

GENERAL CERTIFICATE OF SECONDARY EDUCATION

DRAMA

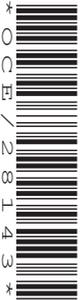
From Concept to Creation

A583

This paper may be issued to teachers upon receipt and given to candidates up to ten weeks before the start of their examination.

**Monday 31 January –
Friday 3 June 2011**

Duration: 10 hours
Plus 1 hour to complete working record



Candidate forename		Candidate surname	
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Centre number						Candidate number				
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INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the boxes above. Please write clearly and in capital letters.
- You must consider **both** the script extract and the stimulus item on pages 6–21.
- You must submit a working record.
- To prepare for the examination you must work on **both** the script extract and stimulus item with your teacher for up to 20 hours (approximately 10 weeks) before the examination.

INFORMATION FOR CANDIDATES

- The total number of marks for this paper is **80**.
- This booklet contains a script extract from 'The Minotaur', and a stimulus item newspaper article 'Girl Swapped at Birth'.
- You may take with you into the examination any preparation material.
- This document consists of **24** pages. Any blank pages are indicated.

READ THIS INFORMATION FIRST

- You may work as an **individual** or in a group of between **two** and **six** for your Examination.
- Your work must be clearly identifiable.
- You must produce your own working record.
- When creating work that is to be marked, in the ten hour examination, you will be supervised by one of your teachers.
- For your working record you will have up to one hour, after completing the ten hours, to evaluate and reflect your response to your chosen brief.

Preparation and Exploration

There is a preparation and exploration period of a maximum of 20 hours (approx. 10 weeks) before the examination. During this period you should consider both the script extract and the stimulus item with your teacher.

This period allows you to research, investigate available resources, take part in workshops and develop your working groups if appropriate.

By the end of this period you will have selected **one** of four briefs described below and recorded this for your working record.

The 10 hour Examination

The four briefs available to choose from are:

- **The Performer (devised) Brief**

You must devise and perform a drama which relates to either the script extract and/or the stimulus item. Your performance must last no longer than 10 minutes. Each person in your group must have a minimum of three minutes exposure on stage. You can perform individually, in a duologue or as part of a larger ensemble.

[60 marks]

- **The Performer (text extract) Brief**

You must perform a section of the text extract. Your performance must last no longer than 10 minutes. Each person in your group must have a minimum of three minutes exposure on stage. You can perform individually, in a duologue or as part of a larger ensemble.

[60 marks]

- **The Deviser Brief.**

You must choose from one of the following two options:

- **Either Option A – Text Extract:**

The director has asked for a new scene to be written. On his way to Athens Theseus meets other travellers who teach him lessons of life. Write this scene.

- **Or Option B – Stimulus Item:**

Write a scene which explores the expectations and fears of both families as Kimberly makes a new life with the Twiggs.

Both scripts must show the conventions of script writing and contain stage directions and any relevant staging notes. Your script must show how your scene will end. It should be a full scene between 6 and 12 sides of A4. You must write a working record explaining the context of your script using the following headings:

- Period it is set in
- Genre
- Suggested performance style
- Any social, cultural and historical connection.

You will make a presentation to the examiner, no longer than 3 minutes in length, explaining and demonstrating your script ideas. This might include: link to the stimulus, overall intention, intended audience, use of performance space and type.

[60 marks]

- **The Designer Brief**

You must prepare designs for the text extract. Your designs should cover any **three** of: set, costume, lighting, stage properties and personal properties, make-up, or sound. You must write a working record explaining your overall design concept for the extract using the headings:

- Performance Space
- Period it is set in
- Performance Style
- Colour Scheme
- Any social, cultural and historical connection.

You must produce a presentation to the examiner, no longer than 3 minutes in length, explaining and demonstrating your design ideas. This might include: overall intention, designs you think will work well and ideas of how the designs might be developed further.

[60 marks]

Performance or Presentation

The visiting examiner will visit the centre shortly after the completion of the 10 hour examination to mark your prepared Performances and Presentations. In addition they will collect your completed working record which must be available to take away.

Working Record

You must hand in your **individual** working record at the end of the 10 hour supervised examination. **Group working records are unacceptable.** Your working record must include:

- intention of the drama/design/script with any relevant background information from the period of preparation and exploration
- subject specific vocabulary. Spelling, punctuation and grammar will be taken into account.

