

OCR

Oxford Cambridge and RSA

GCSE (9–1) Drama

J316/01/02 Devising drama

**To be given to candidates on or after
1 September in the academic year before
certification**

Cohort: 2018–2020



INSTRUCTIONS FOR TEACHERS

- There are ten stimuli in this paper.
- Time given to candidates for preparatory work and assessment time can be determined by centres.
- The marking criteria for this component are in the specification.
- This paper is for candidates taking their final examinations in June 2020.

INSTRUCTIONS FOR CANDIDATES

- You must choose one of the ten stimuli.
- You must work in groups to create your drama. A group can be between **two** and **six** performers plus **one** designer per design role.
- Your group's devised drama work must develop from **one** of the stimuli for your performance.
- All stimuli are available to both performer and designer roles.
- Your portfolio must contain your own unaided work and be completed individually.

INFORMATION FOR CANDIDATES

- The total mark for this component is **60**.
- This document consists of **16** pages.

Guidance for Candidates

There are three sections to this assessment.

- Section 1 is the exploration of the chosen stimulus and creating your initial ideas.
- Section 2 is the creation and development of your devised drama in your chosen role as either a performer or a designer, including analysing and evaluating the work in progress.
- Section 3 is your final performance and evaluation.

Your devised performance must be developed based on **one** stimulus from this paper. There are 10 stimuli in this paper, one of each of the following:

- Historical event
- Instrumental music
- News article
- Painting
- Person/People
- Photograph
- Poem
- Prose
- Sculpture
- Song

You will work in groups of between **two** and **six** performers plus **one** designer per design role, although you are not required to have designers in your group.

During the exploratory stage you will work collaboratively to create the narrative or concept for your performance. After this you will focus on your chosen role while rehearsing, refining, amending and evaluating the performance ready for an audience, justifying why you have made changes to the devised piece. You will perform the devised piece, communicating the meaning to the audience, reflecting your adaptation of the stimulus. After the performance you will write an evaluation of your own performance. The devised work must be your own original work in response to the chosen stimulus.

You must create a portfolio to support the development of your devised piece, outlining the realisation of the adaptation of the selected stimulus. The portfolio should be structured in three sections.

Section 1 – Research and initial ideas.

Section 2 – Creating and developing drama including analysing and evaluating the work in progress.

Section 3 – An evaluation of your final piece of devised drama.

The recommended maximum length of a portfolio should be:

- 20 sides of A4 which may include:
 - notes, sketches, diagrams, scripts, storyboards, photographs and annotations.

OR

- 12 minutes of recorded presentation which may include:
 - video diary/video blogs, recording of performance activities created through the devised performance and slides/titles with audio commentary.

OR

- 2000 words of continuous prose.

A portfolio can also contain a combination of the above. The length of each format should be in proportion to the assessed work it represents. The following combinations are shown as examples of combined portfolio formats.

- 10 sides of A4 with 1000 words of prose.
- 10 sides of A4 with 6 minutes of recorded presentation.
- 6 minutes of recorded presentation with 1000 words.
- 7 sides of A4 with 1400 words of prose.
- 14 sides of A4 with 700 words of prose.
- 7 sides of A4 with 8 minutes of recorded presentation.
- 14 sides of A4 with 4 minutes of recorded presentation.
- 4 minutes of recorded presentation with 1400 words of prose.
- 8 minutes of recorded presentation with 700 words of prose.
- 7 pages of A4 with 4 minutes of recorded presentation and 700 words of prose.

Appendices are not permitted.

You must also create a final, polished realisation of your devised drama with a clear link to the selected stimulus. The final assessed performance **must** be video recorded.

If you are working with or as a designer you are expected to work collaboratively in rehearsals. If you are working without designers you are expected to realise a minimal amount of lighting, sound, set and/or costume as is necessary for the performance.

Performer requirements (AO2)

The minimum time for a devised performance is 5 minutes and the maximum time is 15 minutes.

If you are a performer you should ensure that the roles within the performance are demanding enough to allow sufficient demonstration of evidence that meets the marking criteria.

Designer requirements (AO2)

If you are a designer you must work with a performance group whose performance meets the minimum times set out above.

You can choose from **one** of the following design roles:

- lighting
- sound
- lighting and sound (combined) *
- set (including props and multimedia staging)
- costume (including hair, makeup and masks).

