

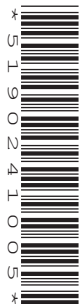
**To be opened on receipt
27 February – 28 April 2017**

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 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 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

THE SIGNALMAN

A short story written in 1866 by Charles Dickens (1812-1870)

In this ghost story the narrator has an encounter with a signalman who reveals some strange goings-on. Though sceptical at first, the narrator eventually believes him.

SHIP AHOY!

A strange place for a ship in Singapore



FAMOUS IN FILM

The third movement of Saint-Saens Symphony No 3 in C minor was used as part of the soundtrack for the film, BABE

LOSE YOUR MIND

A British Council supported touring exhibition of the work of David Shrigley



FLOWERS AND DRAGONS

Changxing Lotus Dragon Dance Folklore Group

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6

AN IMPULSE OF DELIGHT

An Irish Airman Foresees His Death - a poem by W B Yeats (1865–1939)

I know that I shall meet my fate
Somewhere among the clouds above;
Those that I fight I do not hate,
Those that I guard I do not love;
My country is Kiltartan Cross,
My countrymen Kiltartan's poor,
No likely end could bring them loss
Or leave them happier than before.
Nor law, nor duty bade me fight,
Nor public men, nor cheering crowds,
A lonely impulse of delight
Drove to this tumult in the clouds;
I balanced all, brought all to mind,
The years to come seemed waste of breath,
A waste of breath the years behind
In balance with this life, this death.

TOP SECRET

The Swiss Top Secret Drum Corps

These performers feature a drummer's duel, drumstick juggling, fire-sticks and exploding flagpoles as part of their intense precision drumming routines. They have performed at the Edinburgh Tattoo regularly, and also made an appearance in an episode of Ant and Dec's Saturday Night Takeaway in 2014.



PETER PAN

Or

THE BOY WHO WOULD NOT GROW UP***Extract from a play by J M Barrie (1860–1937)***

MRS DARLING George, we must keep Nana, I will tell you why. (*Her seriousness impresses him.*) My dear, when I came into this room tonight I saw a face at the window.

MR DARLING (*incredulous*). A face at the window, three floors up? Pooh!

MRS DARLING It was the face of a little boy; he was trying to get in. George, this is not the first time I have seen that boy.

MR DARLING (*beginning to think that this may be a man's job*). Oho!

MRS DARLING (*making sure that Michael does not hear*). The first time was a week ago. It was Nana's night out, and I had been drowsing here by the fire when suddenly I felt a draught, as if the window were open. I looked round and saw that boy in the room.

MR DARLING In the room?

MRS DARLING I screamed. Just then Nana came back and she at once sprang at him. The boy leapt for the window. She pulled down the sash quickly, but was too late to catch him.

MR DARLING (*who knows he would not have been too late*). I thought so.

MRS DARLING Wait. The boy escaped but his shadow had not time to get out; down came the window and cut it clean off.

MR DARLING (*heavily*). Mary, Mary, why didn't you keep that shadow?

MRS DARLING (*scoring*). I did. I rolled it up, George; and here it is.

YOUR RULES

Christmas advert (2015) for House of Fraser, choreographed by Parris Goebel

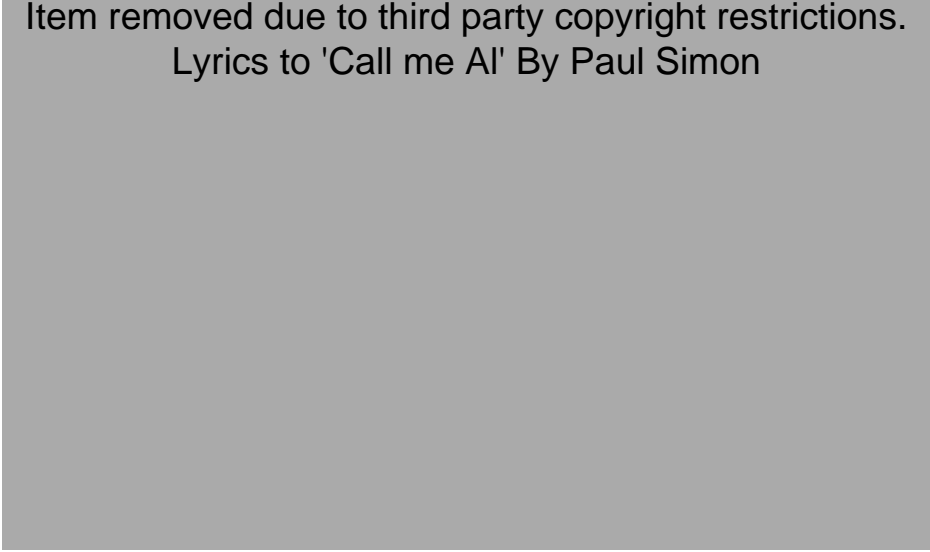
The cast includes an array of aspirational characters, united by a fierce dance routine, from a tough biker heroine and her whimsical pastel-hued army to an opulent table of riotous diners, each scene celebrates a sense of rebellion and an abundance of style.

<https://www.youtube.com/watch?v=4wwWEzwJ6Ps>



Commission No. 10

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Lyrics to 'Call me Al' By Paul Simon



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