Evidence of:

- how relevant areas of study have been applied in relation to your chosen context – deviser, designer, director or performer
- individual contribution to the chosen brief
- a reflection and evaluation of your response to the chosen brief
- your role, that of any others and audience response must be included.

Your working record will be completed:

- in controlled conditions after the 10 hours
- following a final dress rehearsal of your performance/presentation
- before the examiner sees the final performance/presentation
- with up to one hour allowed for this task.

Your working record may contain notes, diagrams, sketches, CD or DVD evidence, continuous writing, storyboards, scenarios, photographs, drawings, excerpts of dialogue, designs, character notes, views and ideas of self and others, as appropriate.

Examples of format might be:

- (a) Between 8-12 sides of A4.
- (b) Between 3-5 minutes of CD or DVD commentary.
- (c) About 700-1400 words of continuous prose.
- (d) A mixture of elements from the above.

[20 marks]

INTRODUCTION

Neil Duffield has written a variety of plays for Youth Theatres and large casts. 'The Minotaur' is from this collection. He was drawn to the story of Theseus and the Minotaur because he felt it was not trapped in any historical time frame. The story is as relevant today as it was to Ancient Greek audiences. Its themes of war, conflict, jealousy, revenge, family dynamics, fears, dreams and nightmares are universal and timeless.

The gods, Ancient Greeks believed, could shape our destiny. However, we do have choices. We can take advice and guidance, no matter what the source, or we can ignore it. Free will gives us the opportunity to make and live with the wrong choices or decisions.

There was a custom of sending seven boys and seven girls annually, to be eaten by the Minotaur. Theseus faces up to the horror of the Minotaur to stop this. He is helped in his quest by Ariadne. She gives him a ball of twine to help him find his way out of the labyrinth after he has slain the Minotaur. She also helped by telling him when the beast slept. Theseus agreed that, on his return, he would hoist white sails to indicate he was safe. He forgot. His father, seeing black sails, believed his son was dead and threw himself into the sea.

Neil Duffield has made changes to the traditional story to give it a dramatic shape. He has made Theseus and Daedalus half-brothers and given Daedalus a different reason for going to Crete. Icarus and Daedalus became one instead of father and son. In his commentary, Neil Duffield says 'it's clear that what Theseus has to face is his own worst nightmare, and it is this I chose to emphasise.'

Facing up to your greatest fear is the hardest thing to do, but by doing so, a hero is created. This is the tradition for Greek heroes – and heroes, like the rest of us, are not perfect.

The stimulus item is a newspaper article published in 'The New York Times' March 1994. Dealing with the case of Kimberley Mays who was switched at birth and her subsequent decision to live with her birth parents at age 15 despite having originally fought to remain with the family who raised her. Larry Rohter who wrote the article was the South American Bureau Chief for The New York Times from 1999-2007.

Newspaper articles are a rich source of dramatic material. Using a real event and/or real people as a starting point can provide many opportunities for creative development using characters, themes and ideas. It is possible to examine and explore possible motivations, suggest differing strategies and offer solutions all within the 'safe' confines of a drama. Looking at the behaviour from a distance offers a different perspective and can help us to understand some of the issues involved.

The introduction of factual information into the public domain is essentially what reporting is. The stimulus item reports on a specific event in the lives of the people involved. The history of this case has a direct bearing on the reported court proceedings and, indeed, informs the actions taken by Kimberley Mays in her later adult life.

Investigative journalists deeply investigate a story from beginning to end, looking into all aspects of the story and prepare a report which often takes the form of an expose. The journalist might spend months or years researching their story. The story might be political, criminal or some type of scandal. The journalist might interview all the main participants, gain back ground information from friends, family, colleagues and enemies. This approach can be contrasted with feature writers who cover a selected issue in-depth. A feature does not address an immediately topical subject and usually takes a particular point of view.

The Minotaur

Commissioned by Crucible Theatre, Sheffield. First performed at Crucible Theatre Studio on 21st February 2004. Directed by Karen Simpson. Designed by Joslin McKinney. Composer Matthew Bugg.

