

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
GENERAL CERTIFICATE OF SECONDARY EDUCATION**

1917/03

EXPRESSIVE ARTS

Working in a community context

1 March to 7 May 2010

Duration: 12 hours

TO BE OPENED ON RECEIPT

**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 upon receipt**

**SUITABLE FOR VISUALLY IMPAIRED CANDIDATES
INSTRUCTIONS TO CANDIDATES**

- 1 You must consider all the starting points given in this paper.**
- 2 You should discuss with your teacher anything you do not understand.**
- 3 You must choose ONE starting point from the list for your Realisation.**
- 4 There are 10 starting points to choose from, on pages 7–23.**

**NOW READ THE DETAILED INSTRUCTIONS GIVEN ON
PAGES 2–6.**

READ THIS INFORMATION FIRST

- (a) There are 10 starting points to consider, on pages 7–23.**
- (b) In your final Realisation you must work in at least three Artforms.**
- (c) You must carry out appropriate preparation during the six weeks before the examination.**
- (d) You may take with you into the examination any preparation material which is your own work.**
- (e) You may work on your own or in a pair or a group for the Realisation.**
- (f) If you work in a pair or group, YOUR OWN WORK MUST BE CLEARLY IDENTIFIABLE.**
- (g) DOCUMENTATION MUST ONLY BE YOUR OWN WORK and you must submit documentation as explained by the instructions on pages 4–6.**
- (h) In the twelve-hour examination, you will be supervised by one of your teachers.**
- (i) When working on starting points numbered 2, 5, 6, 7, 9 and 10, which give the title of a play, a painting, a piece of music, words from a song, a book and a poem, you must develop your response to the ‘original work’ itself, not just to the title.**

PREPARATION

During the preparation time of up to six weeks before the examination you should consider all of the starting points. Choose ONE.

Consider how you might develop a response to it, carrying out the following preparatory tasks:

(a) Decide which of the communities you are going to use for your Realisation from these:

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 have social, historical and cultural influences or contexts affected your work?

(e) What are the influences from art works you have studied, on your possible response?

(f) Consider each of the areas of study and consider how they apply to your ideas.

- (g) Plan how you will create your Realisation in the twelve 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.**
- (i) Make sure your Realisation has a proper link with the starting point you have chosen.**

THE REALISATION

You must create your Realisation as a response to ONE of the starting points, and base it on the preparation work you have done. All rehearsals, drafts and development work can be included in your documentation and will be counted towards your final mark. Your Realisation might be a performance, or 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.

THE DOCUMENTATION

You must hand in your documentation at the end of the twelve hours. The documentation must include evidence of

planning and selection of artforms, cultural and historical influences, the community context (AOA)

use of skills, processes, techniques, genre and style, shaping and structuring (AOB)

application of the Areas of Study to the work in progress and its realisation (AOA, AOB)

communicating, demonstrating interaction of the artforms (AOC)

Your DOCUMENTARY EVIDENCE will be either

about 600 words of continuous prose

OR

between 6 and 10 sides 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 3-D work

sketches

storyboards

sound recordings

textiles

writings

moving image recordings

scenarios

OR

between 4 and 6 minutes of normal size cassette sound tape, CD, DVD or standard VHS video tape commentary with some accompanying explanation in continuous writing, which may be notes or jottings.

OR

a mixture of any of the above

Assessment Objective A 10 marks

Assessment Objective B 10 marks

Assessment Objective C 20 marks

STARTING POINT NO. 1

Pirates!

STARTING POINT NO. 2

FAR FROM THE HOME I LOVE

From the musical play 'Fiddler on the Roof' Book by Joseph Stein, lyrics by Sheldon Harnick, music by Jerry Bock

Tevye has given permission, reluctantly, for his second daughter Hodel to marry a student who was staying with him. The student returned to Kiev where he has been arrested and he asks for Hodel to join him. The following scene takes place at a railway halt where Hodel is awaiting the train to take her to Kiev, and her father says a reluctant goodbye.

HODEL: He did not ask me to go ... I want to go!

TEVYE: But Hodel ...

HODEL: Papa ...

HODEL: (sings)

How can I hope to make you understand, why I do what I do?

Why I must travel to a distant land, far from the home I love.

Once I was happily content to be as I was, where I was; close to the people who are close to me, here in the home I love.

Who could see that a man would come who would change the shape of my dreams?

**Helpless now I stand with him, watching older dreams
grow dim.**

**Oh what a melancholy choice this is, wanting home,
wanting him.**

**Closing my heart to every hope but his; leaving the
home I love.**

There where my heart has settled long ago.

I must go ... I must go.

**Who could imagine I'd be wand'ring so far from the
home I love.**

Yet ... there with my love I'm home.

**TEVYE: Tell him I rely on his honour to treat my
daughter well. Tell him that.**

**HODEL: Papa, God alone knows when we shall see
each other again.**

TEVYE: Then we will leave it in his hands.

