

# 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: 2016–2018



#### INSTRUCTIONS TO 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 2018.

#### 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   | • 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.

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** Battle of the Somme

The Battle of the Somme started on the 1st of July 1916. It was one of the bloodiest battles of the First World War with 20 000 deaths in one day.

<http://www.britishpathe.com/video/british-tommies>

**Stimulus 2**  
**Instrumental Music**

**2** *The Spaceship* from the *Wall E* Soundtrack

*The Spaceship*, original score by Thomas Newman  
*Wall E* Soundtrack for the Motion Picture  
Released: June 24, 2008 Walt Disney Records/Pixar

**Stimulus 3  
News Article**

**3 Teenage Girl Gets Head Stuck In Giant Barney**

Wednesday 22 Jun 2016 10:10 am

**'I love you, and you love me, now get this massive head off me!'  
Alabama girl, 15, has to be rescued by the fire department after getting  
stuck inside a giant Barney costume**

- Darby Risner of Trussville, Alabama got stuck inside a giant Barney head
- The 15-year-old wanted to prank her friends after church last Sunday
- Instead, she soon discovered she could not remove the giant purple head
- Eventually, firefighters were able to remove the head with a bit of pressure

Stimulus 4  
Painting

4 *Specchio Falso* by Magritte





**Stimulus 5**  
**Person/People**

5 Walt Disney – *'It's kind of fun to do the impossible.'*



Stimulus 6  
Photograph

6 Banksy



**Stimulus 7**  
**Poem****7** *The Life of 'A' Celebrity* by Philip St Cyr

The Camera flashes, The late night crashes  
dine and dashes... It's VIP  
The Paparazzi, The fan frenzy,  
The the life on TMZ  
Exotic cars and partying with rockstars  
The fights at bars and dancing with the stars  
The latest fashion,  
modeling, acting, the firearm packing  
The pills, the alcohol, the drugs,  
the non-stop, stop-sign hugs,  
the search for love  
The highs, the lows, the overdose  
The wardrobe malfunction exposed  
The frequent damage control  
The magazine covers, the lack of clothes  
The big success, then epic fail  
out of control, nights in jail  
the lawyer bail  
Intoxicated, hit the guard rail  
The intervention, the rehab  
The anorexia, the brown paper bag  
The sudden collapse  
the progress, then the relapse  
The fan support, the hate mail  
The comeback, the final nail  
The shows over, the next in line  
for the spotlight, fast-forward/rewind

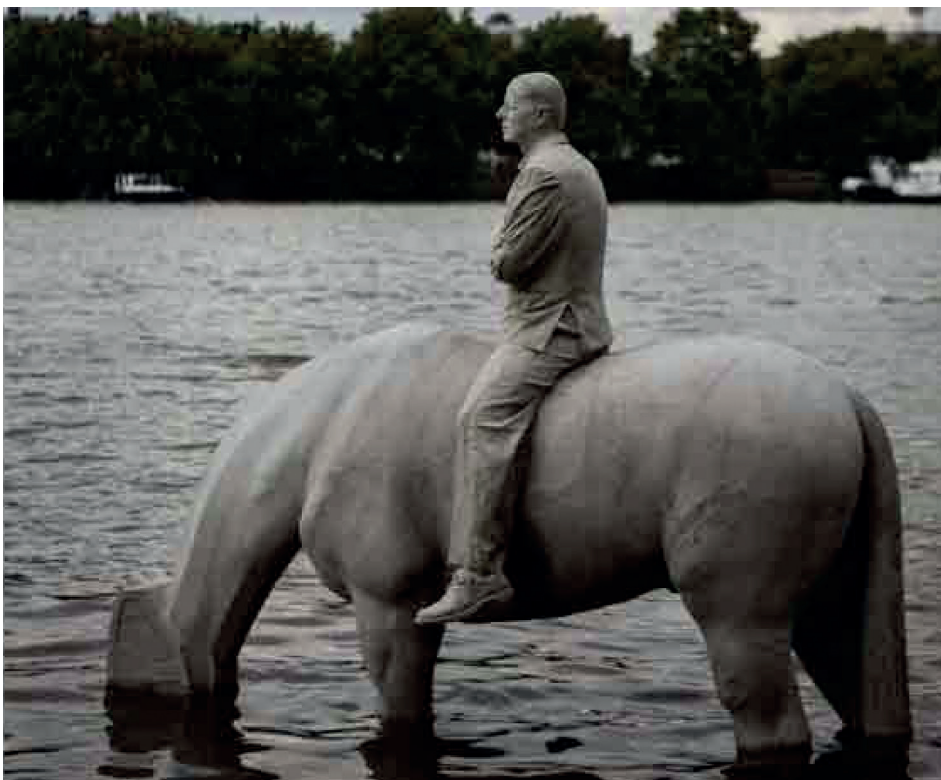
**Stimulus 8**  
**Prose****8** *Tom's Midnight Garden* an extract from a novel by Philippa Pearce