LIST OF CHARACTERS

Humans:

THESEUS	<i>a young warrior</i>
AETHRA	<i>Theseus's mother</i>
DAEDALUS	<i>Theseus's half-brother (played by a girl)</i>
AEGEUS	<i>Theseus's father. King of Athens</i>
MEDEA	<i>Aegeus's wife. Queen of Athens</i>
MINOS	<i>King of Crete. Enemy of Aegeus</i>
ARIADNE	<i>King Minos's daughter and Theseus's lover</i>

Gods:

APOLLO	
ARTEMIS	
APHRODITE	
ARES	
CHORUS	<i>Numbers as required.</i>

SET should be non-specific and multi-locational.

COSTUMES should be timeless with no attempt to fix the story in any historically accurate setting.

GODS wear half-masks. They are onstage throughout the play. When not involved in the action, they remain in the background observing what happens.

THE MINOTAUR

ACT ONE

Music in to underscore. Chorus fly a model seagull around the stage, causing it to swoop and glide as they speak.

CHORUS Beyond the realms of place and time

CHORUS lies a land where dreams are truth

CHORUS and truth is dreams, 5

CHORUS where the world of the flesh

CHORUS meets the world of the spirit.

CHORUS The name of this land is

CHORUS Myth.

They bring the seagull to rest somewhere on the set where it stays for the rest of the play. Ares enters. 10

CHORUS Ares!

CHORUS God of war.

CHORUS Terror and Fear are his weapons.

CHORUS Pain and Destruction follow his footsteps. 15

CHORUS The thrill of the fight.

CHORUS The pitch of battle.

CHORUS These are his loves.

CHORUS Death is his pleasure.

Aphrodite enters. She wears a silver cloth around her waist. 20

CHORUS Aphrodite.

CHORUS Goddess of love.

CHORUS Desire is the girdle which circles her waist.

CHORUS All who wear it become irresistible.

CHORUS	The leap of love.	25
CHORUS	The lure of passion.	
CHORUS	These are her spells.	
CHORUS	Temptation is her magic.	
<i>Artemis enters.</i>		
CHORUS	Artemis.	30
CHORUS	Goddess of vengeance.	
CHORUS	Justice is the bow she bends.	
CHORUS	Punishment, her arrows.	
CHORUS	Her target, all who transgress her code.	
CHORUS	Retribution is her duty.	35
<i>Apollo enters.</i>		
CHORUS	Apollo.	
CHORUS	God of culture.	
CHORUS	Music and art are the instruments of his imagination.	
CHORUS	Science and philosophy, the tools of his invention.	40
CHORUS	Civilisation is his dream.	
CHORUS	These are the Gods of Olympus.	
CHORUS	The makers of heroes.	
CHORUS	The shapers of legend.	
CHORUS	The creators of Myth.	45
CHORUS	Let the story begin ...	
<i>Music ends. The Gods move into the background.</i>		
<i>King Aegeus enters.</i>		
CHORUS	After long years of war, King Aegeus is returning to his home in Athens	50

CHORUS where he has promised to marry the powerful Princess Medea.

CHORUS On the way, he stops for the night in the city of Troezen.

Aphrodite takes up the story.

APHRODITE But there King Aegeus meets another princess ...

Aethra enters.

55

APHRODITE ... a princess whose beauty is as clear as the cloudless sky. (*She wraps her silver girdle around Aethra's waist.*) ... a princess who wears the girdle of Aphrodite.

CHORUS King Aegeus has never seen such a woman.

CHORUS Nor she such a man.

60

Aphrodite mischievously draws them towards each other.

AEGEUS But what of ...

APHRODITE Forget your betrothed. Think only of the woman who fills your thoughts.

AEGEUS But ...

65

APHRODITE Courage. Follow the yearnings of your heart. (*Gently and tenderly they begin to touch. Aphrodite enjoys her power over them.*) Have thoughts only for each other. And of the night ahead. (*They form an image of love. Aphrodite is delighted with her success.*)

CHORUS But when the night is gone and the grey light of morning dawns ...

70

Aphrodite removes the girdle from around Aethra's waist.

CHORUS King Aegeus sees his princess with different eyes.

Aegeus stares at Aethra.

AETHRA Why do you look at me that way?

75

AEGEUS There's something I should have told you.

APHRODITE Why tell her now? Why cause her hurt?

AETHRA What is it?

AEGEUS I have to leave ... I have to return to Athens.