* Lighting and sound (combined) cannot be chosen where a lighting and/or sound designer is part of the performance group.

You should ensure that the content and structure of the devised drama contains sufficient design demands to allow the demonstration of evidence to meet the marking criteria.

The minimum requirements for you as a designer are as follows:

- Lighting – a full lighting design for the performance with a cue sheet detailing lanterns used and the differing lighting states. A minimum of **six** lighting changes evident in the performance. Lights up and lights down are **not** included in this number. Discuss with appropriate staff the selection, rigging and plotting of the lights. During the performance you must operate the lighting desk.
- Sound – a full sound sheet with original and copied cues leading to a finalised sound CD or MP3 playlist on a memory stick for use in the final performance. A minimum of **six** sound cues evident in the performance. During the performance you must operate the sound desk.
- Lighting and sound (combined) – a combination of the requirements for sound and lighting which are approximately equal in weighting and which total **six** cues in performance.
- Set – a scale model and a detailed ground plan of the set. Sourcing set (and props) for the performance and supervision of the construction of set where appropriate. You must dress the set ready for performance and one set design must be realised in the final performance.
- Costume – a final design of:
 - **either one** full costume including hair and makeup detail which is sourced and realised in performance
 - **or one** full costume including mask(s) which is sourced and realised in performance
 - **or two** costumes for characters (excluding hair, makeup or masks) which are sourced and realised in performance. These costumes can be for different characters or different costumes for one character.

Stimulus 1 Historical Event

1 Roswell Daily Record on 8th July, 1947



UFO sighting in Roswell

In early July 1947, about 75 miles from the town of Roswell, New Mexico, a farmer found something unusual in his field: a mess of metallic sticks held together with tape; chunks of plastic and foil reflectors; and scraps of a heavy, glossy, paper-like material. Unable to identify the strange objects, the farmer called Roswell's sheriff. The sheriff, in turn, called officials at the nearby Roswell Army Air Force base. Soldiers fanned out across the farmer's field, gathering the mysterious debris and whisking it away in armoured trucks.

Stimulus 2
Instrumental music

2 *Supernova* – Music by Mike Oldfield

Stimulus 3
News article

3 **Boy, 12, steals credit card and goes on Bali holiday after fight with mother**

Sydney boy boarded flight alone to Perth, then another to Indonesia, where he checked into the All Seasons hotel

A 12-year-old Sydney boy stole his parents' credit card, tricked his grandmother into giving him his passport and flew to Bali on his own after a family argument.

The boy, given the pseudonym Drew by A Current Affair, was told he couldn't go to Bali by his mother but managed to book himself flights (researching an airline that allowed 12-year-olds to fly unaccompanied) and a hotel room, and to depart the country unimpeded.

Telling his family he was going to school, he rode his razor scooter to his local train station, from where he travelled to the airport and, using a self-service check-in terminal, boarded a flight for Perth, then another for Indonesia, the Nine Network program reported.

He was only quizzed once, at Perth airport, when staff asked him for identification to prove he was over 12. Guardian Australia has independently confirmed the boy made the trip.

"They just asked for my student ID and passport to prove that I'm over 12 and that I'm in secondary school," he told A Current Affair. "It was great because I wanted to go on an adventure."

In Bali, he checked in to the All Seasons hotel, telling staff he was waiting for his sister to arrive.

After his school reported he was absent, his family scrambled to find out where he was. Discovering he was in Bali, his mother, Emma, flew there to collect him.

Emma said the boy doesn't like hearing the word "no".

Stimulus 4
Painting

4 *The Lost City* – A painting by Juan Carlos Barquet



Stimulus 5
Person/People

5 Sir Tim Berners-Lee – *Inventor of the World Wide Web*



'The goal of the Web is to serve humanity. We build it now so that those who come to it later will be able to create things that we cannot ourselves imagine.'