MYSTERIOUS BUG

Postcard: London. A mysterious bug found in a museum garden has entomologists wondering what might have prompted its sudden appearance. A scientific detective story

BY EBEN HARRELL

AS COLLECTIONS MANAGER AT LONDON'S Natural History Museum, Max Barclay has traveled the world in search of rare and previously undiscovered insects. So when his 5-year old son took a break from a picnic lunch last March in the museum's garden and returned with an insect in his hand, Barclay could not have guessed that his question—"Daddy, what's this?"—would lead to a global detective hunt that has so far stumped Barclay and the world's other entomologists.

Despite working with an insect collection of more than 28 million specimens, Barclay and his colleagues have been unable to identify the almond-shaped critter, about the size of a grain of rice, which has in the past year made itself at home in the sycamore trees on the 19th century museum's grounds in central London. "My field work has taken me all over the world—to Thailand, Bolivia, Peru. So I was surprised to be confronted by an unidentifiable species while having a sandwich in the museum's garden," Barclay says.

Within three months of the discovery, the insect had become the most common species in the garden and was spotted in other central London parks, sending Barclay on a worldwide hunt to identify it.

TIME July 28, 2008



THE MITE OF THE MUSEUM
**Did global warming bring this
exotic pest to London?**

STARTING POINT NO. 4

JULY 21ST 1969

MAN WALKS ON THE MOON

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STARTING POINT NO. 5

The Dissolute Household

Painting by Jan Steen (1626–1679)



This is a seventeenth-century indoor scene in a shadowy kitchen. Some walls have dark panelling and there are two small, barred windows, mirrors, pictures and a clock. Adults are seen to be playing a fiddle, drinking, smoking or sleeping. One woman sits drinking while the man next to her smokes a clay pipe and rests one leg on her lap. A boy tries to attract the attention of a sleeping woman whose head leans on a table. Children play unnoticed and a dog investigates the trays, food, playing cards and dishes scattered across the floor.

STARTING POINT NO. 6

In the Hall of the Mountain King

Music from the Peer Gynt Suites by Grieg

A fantasy story written in verse, Peer Gynt tells of the adventures of Peer.

The sequence illustrated by the music of In the Hall of the Mountain King is when Peer sneaks into the Mountain King's castle.

The piece then describes Peer's attempts to escape from the King and his trolls after having insulted his daughter.

STARTING POINT NO. 7

I HAVE A DREAM

Song by ABBA used in the Musical 'Mamma Mia'

I have a dream

A song to sing

To help me cope

With everything

If you see the wonder

Of a fairy tale

You can take the future

Even if you fail

I believe in angels

When I know

The time is right for me

I'll cross the stream

I have a dream

STARTING POINT NO. 8

MEMORIES

Photograph taken at the first Remembrance Sunday service at the new Memorial Arboretum in Alrewas



This picture shows three people at the service. In the centre is a small girl dressed in warm coat and hat; she looks downwards, sucking her thumb, her other hand clenched. To either side of her we see the lower halves of two military officers, in dark uniforms with gold buttons, belt braid and tassels; each has a sword and one carries a service programme.

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STARTING POINT NO. 9

THE SECRET GARDEN

A novel by Frances Hodgson Burnett, illustrated by Jason Cockcroft

What was this under her hands which was square and made of iron, and which her fingers found a hole in?

It was the lock of the door which had been closed ten years and she put her hand in her pocket, drew out the key and found it fitted the keyhole. She put the key in and turned it. It took two hands to do it, but it did turn.

And then she took a long breath ... held back the swinging curtain of ivy and pushed back the door which opened slowly – slowly.

Then she slipped through it, and shut it behind her, and stood with her back against it, looking about her and breathing quite fast with excitement, wonder and delight.

She was standing inside the secret garden. It was the sweetest, most mysterious-looking place anyone could imagine.



This picture shows the main character, Mary, standing 'inside the secret garden', the door now closed behind her. The blurred picture shows that the trees, bushes and the path in front of her are all overgrown.

STARTING POINT NO. 10

GHOST HOUSE

A poem by Robert Frost

I Dwell in a lonely house I know
That vanished many a summer ago,
And left no trace but the cellar walls,
And a cellar in which the daylight falls,
And the purple-stemmed wild raspberries grow.

O'er ruined fences the grape-vines shield
The woods come back to the mowing field;
The orchard tree has grown one copse
Of new wood and old where the woodpecker chops;
The footpath down to the well is healed.

I dwell with a strangely aching heart
In that vanished abode there far apart
On that disused and forgotten road
That has no dust-bath now for the toad.
Night comes; the black bats tumble and dart;

The whippoorwill is coming to shout
And hush and cluck and flutter about:
I hear him begin far enough away
Full many a time to say his say
Before he arrives to say it out.

**It is under the small, dim, summer star.
I know not who these mute folk are
Who share the unlit place with me –
Those stones out under the low-limbed tree
Doubtless bear names that the mosses mar.**

**They are tireless folk, but slow and sad,
Though two, close-keeping, are lass and lad, –
With none among them that ever sings,
And yet, in view of how many things,
As sweet companions as might be had.**

From “A Boy’s Will”, 1913



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