- APOLLO She has the right to know the truth.
- APHRODITE The truth would break her heart.
- APOLLO She awaits a return that will never happen.
- APHRODITE You think she doesn't know that? 110
- APOLLO Why do you play these games? These are human lives.
- APHRODITE I give them passion. I give them their heart's desire.
- APOLLO A mother with no husband? A child with no father? A king driven to lies and betrayal?
- ARTEMIS She shall be avenged for the wrong done to her. 115
- APHRODITE Ah! I wondered when Artemis would start to meddle.
- ARTEMIS He deceived her. He deserted her.
- APOLLO And vengeance will only make things worse. There's nothing for you to do here.
- ARTEMIS You would deny a woman justice? 120
- APOLLO Revenge is not what she wants.
- ARTEMIS Aegeus did wrong, he must be punished.
- APHRODITE And what sentence does the great Righter of Wrongs impose?
- ARTEMIS The day will come when Theseus will bring about Aegeus's death. 125
- APHRODITE You'd have him kill his own father?!
- APOLLO And who will gain from that? Not Theseus. Not his mother. What good is a punishment that changes nothing and helps no one?!
- ARTEMIS I do what I do because it's right!
- Artemis moves into the background.* 130
- APOLLO *(to Aphrodite)* You see what your foolish games have set in motion. Where will all this end?
- Apollo moves into the background. Music in. Aethra enters, singing to her baby. She stands gazing in the direction of Aegeus' leaving.*

APHRODITE One day he'll come. I promise you. 135

Aethra continues singing softly.

CHORUS Months turn to years.

*Aphrodite gently takes the rolled up girdle from Aethra and goes into the background.
Theseus appears as a young boy.*

CHORUS Theseus grows into a fine strong boy. 140

Aethra watches the young Theseus at play.

THESEUS Mother ... Who is my father?

AETHRA When you're older. I'll tell you when you're older.

CHORUS And as the years pass, the boy grows into a youth.

Theseus 'grows'. 145

THESEUS Why does my father never come to see me?

AETHRA One day he will.

THESEUS How do you know?

AETHRA Aphrodite told me. The Goddess of Love gave me her promise.

CHORUS And finally the youth grows into a man. 150

Theseus 'grows' again. Music ends.

THESEUS I'm not a child any more. I have a right to know who my father is.
*(Aethra hesitates, then approaches the rock and gently smooths
her hand across it.)* What are you doing?

AETHRA If you've grown strong enough to move this rock, then I'll tell
you. 155

*Theseus approaches the rock. He uses all his strength to move it and finds the sword.
He picks it up.*

AETHRA It is the sword of Aegeus, King of Athens.

THESEUS Aegeus ...? Aegeus is my father? 160

AETHRA He placed it beneath this rock. It was his promise to me that he
would return.

- THESEUS Then I'll take it to him. I'll go to Athens and put it in his hand. I'll tell him to come back.
- AETHRA (*suddenly concerned*) You must never do that, Theseus. Never. 165
- THESEUS But I have to tell him you're here – that you're still waiting.
- AETHRA I don't want that. Don't you understand? Everything I want is here – with you.
- THESEUS He left his sword. He gave his promise.
- AETHRA And one day he'll come – of his own free will. I don't want to lose you. 170
- THESEUS He's my father. I have to see him. I have to go.
- AETHRA Please, Theseus ... don't do this. I beg you.
- THESEUS It'll be alright, believe me ... I'll show him the sword. I'll tell him to send for you. You'll be with him again. We can live together – all of us – in Athens – as a family. 175
- Theseus exits. Aethra watches sadly as he leaves in his father's footsteps. Aethra exits. Music link – time passing, different location. Theseus enters on his way to Athens. He stops to admire his sword. Tentatively tries it out – with no expertise whatsoever. Ares moves into the scene. 180*
- ARES What are you? A girl?
- Theseus stops, embarrassed at his lack of fighting skill.*
- ARES (*taking the sword*) This is the sword of Ares. It is intended for a warrior. (*Ares wields the sword with terrifying skill.*)
- THESEUS How do you do that? 185
- ARES (*handing back the sword*) Take it. (*Theseus tries to copy.*) You waft it around like a woman with a duster. It's a weapon. (*Theseus tries again – slightly better.*) Again. Faster. And this time shout.
- THESEUS Shout?
- ARES At the top of your voice. 190
- THESEUS What shall I shout?
- ARES You wish to be a warrior like your father?
- THESEUS Yes.

