



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: 2020–2022



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 Swampy spent seven days in a tunnel beneath the village of Fairmile



On the 30th of January 1997 eco warrior Swampy emerged from his bolt-hole, 20ft underground, to the world's press, in the final act of a two-and-a-half-year protest drama.

Swampy had spent seven days and seven nights in a tunnel called 'Big Momma' during the 'Battle of Fairmile' to stop the new £50 million Exeter to Honiton A30 dual carriageway link road being built.

Initially he lived on cold baked beans and Frosties but for the final four days he went on a hunger strike until the Under Sheriff of Devon, Trevor Coleman talked him into coming out before he starved.

Swampy also known as 'the human mole' was part of a huge protest that lasted almost 850 days.

Stimulus 2
Instrumental music

- 2** *Epoch* by Russ Davies, from The War of the Worlds BBC soundtrack

Stimulus 3
Newspaper article

3 *Lisa Li: Angry landlord exposes online star's 'double life'* by Kerry Allen

A social media influencer in China has been exposed for living a “double life”, after her landlord revealed her filthy living conditions, which contrasted with the glamorous image she presented online. Footage went viral showing the apartment of Lisa Li – a blogger with 1.1 million followers – littered with rubbish, mouldy food, and dog excrement. Since the footage was published, Ms Li has apologised.

Why was Ms Li famous?

Lisa Li is known in China as a “wang hong”, or “online celebrity”, on the popular Sina Weibo microblog. Her account, like that of many young Chinese influencers, is a glossy catalogue of travel adventures, parties and fine-dining experiences. But since her landlord gave media a tour of her apartment in the northern city of Xi'an, she has become famous for different reasons.

What did her landlord do?

After Lisa Li seemingly ignored a number of phone calls, millions of users watched her landlord, named by media as Ms Chen, give a guided tour of her filthy apartment.

Ms Chen told Pear Video that even professional cleaners had refused to clean the place, adding that her tenant owed thousands of yuan in unpaid utility bills. Ms Chen said that she had no choice but to contact the police about the damage to her property and the unpaid utilities. But she particularly got social media attention for showing her tenant's Weibo page to the outlet, saying: “This is an online influencer with one million followers.” She told Pear Video in a passionate interview the “beautiful woman” being presented online contrasted with the “disgusting” woman who left her apartment in a mess.

How did Ms Li react?

After millions of people saw the footage inside Ms Li's apartment, she suddenly resurfaced. And rather than issuing a statement on social media, Ms Li met with her landlord to apologise in person. “Complete responsibility lies with me on this incident,” she told Ms Chen. They were filmed shaking hands. She explained her absence to popular news website The Paper as being the result of a tight schedule, saying that she went into hospital last week, and then went on a business trip. She said that she had recently received a large number of messages on mobile WeChat, and had seemingly missed her landlord's. “I will clean now ... I will even clean overnight,” she told The Paper.

Footage of Ms Li sweeping dog poo into a dustpan has shocked her fans, and led to a large amount of mockery online. More than 60,000 users have commented on her page, many saying they were unfollowing her and calling her “fake”. Many have also questioned her sincerity in her interviews with mainstream media. Users noted she has changed her social media handle and removed a number of earlier posts.

Stimulus 4
Painting

4 *Nighthawks* by Edward Hopper (1942)



Stimulus 5
Person

- 5** Nkosi Johnson – “Care for us and accept us – we are all human beings.”
Born with HIV Nkosi spent his short life campaigning for equal rights for children with HIV.



Stimulus 6
Photograph

6 *Dalí Atomicus* by Philippe Halsman (1948)



Stimulus 7
Poem

7 *You and I* by Roger McGough

Link to material:

<https://internetpoem.com/roger-mcgough/you-and-i-poem/>

Stimulus 8
Prose

8 *Boy Giant: Son of Gulliver* – An extract from a book by Michael Morpurgo

CHAPTER ONE

Tiny, They Called Me

The text to be used is from 'All we knew about her...' to '...the truth of our own story.'

Link to material:

https://www.amazon.co.uk/Boy-Giant-Gulliver-Michael-Morpurgo/dp/0008355185/ref=asc_df_0008355185/?tag=googshopuk-21&linkCode=df0&hvadid=427914424681&hvpos=&hvnetw=g&hvrnd=15164441936974382110&hvpone=&hvptwo=&hvqmt=&hvdev=c&hvdvcmdl=&hvlocint=&hvlocphy=1006774&hvtargid=pla-848828207243&psc=1&th=1&psc=1&tag=&ref=&adgrp_id=103526072830&hvpone=&hvptwo=&hvadid=427914424681&hvpos=&hvnetw=g&hvrand=15164441936974382110&hvqmt=&hvdev=c&hvdvcmdl=&hvlocint=&hvlocphy=1006774&hvtargid=pla-848828207243

Stimulus 9
Sculpture

9 *The Kelpies* by Andy Scott



Stimulus 10
Song

10 *Ghost Town* by The Specials

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Copyright Information

Stimulus 10 – Song: The Specials, *Ghost Town*, 1981.

For queries or further information please contact The OCR Copyright Team, The Triangle Building, Shaftesbury Road, Cambridge CB2 8EA.

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