



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: 2022–2024



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
- 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.

Please note: There are many sources of information available for the stimuli to help you prepare material for your portfolio. You should **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, refined 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 should 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 Dolly the sheep.

In 1996 a sheep from Scotland called Dolly made headlines all over the world. Dolly was the first mammal to be cloned using a pioneering procedure called somatic cell transfer. She had three mothers, one provided the egg, another the DNA and the final third sheep carried her to term. Sadly, Dolly died at the age of six from lung disease that was believed to be unrelated to her cloning.



Stimulus 2
Instrumental music

- 2 *Snakeblood* by Leftfield taken from the soundtrack of 'The Beach'.

Stimulus 3
Newspaper article

3 The Greater Manchester street so haunted you had to sign a WAIVER to move there.

On the outskirts of Bolton lies a street with a dark secret. Wingates Grove in Westhoughton was said to be haunted by a poltergeist throughout the 1990s – terrifying all those who lived there. The malevolent spirit was said to have attached itself to a row of council houses and tormented families for years. The hauntings reputedly became so frightening Bolton Council was forced to intervene, but staff couldn't find a rational explanation for what was going on.

Stimulus 4
Painting

- 4 *An Effort Most Futile*, 2008 by Tan Zi Xi.



**Stimulus 5
Person**

- 5 Anna Sorokin – Entrepreneur and convicted fraudster.



Between 2013 to 2017 an ordinary young Russian-born woman from Germany convinced New York socialites, artists, bankers, and hoteliers that she was a German heiress. For four years under the alias Anna Delvey, Anna Sorokin lived out a lavish lifestyle, travelling the world, eating in the best restaurants, and staying in the world's best hotels. By 2019 she was behind bars as a convicted fraudster and known globally as one of the world's most famous con artists.

**Stimulus 6
Photograph**

- 6 Bride crying on the London Underground. Photographed by Scott Levell.



Stimulus 7
Poem**7** *I Come From* by Dean Atta.

I come from shepherd's pie and Sunday roast
Jerk chicken and stuffed vine leaves
I come from travelling through my taste buds but loving where I live

I come from a home that some would call broken
I come from D.I.Y. that never got done
I come from waiting by the phone for him to call

I come from waving the white flag to loneliness
I come from the rainbow flag and the union jack
I come from a British passport and an ever-ready suitcase

I come from jet fuel and fresh coconut water
I come from crossing oceans to find myself
I come from deep issues and shallow solutions

I come from a limited vocabulary but an unrestricted imagination
I come from a decent education and a marvellous mother
I come from being given permission to dream but choosing to wake up instead

I come from wherever I lay my head
I come from unanswered questions and unread books
Unnoticed effort and undelivered apologies and thanks

I come from who I trust and who I have left
I come from last year and last year and I don't notice how I've changed
I come from looking in the mirror and looking online to find myself

I come from stories, myths, legends and folk tales
I come from lullabies and pop songs, Hip Hop and poetry
I come from griots, grandmothers and her-story tellers

I come from published words and strangers' smiles
I come from my own pen but I see people torn apart like paper
Each a story or poem that never made it into a book.

Stimulus 8
Prose**8** *The Boy Who Steals Houses* – An extract from the book by C G Drews.

Sam leaves his backpack on the kitchen table and moves through the house. He flicks through calendars and notes on a desk, searching for evidence of how long this family will be gone. When they'll come back. He finds a flight itinerary in the rubbish. A week. He could have a week in this house. But just to be sure, he checks: pet food dishes? None. Evidence of a house sitter? None. Food in the fridge? Nothing fresh. The house is his. His shoulders relax a fraction. Avery sprawls on a recliner in the lounge, hitting a lever that snaps the footrest up and down with loud clacks. Sam leaves him to it while he decides what to steal. He didn't always rob the houses. Back when he was fourteen and so desperate for a house again, a home, he just broke in to sleep in the beds. Eat the food. Pretended he could keep this. Pathetic idiot. Then he started taking keys. To remember each house by. Then he started taking money. Then jewellery. Laptops. Cameras. Phones. Hidden credit cards. Avery gets rid of the stuff, courtesy of his shifty friends, but he balks at coming along. Except tonight, apparently. What did you do now, Avery? Sam just fixed Avery's last screw-up. He's not ready for another. Sam reaches for his backpack (the collection of keys is one odd habit he keeps to himself because Avery would touch everything and the keys are special, OK? They're his) but Avery appears from behind the pantry door. He holds up a packet and a distinct look of horror crosses his face. 'What the hell,' he says, 'are seaweed crackers?' Sam sighs. 'Are you staying all night?' Avery busts the packet and peers inside. 'These are diseased. Anyway, I want to—' He looks up. 'Oh. Your face.'

Stimulus 9
Sculpture

9 *Benoît* by Bruno Catalano, 2013–2014.



Stimulus 10
Song

10 *Sticks + Stones* by Nicola Roberts, Dimitri Tikovoi, Maya Von Doll, 2011.

END OF QUESTION PAPER

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Copyright Information

Stimulus 1 – Image: Dolly the Cloned Sheep taken from The National World

Stimulus 2 – Score: Instrumental music, Snakeblood from the beach soundtrack

Stimulus 3 – Text from Newspaper Article, “The Greater Manchester street so haunted you had to sign a WAIVER to move there” – Manchester Evening News

Stimulus 4 – Image, Tan Zi Xi – Oceanic Global

Stimulus 5 – Picture of Anna Sorokin taken from Google Images

Stimulus 6 – Image taken from ‘Too much Champagne’ for bride pictured on Tube – Surrey Live

Stimulus 7 – Poem, I Come From by Dean Atta

Stimulus 8 – Text taken from The Boy who steals houses by CG Drews

Stimulus 9 – Hi Res Image of Sculpture from The Traveller by Bruno Catalano

Stimulus 10 – Song, Sticks and Stones, Nicola Roberts

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