ARES Then shout. Terrify your enemy. (*Theseus tries.*) Louder! (*He tries again*) Louder still! Shout till your ears begin to split! (*Theseus manages to succeed.*) 195

Ares takes the sword and demonstrates sword movements.

ARES Hack! Cut! Jab! Slash!

Theseus takes back the sword and copies, his aggression building.

THESEUS Hack! Cut! Jab! Slash! 200

ARES Faster!

THESEUS Hack! Cut! Jab! Slash!

ARES Faster still!

THESEUS Hack! Cut! Jab! Slash!

ARES Now kill! Shout it – Kill! 205

THESEUS Kill! Kill! Kill! Kill!

Theseus turns to Ares. Looks for a response.

ARES Now you're beginning to look like a warrior. (*Ares moves into the background.*)

Theseus gazes at his sword, pleased and proud of himself. He exits. 210

Music link – time passing, different location.

Daedalus enters. He is a male character but played by a girl. He takes the model of the seagull from the set and begins to work on it.

Theseus enters, sees Daedalus at work. His curiosity is aroused. He watches for a few moments before making his presence known. 215

THESEUS (*looking at the model*) That's good. It's very good.

DAEDALUS Thank you.

THESEUS It almost looks alive.

DAEDALUS They go where they please. Over white-capped waves and mountains. Gliding like kites on the wind. They're my dream. 220

THESEUS You dream of being a seagull?

DAEDALUS I dream of having their wings. I dream of soaring high above the clouds and over the ocean. Up there you can see beyond the furthest horizon.

THESEUS What do you see? 225

DAEDALUS	Far in the distance I glimpse a gleaming kingdom. A land of dreams. A land of the sun.	
THESEUS	What's it like, this land?	
DAEDALUS	It's the most beautiful place on earth. I can see palaces and temples. Columns of marble and walls of ashlar. Throne rooms, shrines, schools, libraries, theatres. Statues of Apollo. Painted frescoes – dolphins, lions, bulls – colours of gold and azure. And everywhere there is light. Light and music – as dazzling as the sky. I glimpse a world of joy, a world of sunlight ... (<i>disturbed</i>) But then ...	230 235
THESEUS	Then what?	
DAEDALUS	Then I want to see more. I want to fly higher. I want to glimpse more of that world.	
THESEUS	And do you?	
DAEDALUS	I fly higher. And higher still. The higher still. The higher I fly the more I can see. I see children playing in the fields. I hear music – cool and vibrant. I want to fly higher, I want to see even more. But then something starts to happen. Something awful. Something terrifying ...	240
THESEUS	What? What is it?	245
DAEDALUS	Something too horrible to speak of. Something so dreadful the very thought of it sets me shivering with terror. (<i>He stops, unable to continue.</i>)	
THESEUS	And then you wake. You wake up cold, your body wet with sweat. Your heart pounding like a drum. You peer into the darkness, gasping and shaking. You can't accept that the terror wasn't real. You can't believe it was only a nightmare.	250
DAEDALUS	... You know.	
THESEUS	My dream is of a monster – it has the body of a man and the head and horns of a bull. It lives below the earth in a black maze of tunnels that has neither beginning nor end. I wander through those corridors filled with fear. I hear the monster bellowing in the dark. I sense its presence. Its stench fills my nostrils. Its foul breath surrounds me in the shadows. I start to run but my feet slip on the damp slime of the floor. The faster I run the more I slither and slide. I hear it pounding and roaring behind me. Fear wells up from my stomach. It fills my ears, my nose, my mouth. I try to scream but my voice is frozen. I slip, I stagger, I fall. I see its horn rising up above me, I feel the hot steam of its breath ... (<i>He stops.</i>)	255 260 265

- DAEDALUS And then you wake.
- THESEUS Then I wake.
- Pause.*
- DAEDALUS What's your name?
- THESEUS Theseus ... And yours? 270
- DAEDALUS Daedalus?
- THESEUS (*surprised*) A boy? I took you for a girl.
- DAEDALUS You sound like my father. He's always wanted me to be a warrior,
the same as him.
- THESEUS My father's a warrior. 275
- DAEDALUS What's his name?
- THESEUS Aegeus. King of Athens.
- DAEDALUS (*astonished*) Aegeus?!
- THESEUS That's why I'm here. I've come to meet him. He's never seen me
before. I'm not even sure he knows I exist. 280
- DAEDALUS I'm absolutely certain he doesn't.
- THESEUS What do you mean?
- DAEDALUS King Aegeus is my father too.
- THESEUS What?
- DAEDALUS You and I are brothers. 285
- THESEUS No, it can't be. It's not true.
- DAEDALUS We have the same father ... We're brothers!
- Daedalus is delighted. Theseus is completely thrown.*
- THESEUS Then who's your mother?
- DAEDALUS Queen Medea. 290
- THESEUS He has a queen?

