

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: 2026–2028



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. 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, 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 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 The fall of the Berlin Wall.



On the 9th of November 1989 a mistaken announcement was made by an East German spokesperson that East Germans could travel freely into West Germany. The spokesperson failed to mention that some regulations around travel and visas were meant to stay in place. The unexpected statement resulted in the sudden and unanticipated fall of the Berlin Wall as the confusion led to large crowds gathering at checkpoints demanding to be let through.

Stimulus 2
Instrumental music

- 2** *Scheming Weasel* (Faster Version) by Kevin MacLeod.

Stimulus 3
News article

3 Ancient Robin Hood tree is dead.

The Major Oak, one of the UK's most iconic trees due to its vast age, size and links to the legend of Robin Hood, is believed by experts to have died.

The ancient oak is estimated to have lived in Sherwood Forest in Nottinghamshire for up to 1,200 years, and is considered one of Britain's biggest oak trees.

Conservationists worked to protect the tree, which attracted millions of visitors over its life, but in recent years the natural giant was in decline.

The Royal Society for the Protection of Birds (RSPB) – the conservation charity which manages the forest – added after the tree's first spring with no leaves this year, scientific experts said the Major Oak had died.

While it was difficult to determine the exact cause of the oak's demise, the RSPB said a combination of issues – including years of "well-intentioned structural intervention and huge amounts of human activity" around the tree – were thought to be "major contributors".

The charity said the effects of climate change – including recent heatwaves and droughts – had compounded challenges it would naturally be facing at its age.

The Major Oak will remain standing in the forest as a monument for people and wildlife, the RSPB confirmed.

Stimulus 4
Painting

4 *Christina's World* by Andrew Wyeth (1948).



Stimulus 5
Person/People

5 Tilly Smith – Angel of the beach.



At the age of 10, Tilly Smith earned the nickname 'Angel of the beach' when she saved approximately 100 lives at a beach in Phuket. While walking on the beach with her parents, Tilly noticed the water repeatedly rushing inland. Remembering what she had learned in a recent Geography lesson, she recognised these signs as the warning of a tsunami. At first her parents didn't believe her because there were no obvious signs of large waves. However, as Tilly became increasingly insistent that a tsunami was coming, her parents alerted others. Shortly after a tsunami hit leaving devastation in its wake.

Stimulus 6
Photograph

6 *Leap into the Void* (1960) by Yves Klein.



Stimulus 7
Poem**7** *The Listeners* by Walter de la Mare.

'Is there anybody there?' said the Traveller,
Knocking on the moonlit door;
And his horse in the silence champed the grasses
Of the forest's ferny floor:
And a bird flew up out of the turret,
Above the Traveller's head:
And he smote upon the door again a second time;
'Is there anybody there?' he said.
But no one descended to the Traveller;
No head from the leaf-fringed sill
Leaned over and looked into his grey eyes,
Where he stood perplexed and still.
But only a host of phantom listeners
That dwelt in the lone house then
Stood listening in the quiet of the moonlight
To that voice from the world of men:
Stood thronging the faint moonbeams on the dark stair,
That goes down to the empty hall,
Harkening in an air stirred and shaken
By the lonely Traveller's call.
And he felt in his heart their strangeness,
Their stillness answering his cry,
While his horse moved, cropping the dark turf,
'Neath the starred and leafy sky;
For he suddenly smote on the door, even
Louder, and lifted his head:—
'Tell them I came, and no one answered,
That I kept my word,' he said.
Never the least stir made the listeners,
Though every word he spake
Fell echoing through the shadowiness of the still house
From the one man left awake:
Ay, they heard his foot upon the stirrup,
And the sound of iron on stone,
And how the silence surged softly backward,
When the plunging hoofs were gone.

Stimulus 8
Prose

8 *Face* – An extract from a book by Benjamin Zephaniah.

Ever since he had first woken up in hospital after the accident, he had begun to listen to a voice of reason in his head. It was an honest voice, a voice that had nothing to gain by taking sides. Back then it had started as a whisper but now the voice was loud.

Knowing that he had hundreds of days left to attend school, he began his meditation by asking himself one question. *How can I improve on today?* He considered the Simon Hill affair and promised himself not to lose his temper if he ever got into a similar situation. He thought about what Mrs Powell had said in morning assembly and what Mr Lincoln had said in registration, then he promised himself that he wouldn't read too much into people's words. He thought, *maybe they weren't talking about me. And maybe*, he thought, *all those people in the streets and their cars, and on the buses, maybe they weren't all looking at me.* He walked over to the full-length mirror on his wardrobe and looked at himself. *So what if they were looking at me?* he asked himself. *Two months ago, if I'd seen me looking like I look now, I would have had a good look. Be honest, Mr Martin Turner, you would have probably made some remark, or even cracked a joke with your friends.*

Stimulus 9
Sculpture**9** *The Family Of Man* by Barbara Hepworth.

Stimulus 10
Song

10 *Love Story* by Taylor Swift (2008).

**Copyright Information**

Stimulus 1 – Photograph of Berlin Wall, taken from the Telegraph
Stimulus 2 – Instrumental Music: Scheming Weasel by Kevin Macleod
Stimulus 3 – Newspaper Article: Taken from The Digital Watch, 'UK launches consultation on possible social media ban for under-16s'
Stimulus 4 – Painting: Christina's World, by Andrew Wyeth (1948)
Stimulus 5 – Image of Tilly Smith, taken from BBC News
Stimulus 6 – Photograph: Leap Into The Void (1960) by Yves Klein
Stimulus 7 – Poem: The Listener by Walter de la Mare.
Stimulus 8 – Extract: Face by Benjamin Zephaniah.
Stimulus 9 – Photograph: Family of man by Barbara Hepworth
Stimulus 10 – Song: 'Love Story' by Taylor Swift (2008) and co-produced by Nathan Chapman.

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