



**To be opened on receipt  
Monday 2 February – Friday 5 June 2015**

**GCSE DRAMA**

**A583/01** From Concept to Creation

**Duration:** 10 hours  
Plus 2 hours: 1 hour to begin and  
1 hour to finish the Working Record



#### **INFORMATION FOR CANDIDATES**

- To prepare for the examination you will consider **both** the script extract and stimulus item with your teacher for up to 20 hours (up to 10 weeks) before the examination.
- This booklet contains a script extract from 'The Mouse and his Child', and a stimulus item 'The Quest Begins'.
- You may take with you into the examination any preparation material.
- The total number of marks for this paper is **80**.
- This document consists of **20** pages. Any blank pages are indicated.

## INSTRUCTIONS FOR CANDIDATES

### Preparation and Exploration

There is a preparation and exploration period of a maximum of 20 hours (up to 10 weeks) before the examination. During this period you must consider both the script extract and the stimulus item with your teacher.

This period allows you to research, investigate available resources, take part in workshops and develop your working groups as appropriate.

By the end of this period you must have selected **one** from the four briefs described below.

### The Examination

All work to be marked must only be produced during the supervised examination.

The four briefs available to choose from are:

#### 1 The Performer (devised) Brief

You must devise and perform a drama which relates to the script extract and/or the stimulus item. Your performance must last no longer than 10 minutes. Each person in your group must have a minimum of three minutes' exposure on stage. You may work as an **individual** or in a group of between **two** and **six** for your Examination.

[60 marks]

#### 2 The Performer (text extract) Brief

You must perform a section(s) of the text extract. Your performance must last no longer than 10 minutes. Each person in your group must have a minimum of three minutes' exposure on stage. You may work as an **individual** or in a group of between **two** and **six** for your Examination.

[60 marks]

### 3 The Deviser Brief

**For this brief you must work as an individual.**

**You must choose from one of the following two options:**

**(a) Text Extract:**

The director has asked for a new scene to be written between scenes three and four. The scene explores the journey Frog, Bittern, Seal and Kingfisher take (page 16, end of Scene 3) as Frog leads them to the 'place with enough prey to last you a month'.

**[60 marks]**

**Or**

**(b) Stimulus Item:**

Create a scene which is inspired by the photograph and/or 'The Quest Begins'.

**[60 marks]**

Both scripts must show the conventions of script writing, have appropriate closure, contain stage directions and any relevant staging notes. It should be a full scene between 6 and 12 sides of A4.

In addition you **must** produce a **separate** Working Record. As part of your Working Record you will make a presentation to the examiner, no longer than 3 minutes in length, explaining and/or demonstrating your script ideas. This includes: your link to the stimulus, overall intention, intended audience and type of performance space.

### 4 The Designer Brief

**For this brief you must work as an individual.**

You must prepare designs for the text extract. Your designs must cover any **three** of:

- set
- costume
- lighting
- stage/personal properties
- make-up/masks
- sound.

In addition you **must** produce a **separate** Working Record. As part of your Working Record you will make a presentation to the examiner, no longer than 3 minutes in length, explaining and/or demonstrating your design ideas. This includes: overall intention, designs you think will work well and ideas of how the designs might be developed further.

**[60 marks]**

## Performance or Presentation

The examiner will visit the centre shortly after the completion of the examination to mark your prepared Performance or Presentation. In addition they will collect your completed Working Record. For the deviser and designer brief, scripts and designs must also be available to take away.

## Working Record

You must hand in your **individual** Working Record at the end of each supervised examination session. **Group Working Records are unacceptable.**

Your Working Record may contain notes, diagrams, sketches, CD or DVD evidence, continuous writing, storyboards, scenarios, photographs, drawings, excerpts of dialogue, designs, character notes, views and ideas of self and others, as appropriate. All items in your Working Record must be clearly labelled with your name and candidate number. It **must** be collated and securely fastened.

Examples of format might be:

- (a) Between 8-12 sides of A4
- (b) Between 3-5 minutes of CD or DVD commentary
- (c) About 700-1400 words of continuous prose
- (d) A mixture of elements from the above.

Your Working Record will contain:

- an introduction (produced in the first hour)
- ongoing working notes (produced during the 10 hours)
- your reflection and evaluation (in the final hour) following the final dress rehearsal of your performance/presentation

## Performer Briefs

Your Working Record should include evidence of:

- how relevant areas of study have been applied in relation to your performance piece
- your individual contribution
- your role, the role of any other candidates
- your reflection and evaluation
- subject specific vocabulary.

Spelling, punctuation and grammar will be taken into account.

**[20 marks]**

**Deviser Briefs**

Your Working Record should include evidence of:

- the Context – the period it is set in, genre , suggested performance style and any social, cultural and historical connections
- how other relevant areas of study have been applied in relation to your scene
- your reflection and evaluation
- subject specific vocabulary.

Spelling, punctuation and grammar will be taken into account.

**[20 marks]**

**Designer Brief**

Your Working Record should include evidence of:

- the Design Concept – performance space, period it is set in, performance style, colour scheme and any social, cultural and historical connections
- how other relevant areas of study have been applied in relation to your designs
- your reflection and evaluation
- subject specific vocabulary.

Spelling, punctuation and grammar will be taken into account.

**[20 marks]**

## INTRODUCTION TO THE SCRIPT EXTRACT

### *The Mouse and his Child* by Tamsin Oglesby

#### THE PLAY

The play *The Mouse and his Child* is based on the novel by Russell Hoban. It was adapted for the stage by Tamsin Oglesby and performed in the Royal Shakespeare Theatre in November 2012.