DAEDALUS Never in my wildest dreams did I imagine I had a brother!

THESEUS He's married? He has a wife?

DAEDALUS I'll take you to meet them. We'll go straight away. Father won't be able to believe it! 295

He tries to go. Theseus holds back.

DAEDALUS Come. We'll go together.

THESEUS No ... Not now ...

DAEDALUS What's the matter? You came here to meet him ... You're his son. 300

THESEUS You must never tell him that.

DAEDALUS How can I not?

THESEUS Promise me ... You must never to tell my father what I've told you.

DAEDALUS But you're my brother! 305

THESEUS Promise me!

DAEDALUS He needs to know!

THESEUS Promise!!

Pause. Daedalus sees that Theseus is in deadly earnest.

DAEDALUS If that's what you wish then I will say nothing. What will you do? 310

THESEUS I need to think. I need time to think. (*He turns to go.*)

DAEDALUS Will I see you again?

They gaze at each other for a moment. Theseus exits. Music link – time passing, different location. Daedalus and Medea (his mother) enter. Medea is very agitated. The two of them are in heated conversation. 315

MEDEA Who is this boy? What's his name? How did you meet him?!

DAEDALUS His name is Theseus.

MEDEA From here? Is he from Athens?!

DAEDALUS No, mother. He's not from here. 320

- MEDEA Then where? Where *is* he from?
- DAEDALUS I don't know.
- MEDEA You don't know!
- DAEDALUS He didn't say.
- MEDEA I bet he didn't! 325
- DAEDALUS He's my brother!
- MEDEA So he claims ... And who is his mother?
- DAEDALUS I don't know.
- MEDEA (*mimicking*) He didn't say.
- DAEDALUS I believe him. He's telling the truth. 330
- MEDEA You've never seen him before! You don't know who he is or where he comes from. Did he give you any proof of his ridiculous claims?
- DAEDALUS I didn't ask for any.
- MEDEA He's a charlatan. A confidence trickster. After money – or favours – or some position in court. I can't believe you were taken in by such blatant deception! (*Pause. She softens.*) You're too willing to see good in people. You always have been. There are bad people out there – people who are ready to tell lies and cheat their way into winning your friendship. I'm your mother – you have to trust me about such things. 335
- DAEDALUS He made me promise not to tell father. 340
- MEDEA And you mustn't. You must never breathe a word about this to him. Do you hear? Never.
- DAEDALUS But father would know. He'd be able to tell us the truth. 345
- MEDEA The truth is this Theseus of yours is a liar. Put yourself in your father's place – how do you think he'd feel being accused of infidelity? He'd never forgive you. You must say nothing. Do you hear? Nothing.
- King Aegeus enters.* 350

19
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PLEASE TURN OVER FOR STIMULUS MATERIAL

Girl Swapped at Birth Now Switches Parents

By LARRY ROHTER,
Published: Thursday March 10, 1994

Barely six months after a judge allowed a Florida teen-ager to remain with the man who had reared her after she had been switched at birth, the girl has suddenly moved in with her biological parents, with whom she had severed all ties.

After a meeting on Tuesday attended by both sets of parents, their lawyers and state-appointed guardians, the girl, 15-year-old Kimberly Mays, left the Sarasota Y.M.C.A. shelter where she had been living for the last week and joined the family of Ernest and Regina Twigg in Sebring, about 70 miles away.

David L. Denkin, the lawyer representing the state in the case, attributed the unexpected move to "certain unique personal difficulties" and "teen-age issues" that were souring Kimberly's relationship with Robert Mays, who had been awarded custody of her after hearings last August in Sarasota County Circuit Court.

