



Oxford Cambridge and RSA

**Thursday 13 June 2019 – Morning**

**A Level Drama and Theatre**

**H459/44 Deconstructing Texts for Performance  
Stockholm**

**Time allowed: 1 hour 45 minutes**



No additional material is required for this Question Paper.



Please write clearly in black ink. **Do not write in the barcodes.**

Centre number      Candidate number

First name(s) \_\_\_\_\_

Last name \_\_\_\_\_

**INSTRUCTIONS**

- Use black ink. You may use an HB pencil for annotation lines.
- Answer **all** the questions.
- Write your answer to each question in the space provided. If additional space is required, use the lined page(s) at the end of this booklet. The question number(s) must be clearly shown.

**INFORMATION**

- The total mark for this paper is **60**.
- The marks for each question are shown in brackets [ ].
- This document consists of **16** pages.

Answer **all** the questions.

- 1 As a director, describe and justify your vision for directing this extract to show its significance within the play as a whole, and annotate how you would bring this out. **[30]**

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KALI: Lies

Who's Louise?

TODD: Louise?

I don't know a Louise

There isn't a f\*\*\*\*\* Louise 5

KALI: Oh but there is.

Oh but there is.

It's phenomenally difficult to catch  
you out you clever f\*\*\*\*\* C\*\*\*F\*\*\*  
Manor Boy 10  
But I've caught you out at last...

TODD: This again?

KALI: Let's remove that smug f\*\*\*\*\*  
expression...

*And now, a terrible beautiful fight.* 15

Let's kill him for this betrayal

*She, trying for his absolute  
annihilation.  
He, trying to hold her, contain her until  
the fury passes.* 20  
*But, it's probably a beautiful wild  
dance...*

TODD: This  
With improvisations on a theme  
Is how it goes 25  
She leaps for him

KALI: You f\*\*\*\*\*!!!!

*He hits her.  
She ricochets*

KALI: Right. 30

Good.

He hit her.

Get the police.

Domestic violence.

He's going down. 35

Where's her phone?

Where's her f\*\*\*\*\* phone?????

THIRTEEN – THE TIME  
IN STOCKHOLM

*He takes the clock off the wall.* 40  
*Shows it to her.*

TODD: whose is this clock?  
your clock?  
my clock?  
our clock? 45  
well, guess what...

*Smashes its face into a hard surface.*  
*Shows it to her...*

See the time?

this is the exact time 50  
this thing is over  
the time this ends!

*He puts the clock down.*

*He dis-arms*

Do what you like. 55

Anything.

Kill

Murder

Destroy

Finish it. 60

*He offers himself to her.*

I'm too intelligent for this  
This is stupid  
This is stupid behaviour  
This makes us stupid 65

*He hands her his mobile.*

Here. Use mine.

Call someone.

Call anyone.

*She does not take up his offer.* 70

*He goes back to cooking.*

*She watches him.*

*Occasionally, she tries to offer things... Herbs? A utensil?*

*He ignores it. Or not.* 75

*He is indifferent.*

*When she feels it absolutely... then*

*absolute remorse.*

*KALI: Let's get help.* 80

*He just carries on clearing up.*

I'll get help

I'll see somebody.

I'm too intelligent for this too.

*He just carries on clearing.* 85

I know it's me

*She sits and watches him...*

*TODD: [As he tidies...]*

It's like getting to the summit of the medium-difficult climb 90

the violence then the after is the best bit

because he doesn't have to read her

stop her

control her 95

because she *is* going to do it

and all the rest is leading up to it

gentle incline

or steep slope

always leading up to the same top of 100

the same hill with the same view

it's actually relief the violence

he won't feel the parrot scratches

wont start to smart till later

her bites usually really start to nip I 105

mean really 'ouch' after about twenty minutes

her playful punching of the six-pack

she is so proud of calls forth a pain

similar only to an uber-tough exercise 110

regime  
 the occasional lucky bone dislocation  
 or break usually a finger usually a  
 little or third finger  
 mends surprisingly quickly... 115

*And now she really is...*

*KALI:* I'm sorry

*She truly is. Does she cry?*  
*They both sit.*  
*He watches her for a bit* 120  
*When he feels, really feels*  
*forgiveness, true forgiveness...*  
*Then he goes over to her*

*TODD:* There is simply no way of telling  
 anyone outside of this 125  
 How attractive it is true remorse  
 Because it *is* real  
 She feels it from the bottom of her  
 heart...

*He wraps his arms round her* 130  
*She climbs into him*

#### FOURTEEN – BEDWORLD

*He picks her up and they go to a  
 dangerous bed as...*

*BOTH:* We're not sure this isn't our 135  
 favourite part of the situation!

*TODD:* Because what is delightful  
 is that at this moment  
 We actually think it is going to be  
 different from now on! 140

*KALI:* What is *delicious* is that we  
 actually *believe* we'll get out of the  
 situation...

*TODD:* Actually believe in all the press  
 coverage! 145  
 'Hostages saved!  
 Hostages recovered without physical  
 harm!'

*KALI:* 'the helicopters circling the squads  
 of cops in kevlar vests the strategy 150  
 just went in surrounded the innocent

hostages and pulled them out of there!

TODD: Let's have a little sleep

KALI: Us little hostages are given... 155

A little late nap

TODD: But what's best about it is

The little present we give each other

The sweetener

The treat 160

For forgiving each other

*They are on the bed...  
And very tender wonderful love-making...as...*

The terrific terrific terrific warm loving we have 165

KALI: When we feel the war's over

TODD: The absolute heaven absolute bliss we have

KALI: When we are allies victorious allies 170  
Succeeding against all the odds...

TODD: When we are completely us

*They fall asleep.  
They throw their sleeping shapes in their pattern.* 175

*Even in their sleep, there is territory, negotiation and danger.  
Once, only once during the whole thing, they are both awake at the same time. At this moment, they look at each other* 180

*Eyes close  
The shapes continue*

As they sleep... 185

FIFTEEN – A DARK AND DINGY  
CELLAR

*A terrible dark hole opens  
somewhere...  
And they are in...* 190

US: this is the cellar

a coldness to it no sun could warm  
if any sun ever reached down here

a smell of mildew mould rat  
droppings 195  
old human blood  
in this space in this space  
there's too little space  
they can't stand upright  
can't stretch 200  
no far horizon

here's where we discover our  
hostages

*He and she lie, affectionate, sleepy...  
There is just a radiator. They are  
chained to it.* 205

TODD: We should get started on the  
cellar soon

KALI: I know  
We'll do it as soon as we get back  
from Stockholm... 210





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**END OF QUESTION PAPER**

**ADDITIONAL ANSWER SPACE**

If additional space is required, you should use the following lined page(s). The question number(s) must be clearly shown in the margin(s).

A large rectangular area with a solid vertical line on the left side and horizontal dotted lines across the rest of the page, providing space for writing answers.



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