



Oxford Cambridge and RSA

Tuesday 21 June 2022 – Morning

A Level Drama and Theatre

H459/43 Deconstructing Texts for Performance
Earthquakes in London

Time allowed: 1 hour 45 minutes



No extra materials are needed.



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 can use an HB pencil, but only for annotation lines.
- Write your answer to each question in the space provided. If you need extra space use the lined pages at the end of this booklet. The question numbers must be clearly shown.
- Answer **all** the questions.

INFORMATION

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

ADVICE

- Read each question carefully before you start your answer.

Answer **all** the questions.

- 1** As a director, describe and justify your vision for directing the actors in this extract to create dramatic intensity and tension. Annotate the script to show how you would do this. **[30]**

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Act Three

Prologue

1973

ROY, DANIEL and ROBERT.

ROY and DANIEL are looking through
a few sheets of paper. ROY is
smoking. 5

Robert: It's just a preliminary document.
To give you some idea of the way it's
going. 10

Roy: We understand what it is.

Robert: So you know where it's headed.
I thought it would be good to get your
... views.

At this stage. 15

Roy: You think this is what will be in the
final report.

Robert: The way it's going yes.

Roy: You can't imagine that they'll be
any ... surprises. 20

Daniel: New factors.

Roy: New factors yes, still to come.

Robert: I can't see how there would be
no.

Roy: Right. Can't see how there would
be. 25

Daniel: Hmm.

Roy: Because the thing is, these aren't
really the results we were expecting.

Daniel: They're not meaningful. 30

Roy: Meaningful.

Exactly.

What do they tell us?

Robert: Quite a lot actually. If you do this
sort of work it's clear that releasing
huge quantities of carbon dioxide
into the atmosphere at such a high
altitude will cause heat to be reflected
rather than released, potentially
causing rising temperatures and – 40

Roy: No.

Robert.

Hang on.

With respect.

All that you've just said, that tells you
a lot. 45

It tells us very little.

We wondered if there was any way
you could make them *meaningful* to
us.

50

Robert:

Roy: If there was a way the report could
focus on something that we can
understand. Because if there was.
A clearer *focus*.

55

This could be the start of a very
fruitful relationship.

Robert: Yes but this is –

Roy: As we spoke about.

Robert: Right.

60

Roy: Perhaps it's a question of how you
present it.
Perhaps it's as simple as that?

Robert:

Daniel: Or maybe you need some more
resources.

65

To see things clearly.

Is that what we're talking about?

Are we talking about resources?

Or should we discuss the fee?

70

Robert: It's not about money ...

Daniel: Of course.

DANIEL writes on a piece of paper.

He passes it across. ROBERT reads it.

I think you should keep going. There's
six months before the final report.

75

That's a long time. Anything could
happen.

Mad Bitch

- The evening. Dark.* 80
- FREYA *is at the reception of a hospital. She meets MARYNA, a Polish cleaner, who is playing 'I Am Not A Robot' on a tinny radio.*
- Freya:* You have to help me. 85
- Maryna:* Nie potrafie mowie po angielsku (I don't understand English).
- Freya:* It's hurting. It's really – Ow!
- A RECEPTIONIST *comes over.*
- Maryna:* Jestem tulko sprazatacza, / idz ee znajdz lekarza (I'm just the cleaner, go / and talk to a doctor.) 90
- Freya:* This is a hospital you have / to help me.
- Receptionist:* Alright ... 95
- Maryna:* She says it hurts.
- Receptionist:* I can see that.
- MARYNA *looks FREYA in the eyes.*
- Maryna:* Po burzy zawsze slonce przychodzi (After the storm, the sun always comes). 100
- Receptionist:* Thank you Maryna, I'll deal with it.
- MARYNA *picks up her mop and watches.* 105
- Now what's your name?
- Freya:* I'm not telling you my name.
- Receptionist:* You can't be treated until we / have some information –
- Freya:* I'm pregnant. You have to treat me. 110
- Receptionist:* Let's just start with a / name, can you give me a
- Freya:* I pay my taxes, the whole point is you treat me so treat me I don't want to talk to you, where's the doctor? 115
- Receptionist:* You will see a doctor, I'm just trying to get some details. How / long have you been –
- Freya:* I'm not telling you anything, I don't like you, I'm in pain. It's kicking so hard. Ow! 120
- Receptionist:* How many weeks?
- Freya:*
- Receptionist:* How many weeks? 125

Freya: Let me in!

DR TIM *comes in.*

Dr Tim: Is there a problem?

Maryna: I think you should let her in.

JASMINE *is knocking on COLIN's front door.* 130

Colin: Alright!

As the receptionist takes FREYA into the hospital, MARYNA watches, then walks away. 135

A baby is crying somewhere. The rhythmic sound of a heart beat.

COLIN *answers the door.*

Jasmine: I'm wet as fuck.

Colin: It's not a good time. 140

Jasmine: Can I come in or what?

Colin: What?

Jasmine: Funny.

She walks past him into the house.

Colin: She's not back till late. 145

Jasmine: Never is these days. She's got a reception till nine, then a late meeting, checked with her secretary, went over, had an argument today, so I know. 150

Colin: You went to her work?

Jasmine: I'm not interested in her anyway that's not why I'm here.

She looks at the house.

I hated it when you moved. That was my house. I loved that place. But this is so ... House and Garden. Yeah ... none of my mates are around got exams or whatever so I thought you'll be on your own and you could probably do with a laugh so I brought a bottle of tequila. And a spliff or two, or three. 155

Colin: I don't really smoke illegal drugs, it's sort of frowned on for – 160

Jasmine: You should.

Colin: For husbands of government ministers.

Jasmine: You should, given everything that's happened to you. 170

Colin: A drug habit? Right.

Jasmine: You lost your job.

Colin: I'll find something else.

Jasmine: To take?

Colin: A job. 175

Jasmine: You probably wanted kids but she's past it now.

Colin: Not really.

Jasmine: No she is, well past it, trust me.

Colin: I mean we don't want kids. 180

Jasmine: The house must feel empty, with you here, on your own all day.
She lights a cigarette.

Colin: You can't smoke inside, you know that. 185

Jasmine: She isn't here.
So. Why can't you get a job? Too old is it?

Colin: In their terms, and I've never been one of the city boys really. Never done that stuff. 190

Jasmine: What stuff?

Colin: Cars, booze, coke.

Jasmine: Strippers.

Colin: Exactly. Strippers. God. 195

2 As a director, explain and justify how you could stage a performance of *Earthquakes in London* to highlight the key themes of the play. **[30]**

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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 area of lined paper for writing answers. It features a vertical margin line on the left side and horizontal dotted lines for writing. The lines are evenly spaced and extend across the width of the page.

A large area of the page is reserved for writing, featuring a vertical solid line on the left side and horizontal dotted lines extending across the page.



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