"In light of Kim's special needs, which the court recognized in its final opinion, together with the presently existing parent-teen conflict that exists between Kim and her parents," Mr. Denkin said, Mr. Mays and his wife, Darlena, "approached Ernest and Regina

Twigg to discuss with them the possibility of Kim residing with them for a period of time."

Mr. Mays will retain legal custody of Kimberly, Mr. Denkin said at his news conference here.

Mr. Mays and his first wife, Barbara, took the infant Kimberly home from the hospital in 1978 thinking she was their baby. Barbara Mays died in 1980.

Legacy of a Mistake

The hospital's error came to light after the child reared by the Twiggs died of a heart defect in 1988. Medical tests conducted during the girl's illness determined that she was not biologically related to the Twiggs.

In August Judge Stephen L. Dakan awarded Mr. Mays custody and ruled that the Twiggs had "no legal interest in or right to Kimberly Mays" after the teen-ager testified that she never wanted to see them again. Judge Dakan said it "would be detrimental" to Kimberly "to force her to have any forced contact" with the Twiggs, who had been seeking visitation rights.

During the widely followed court proceedings, Kimberly was adamant about wanting to remain

with Mr. Mays, tearfully pleading with Judge Dakan not to force her to live with the Twiggs, at whom she frequently glared while the civil case was being argued.

"I want their parental rights terminated," Kimberly said of the Twiggs when she was called to the stand and asked what outcome she desired. "I want them out of my life, and my life back."

When the judge's decision was announced, Kimberly's lawyer, Arthur Ginsburg, said she was "yippling and yelping" with joy.

'Just Needed Some Space'

But last week, Kimberly left the Mays home and surfaced at a Y.M.C.A. shelter for troubled teenagers here. At that time, Judith Lee, a legal adviser to the Mays family, said Kimberly was merely "acting out" and attributed her actions to difficulties of the type experienced by many adolescents.

"Kim has run away and is experiencing some pretty severe problems," Ms. Lee said. "She just needed some space."

At the time, the executive director of the shelter, Jack Greer, would say only that Kimberly was "experiencing adolescent

difficulties that are not uncommon for youth today.” But Mr. Greer made a point of saying, “There are absolutely no allegations of abuse of any kind involved in this voluntary admission.”

A friend of the Twiggs said today that Kimberly had called Mrs. Twigg from the shelter last week and said: “Mom, I love you and I want to come home.”

Mr. Denkin, the state’s lawyer, said today that Kimberly had already moved into the home of the Twiggs, who have seven other children, and would enroll at the local high school. She had been attending a public high school near Mr. Mays’s home in Englewood, south of here, but transferred in November to a private school because of unspecified problems.

The Twiggs were not at home today, and a friend said they had decided to stay out of the public eye for a few days. But a television news crew staking out a Sebring restaurant caught a glimpse of the family, including Kimberly, who appeared to have partially

shaved her head. When Mr. Twigg spotted the camera, he ran toward the crew and pushed them away.

Mr. Denkin said both the Twigg and Mays families had agreed “that no further comments or interviews will take place with any media.” He added that “it is both families’ belief that additional publicity would be very detrimental to this child” and asked that the media respect those wishes.

Today’s announcement was another surprising twist in one of the most unusual child custody cases to find its way into American courts. The battle for custody of Kimberly has been going on for more than five years and has already been the subject of a television miniseries, a book and countless radio and television talk shows.

In December 1978, shortly after Kimberly and an infant named Arlena were born in a hospital in rural Wauchula, Fla., the two babies were mistakenly switched and sent home with the wrong set of parents. After the death

of Arlena, the child sent home with the Twiggs, genetic testing established that Kimberly is the Twiggs’ biological daughter.

The discovery set off a bitter legal battle between the two families. In October 1989, Mr. Mays and the Twiggs agreed to a settlement that gave Mr. Mays custody of Kimberly but allowed the Twiggs visitation rights. Mr. Mays unilaterally suspended those rights after five visits when he decided that the visits were upsetting his daughter.

It was then that the Twiggs asked a court to force Mr. Mays to give them permanent visitation rights. Kimberly, following the example of another Florida child identified only as Gregory K., responded by asking for a ruling that she had the legal right to sever all ties with the Twiggs.

The struggle for the right to rear her clearly disturbed Kimberly. At the hearing last year a psychologist testified that Kimberly had told him: “I really feel like I’m being spun around. I’m a kid, and I feel like I’m being treated like dirt.”

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