



Oxford Cambridge and RSA

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

## GCSE (9–1) Drama

### J316/01/02 Devising drama

Cohort: 2019–2021



#### INSTRUCTIONS

- Choose one stimulus. Develop your drama from the stimulus you have chosen.
- Work in groups to create your drama. In your group you may have between **two** and **six** performers, plus **one** designer per design role.
- Your portfolio of evidence must be your own work.

#### INFORMATION

- The total mark is **60**.
- This document has **16** pages.

#### ADVICE

- Time for preparatory work and assessment time is decided by your centre.

## 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   | • Photograph |
| • Instrumental music | • Poem       |
| • News article       | • Prose      |
| • Painting           | • Sculpture  |
| • Person/People      | • 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.

**Please note:** There are many sources of information available for the stimuli to help you prepare material for your portfolio. We would ask that you do **not** contact artists, composers or writers directly as part of your research. Instead refer to information available online and from other sources.

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** 1855 Devil's footprints



Something strange happened on the cold night of 8 February 1855 around the Exe Estuary in Devon, England. That winter was extremely cold. According to reports from the time, temperatures remained around freezing from January until March. The low temperatures didn't allow snow to melt and every new snowfall just added a new layer over the terrain. These extreme weather conditions were the perfect set up for the strange events of that night. According to the few witness accounts from that time, after a heavy snowfall on the night of 8 February 1855, mysterious hoof marks appeared all over South and East Devon. The hoof marks were reported to be around four inches long, three inches across, between eight and sixteen inches apart and mostly in a single file. Reports about these footprints came from around 30 different locations in Devon. The combined footprints had a reported length of between 40 and 100 miles. It seemed like the "creature" that left the traces could overcome any obstacle. Footprints were found over houses, frozen rivers, haystacks, snow-covered roofs, high walls, and also inside drain pipes.

**Stimulus 2**  
**Instrumental music**

2 *The Dream* by Peter Broderick

**Stimulus 3**  
**Newspaper article**

**3 Times Square lost engagement ring: Newly-engaged couple thank NYPD**

**Be it fate, or a stroke of good luck, Daniella Anthony and John Drennan are soon to be reunited with their precious piece of jewellery.**

“We are so happy, we can’t believe it,” the young couple said after discovering their lost engagement ring **had been found**.

The pair, from Peterborough, had flown to New York to celebrate their 10-year dating anniversary. Mr Drennan said he’d put a lot of thought into the proposal. Speaking to BBC News on Sunday evening, he said he had carried the ring around in his pocket for two days before finding the right moment.

“I want to clarify that I did not propose over a grate in Times Square – that’s where we lost it,” Mr Drennan said.

The momentous occasion had taken place in Central Park a few hours earlier.

“The time was right. There were autumn leaves everywhere and not many people.”

Daniella said yes straight away but they both knew the ring wasn’t the right size.

“I tried to tell John it was too big, but he insisted I wear it,” Ms Anthony said.

“I told her it was fine. I was just so happy to finally call her my fiancée after all this time,” Mr Drennan added.

The happy couple decided to grab a bite to eat and see the Christmas Spectacular in Times Square when the ring escaped.

“We were walking back to the hotel. I can still visualise the ring. Bouncing once... bouncing twice and then it was gone,” Mr Drennan said.

Daniella and John called police straight away and officers were able to jar the grate open with a crow bar.

They looked underneath, with the aid of torches, for at least two hours

But it was to no avail.

“We just presumed it was gone. In the end, we had no choice but to walk away and try to enjoy the rest of our weekend,” Mr Drennan said.

Daniella was inconsolable and so they left without leaving their names with police, feeling hopeless.

They arrived home on Sunday and said they were planning on going straight to the jewellery store to buy another ring.

“I couldn’t stand the thought of her being without one,” Mr Drennan said.

But just moments after they touched down at the airport, a friend alerted them to the social media campaign being driven by the New York Police Department.

Police had posted the CCTV footage of the couple trying to get the ring from the grate and used Twitter to appeal to find them.

Hey guys, is this you?” the friend asked the couple.

“We could not believe it, we really thought it was gone,” Ms Anthony said.

“We don’t use Twitter – we had absolutely no idea this was going on. But we are so happy.”

“We are so thankful to everyone – especially the New York Police Department and everyone who shared our story,” the couple said.

They also wanted to send a heartfelt thank you to everyone who stopped to help look at the scene.

There was one family in particular that stayed on for moral support.

“They had a little girl who gave Daniella a big hug and told her not to worry,” Mr Drennan said.

“At the time, that hug meant everything.”

The couple will now liaise with the NYPD to get the ring safely returned to their home in Peterborough.

