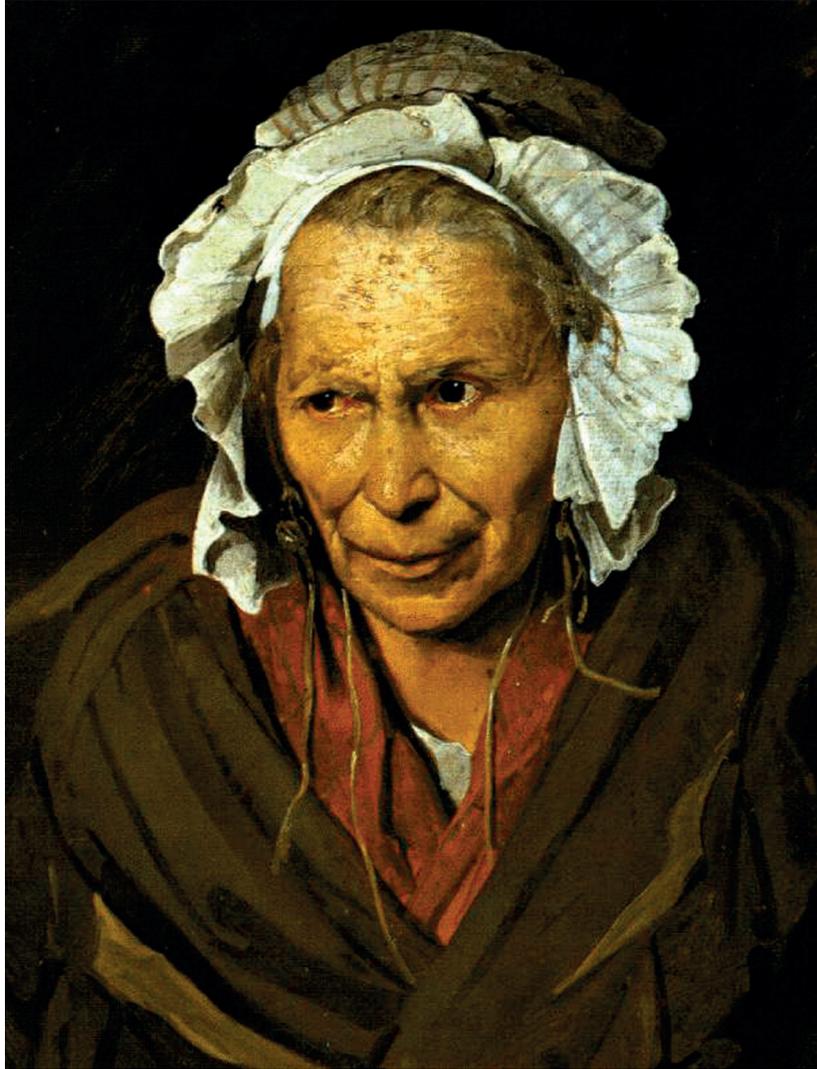
Song lyrics written by Bruno Mars

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**PORTRAIT OF A WOMAN SUFFERING FROM
OBSESSIVE ENVY**

A painting by Theodore Gericault (1791–1824)



OUR MAN IN HAVANA

A novel set in Cuba by Graham Greene

It tells the story of Wormold, an ineffective vacuum salesman unwittingly recruited by the British secret service. He invents a network of agents and contacts and sends diagrams of vacuum-cleaner parts making believe they are classified information – weapons of mass de-suction! Disaster looms but somehow he manages to come out of it as a success – and stay alive!

Made into a film in 1959 and a play in 2007, it is an entertaining tale with a murky side to it.

LES ENFANTS TERRIBLES

We tell stories

“Razor sharp theatre group Les Enfants Terribles” (THE TELEGRAPH) is dedicated to creating original, innovative and exciting theatre that challenges, inspires and entertains. We are constantly pushing ourselves to explore and develop new techniques and methods to tell stories whilst at the heart of our work always remaining accessible to our audience and ever growing fanbase.

Born out of genuine passion and excitement for creating theatre, we are always keen to find new ways of immersing ourselves and our audiences into the weird and wonderful worlds created by our shows.

Commission No. 9

THE SPIDER AND THE FLY*An extract from the poem by Mary Howitt*

“Will you walk into my parlour?” said the Spider to the Fly,
 ’Tis the prettiest little parlour that ever you did spy;
 The way into my parlour is up a winding stair,
 And I’ve a many curious things to shew when you are there.”
 “Oh no, no,” said the little Fly, “to ask me is in vain,
 For who goes up your winding stair can ne’er come down again.”

“I’m sure you must be weary, dear, with soaring up so high;
 Will you rest upon my little bed?” said the Spider to the Fly.
 “There are pretty curtains drawn around; the sheets are fine and thin,
 And if you like to rest awhile, I’ll snugly tuck you in!”
 “Oh no, no,” said the little Fly, “for I’ve often heard it said,
 They never, never wake again, who sleep upon your bed!”

Said the cunning Spider to the Fly, “Dear friend what can I do,
 To prove the warm affection I’ve always felt for you?
 I have within my pantry, good store of all that’s nice;
 I’m sure you’re very welcome – will you please to take a slice?”
 “Oh no, no,” said the little Fly, “kind Sir, that cannot be,
 I’ve heard what’s in your pantry, and I do not wish to see!”

“Sweet creature!” said the Spider, “you’re witty and you’re wise,
 How handsome are your gauzy wings, how brilliant are your eyes!
 I’ve a little looking-glass upon my parlour shelf,
 If you’ll step in one moment, dear, you shall behold yourself.”
 “I thank you, gentle sir,” she said, “for what you’re pleased to say,
 And bidding you good morning now, I’ll call another day.”

The Spider turned him round about, and went into his den,
 For well he knew the silly Fly would soon come back again:
 So he wove a subtle web, in a little corner sly,
 And set his table ready, to dine upon the Fly.
 Then he came out to his door again, and merrily did sing,
 “Come hither, hither, pretty Fly, with the pearl and silver wing;
 Your robes are green and purple – there’s a crest upon your head;
 Your eyes are like the diamond bright, but mine are dull as lead!”

Commission No. 10

Le Navet Bête: Rumpus

'The chaos causing clowns are back with a brand new outdoor show. Join the four boys from Le Navet Bete once again and experience a whole new level of ridiculousness. Expect characteristic live music, audience interaction, circus influences and down-right silliness.'
(Ignite: Exeter Festival)



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