The mouse and his child are clockwork toy mice joined by their hands. The plot tells the story from their beginning in a toy shop, being bought as presents and then thrown aside by the children, being pursued by a malicious rat and their desire to become self-winding.

The play begins in a toyshop at midnight. One by one the toys come to life. The mouse and his child find themselves at home and among friends – a clockwork elephant and a seal balancing a ball. Just as they feel safe they are purchased as Christmas presents. They are given to children who break them and throw them aside.

Their perilous but magical journey begins as they look for a new home and to realise their dream of becoming self-winding. Along the way they meet a fortune-telling frog, an avant-garde acting troupe of two crows and a parrot, some visually impaired shrews, a kingfisher and Manny the rat and his gang of rats.

This is a tale of escape, the search for freedom and reunited families.

The extract begins in the woods at the start of Act Two.

**CAST LIST FOR THE EXTRACT (in order of appearance)**

This production of *The Mouse and his Child* was first performed by the Royal Shakespeare Company in the Royal Shakespeare Theatre, Stratford-upon-Avon, on 17 November 2012.

Manny  
Elephant  
Euterpe  
Mr Crow  
Mrs Crow  
Mouse  
Child  
Kingfisher  
Seal  
Mud  
Bittern  
Hawk  
Frog  
Ralphie  
Rat 2  
Rat 1  
Rat 3  
Rat 4

*Note*

*In the original production tramps were used to facilitate or enhance the action, play music and change scenes.*

**THE MOUSE AND HIS CHILD**

**ACT TWO**

**Scene One**

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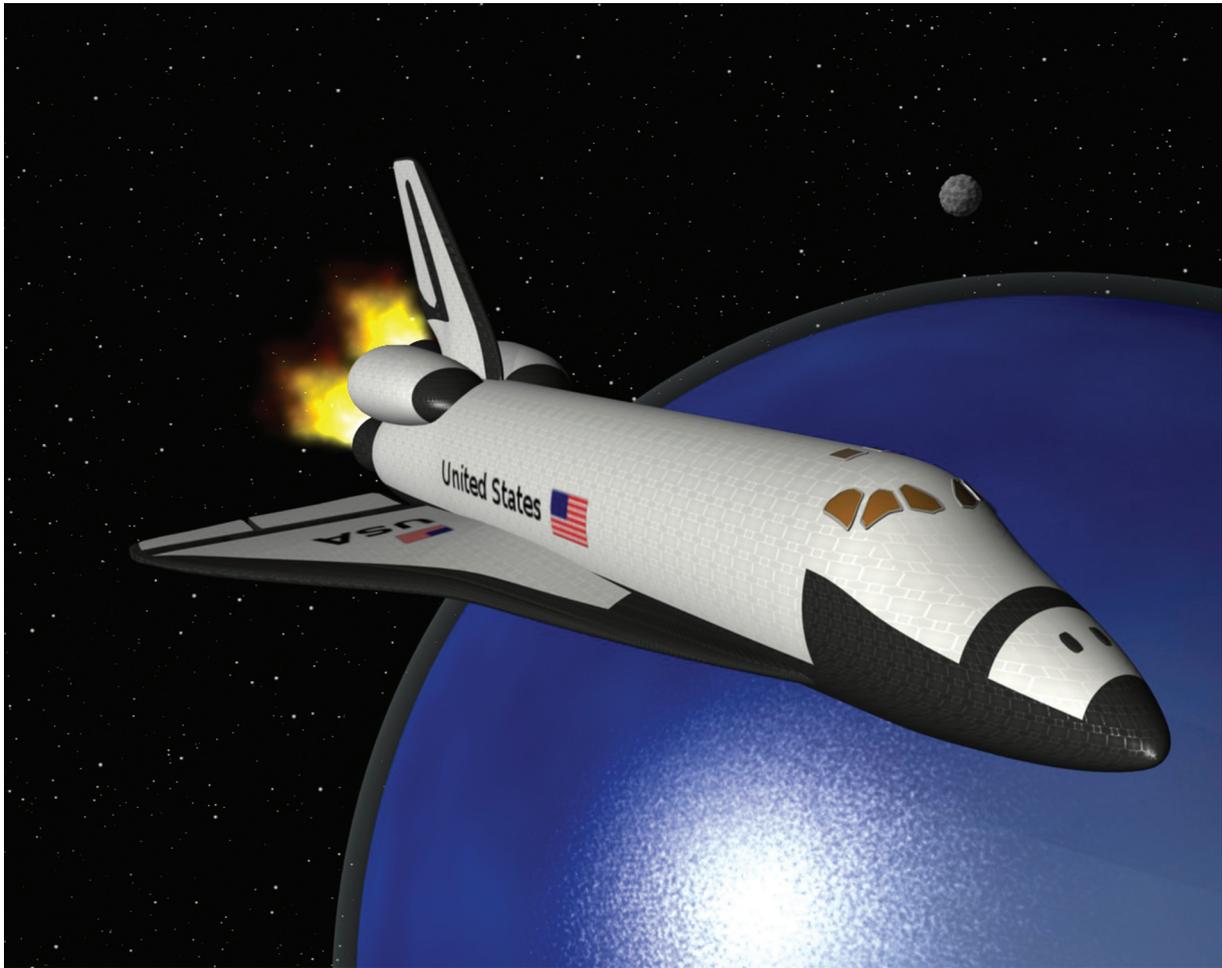
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THE STIMULUS ITEM

# 'The Quest Begins ...'



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