Stimulus 6
Photograph

6 Taken from the '*I found the silence*' collection – A photograph by Martin Stranka



Stimulus 7
Poem

7 *Matilda Who Told Lies, and Was Burned to Death* – A poem by Hilaire Belloc

Matilda told such Dreadful Lies,
It made one Gasp and Stretch one's Eyes;
Her Aunt, who, from her Earliest Youth,
Had kept a Strict Regard for Truth,
Attempted to Believe Matilda:
The effort very nearly killed her,
And would have done so, had not She
Discovered this Infirmary.
For once, towards the Close of Day,
Matilda, growing tired of play,
And finding she was left alone,
Went tiptoe to the Telephone
And summoned the Immediate Aid
Of London's Noble Fire-Brigade.
Within an hour the Gallant Band
Were pouring in on every hand,
From Putney, Hackney Downs, and Bow.
With Courage high and Hearts a-glow,
They galloped, roaring through the Town,
'Matilda's House is Burning Down!'
Inspired by British Cheers and Loud
Proceeding from the Frenzied Crowd,
They ran their ladders through a score
Of windows on the Ball Room Floor;
And took Peculiar Pains to Souse
The Pictures up and down the House,
Until Matilda's Aunt succeeded
In showing them they were not needed;
And even then she had to pay
To get the Men to go away,
It happened that a few Weeks later
Her Aunt was off to the Theatre
To see that Interesting Play
The Second Mrs. Tanqueray.
She had refused to take her Niece
To hear this Entertaining Piece:
A Deprivation Just and Wise
To Punish her for Telling Lies.
That Night a Fire did break out -
You should have heard Matilda Shout!
You should have heard her Scream and Bawl,
And throw the window up and call
To People passing in the Street -
(The rapidly increasing Heat
Encouraging her to obtain
Their confidence) – but all in vain!
For every time she shouted 'Fire!'
They only answered 'Little Liar!'
And therefore when her Aunt returned,
Matilda, and the House, were Burned.

Stimulus 8
Prose

8 *The Velveteen Rabbit* – An extract from the book by Margery Williams

“What is REAL?” asked the Rabbit one day, when they were lying side by side near the nursery fender, before Nana came to tidy the room. “Does it mean having things that buzz inside you and a stick-out handle?”

“Real isn’t how you are made,” said the Skin Horse. “It’s a thing that happens to you. When a child loves you for a long, long time, not just to play with, but REALLY loves you, then you become Real.”

“Does it hurt?” asked the Rabbit.

“Sometimes,” said the Skin Horse, for he was always truthful. “When you are Real you don’t mind being hurt.”

“Does it happen all at once, like being wound up,” he asked, “or bit by bit?”

“It doesn’t happen all at once,” said the Skin Horse. “You become. It takes a long time. That’s why it doesn’t happen often to people who break easily, or have sharp edges, or who have to be carefully kept. Generally, by the time you are Real, most of your hair has been loved off, and your eyes drop out and you get loose in your joints and very shabby. But these things don’t matter at all, because once you are Real you can’t be ugly, except to people who don’t understand.”

Stimulus 9
Sculpture

- 9 Sculpture by Isaac Cordal depicting politicians discussing global warming



Stimulus 10
Song

10 *Family Portrait* – A song by Alecia Moore and Scott Storch

Copyright Information

Stimulus 1 – Historical Event: *UFO Sighting in Roswell*, Roswell Daily Record, 8 July 1947.

Stimulus 2 – Instrumental Music: Mike Oldfield, *Supernova*, from *The Songs of Distant Earth*, composed by Mike Oldfield, Warner Music, 1994.

Stimulus 3 – News Article: Guardian Staff, *Boy, 12, steals credit card and goes on Bali holiday after fight with mother*, The Guardian, 23 April 2018 © Guardian News & Media Ltd 2018, www.theguardian.com.

Stimulus 4 – Painting: © Juan Carlos Barquet, *The Lost City*, www.jcbarquet.com.

Stimulus 5 – Person/People: Image: © WENN Ltd / Alamy Stock Photo. Quote by Sir Tim Berners-Lee.

Stimulus 6 – Photograph: © Martin Stranka, *I found the silence*, www.martinstranka.com.

Stimulus 7 – Poem: Hilaire Belloc, *Matilda Who Told Lies, and Was Burned to Death*, Peter Fraser + Dunlop.

Stimulus 8 – Prose: Margery Williams, *The Velveteen Rabbit*, 1922.

Stimulus 9 – Sculpture: © Isaac Cordal, *Politicians Discussing Global Warming* from *Follow the leaders* (Nantes, France 2013), www.cementclipses.com.

Stimulus 10 – Song: © Alecia Moore, Scott Storch, *Family Portrait*, © EMI Music INC / Left Handed Lover Music / Reservoir Media Music.

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