Never having had occasion to use the door, Tom had no idea how it might be secured at night. If it were locked, and the key kept elsewhere ... But it was not locked, he found; only bolted. He drew the bolt and, very slowly, to make no sound, turned the door-knob. Hurry! whispered the house; and the grandfather clock at the heart of it beat an anxious tick, tick. Tom opened the door wide and let in the moonlight. It flooded in, as bright as daylight – the white daylight that comes before the full rising of the sun. The illumination was perfect, but Tom did not at once turn to see what it showed him of the clock-face. Instead he took a step forward on to the doorstep. He was staring, at first in surprise, then with indignation, at what he saw outside. That they should have deceived him – lied to him – like this! They had said, 'It's not worth your while going out at the back, Tom.' So carelessly they had described it: 'A sort of back-yard, very poky, with rubbish bins. Really, there's nothing to see.' Nothing ... Only this ...

**Stimulus 9  
Sculpture****9** *The Rising Tide*

The first London commission of world-renowned underwater sculptor Jason deCaires Taylor, *The Rising Tide*, was concealed and revealed by the daily ebb and flow of the tide on the Vauxhall foreshore in 2015. These four proud horses and their riders highlighted the role of the Thames as the lifeblood of London, shaping the city's great history as an ever-evolving centre for culture, industry and commerce.

This striking set of sculptures by Jason deCaires Taylor, which explore attitudes to climate change, are now displayed at the Eden Project, Cornwall.



**Stimulus 10**  
**Song****10** *Fast Car* – an extract from a song by Tracy Chapman

You got a fast car  
I want a ticket to anywhere  
Maybe we make a deal  
Maybe together we can get somewhere  
Anyplace is better  
Starting from zero got nothing to lose  
Maybe we'll make something  
Me, myself I got nothing to prove

You got a fast car  
I got a plan to get us out of here  
I been working at the convenience store  
Managed to save just a little bit of money  
Won't have to drive too far  
Just 'cross the border and into the city  
You and I can both get jobs  
And finally see what it means to be living

You see my old man's got a problem  
He live with the bottle that's the way it is  
He says his body's too old for working  
His body's too young to look like his  
My mama went off and left him  
She wanted more from life than he could give  
I said somebody's got to take care of him  
So I quit school and that's what I did

You got a fast car  
Is it fast enough so we can fly away  
We gotta make a decision  
Leave tonight or live and die this way



**Web links for starting points**

**Stimulus 1** <http://www.britishpathe.com/video/british-tommies>

## Copyright Information

Stimulus 1 – Historical Event: *British Tommies on The Somme*, 1916, [www.britishpathe.com](http://www.britishpathe.com), British Pathé.

Stimulus 2 – Instrumental Music: Thomas Newman, *The Spaceship*, from *Wall E*, composed by Thomas Newman, Walt Disney Records/Pixar, 2007.

Stimulus 3 – News Article: Darren Boyle, *'I love you, and you love me, now get this massive head off me!' Alabama girl, 15, has to be rescued by the fire department after getting stuck inside a giant Barney costume*, The Mail online, 22 June 2016, [www.dailymail.co.uk](http://www.dailymail.co.uk) © Associated Newspapers.

Stimulus 4 – Painting: © Magritte *Specchio Falso* (1928), Museum of Modern Art, New York. Image supplied by Las vegas lass, flickr, [www.flickr.com](http://www.flickr.com).

Stimulus 5 – Person/People: © Walt Disney Pictures

Stimulus 5 – Person/People: [www.wonderandcompany.com](http://www.wonderandcompany.com), Merchants of Adventure and Whimsy.

Stimulus 6 – Photograph: © Banksy, *Girl and Balloon*, London, 2002. Image supplied by [www.widewalls.ch](http://www.widewalls.ch), Widewalls.

Stimulus 7 – Poem: Philip St Cyr, 'The life of "A" Celebrity'. Text supplied by [www.poemhunter.com](http://www.poemhunter.com), Poemhunter.com.

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Stimulus 9 – Prose: Philippa Pearce, *Tom's Midnight Garden*, chapter 3, Oxford University Press, 2015.

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