**Stimulus 4**  
**Painting**

**4** *La Joie Familiale* by Marc Chagall (1976)



**Stimulus 5**  
**Person**

5 Malala Yousafzai – *Activist for female education and youngest Nobel Prize laureate*



**Stimulus 6  
Photograph**

**6** *Cottingley Fairies* by Elsie Wright



**Stimulus 7**  
**Poem****7** *It Couldn't Be Done* by Edgar Albert Guest

Somebody said that it couldn't be done  
But he with a chuckle replied  
That "maybe it couldn't," but he would be one  
Who wouldn't say so till he'd tried.  
So he buckled right in with the trace of a grin  
On his face. If he worried he hid it.  
He started to sing as he tackled the thing  
That couldn't be done, and he did it!

Somebody scoffed: "Oh, you'll never do that;  
At least no one ever has done it;"  
But he took off his coat and he took off his hat  
And the first thing we knew he'd begun it.  
With a lift of his chin and a bit of a grin,  
Without any doubting or quiddit,  
He started to sing as he tackled the thing  
That couldn't be done, and he did it.

There are thousands to tell you it cannot be done,  
There are thousands to prophesy failure,  
There are thousands to point out to you one by one,  
The dangers that wait to assail you.  
But just buckle in with a bit of a grin,  
Just take off your coat and go to it;  
Just start to sing as you tackle the thing  
That "cannot be done", and you'll do it.

**Stimulus 8**  
**Prose****8** *Wonder* – An extract from the book by R.J. Palacio**Ordinary**

I know I'm not an ordinary ten-year-old kid. I mean, sure, I do ordinary things. I eat ice cream. I ride my bike. I play ball. I have an Xbox. Stuff like that makes me ordinary. I guess. And I feel ordinary. Inside. But I know ordinary kids don't make other ordinary kids run away screaming in playgrounds. I know ordinary kids don't get stared at wherever they go.

If I found a magic lamp and I could have one wish, I would wish that I had a normal face that no one ever noticed at all. I would wish that I could walk down the street without people seeing me and then doing that look-away thing. Here's what I think: the only reason I'm not ordinary is that no one else sees me that way. But I'm kind of used to how I look by now. I know how to pretend I don't see the faces people make.

We've all gotten pretty good at that sort of thing: me, Mom and Dad, Via. Actually, I take that back: Via's not so good at it. She can get really annoyed when people do something rude. Like, for instance, one time in the playground some older kids made some noises. I don't even know what the noises were exactly because I didn't hear them myself, but Via heard and she just started yelling at the kids. That's the way she is. I'm not that way.

Via doesn't see me as ordinary. She says she does, but if I were ordinary, she wouldn't feel like she needs to protect me as much. And Mom and Dad don't see me as ordinary, either. They see me as extraordinary. I think the only person in the world who realizes how ordinary I am is me.

My name is August, by the way. I won't describe what I look like. Whatever you're thinking, it's probably worse.

**Stimulus 9  
Sculpture****9** The Headington Shark – *Untitled 1986*

The Shark became the most famous resident of Headington when it landed in the roof of 2 New High Street in the early hours of Saturday 9 August 1986. The sculpture was commissioned by Bill Heine who was living there at the time.



**Stimulus 10**  
**Song**

**10** *Another Day in Paradise* by Phil Collins



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## Copyright Information

Stimulus 1 – Historical Event: Adapted from B Docevski, *The 1855 “Devil’s Footprints” mystery in Devon, England*, 12 October 2016, [www.thevintagenews.com](http://www.thevintagenews.com), The Vintage News. Illustration by Peter Daly.

Stimulus 2 – Instrumental Music: Peter Broderick, *The Dream*.

Stimulus 3 – Newspaper article: Adapted from *Times Square lost engagement ring: Newly-engaged couple thank NYPD*, 2 December 2018 © BBC News, [www.bbc.co.uk](http://www.bbc.co.uk).

Stimulus 4 – Painting: *La Joie Familiale*, Marc Chagall, 1976. © ADAGP, Paris and DACS, London 2019.

Stimulus 5 – Person: Malala Yousafzai © Xinhua / Alamy Stock Photo.

Stimulus 6 – Photograph: *Cottingley Fairies*, Elsie Wright, 1917. © Granger Historical Picture Archive / Alamy Stock Photo.

Stimulus 7 – Poem: Edgar Albert Guest, *It Couldn’t Be Done*.

Stimulus 8 – Prose: R J Palacio, *Wonder*, Chapter 1, p1, Penguin Books Ltd, 2012.

Stimulus 9 – Sculpture: *The Headington Shark*, 1986. © Francisco Martinez / Alamy Stock Photo.

Stimulus 10 – Song: *Another Day in Paradise*, Phil Collins.

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