



Oxford Cambridge and RSA

Thursday 13 June 2024 – 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

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Candidate number

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First name(s)

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Last name

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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.

- [30]**

This image shows a full page of white paper with horizontal dashed lines, typical of primary-ruled notebook paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

FREYA *looks at* PETER.

Freya: Peter. What's going on?

Peter: What?

Freya: You don't make sense, following me.

Peter: I register very high on the autism spectrum. It's the sort of thing I'd do. 5

Freya: You're not even that convincing.
Shouldn't your voice have broken by now?

Peter: Yes, that's true, it should've broken by now. 10

Freya: Right. So. Peter. What's going on?

Peter: I think I have some kind of purpose.
Maybe it's to do with the earthquake.
Sometimes people imagine a figure who represents death, the bringer of bad news, a man who will guide them from this life into the next. I could be Peter, at the gates of heaven. 15

Freya: My version of death is a sullen fourteen-year-old boy with behavioural difficulties? 20

Peter: He takes many forms.

FREYA *walks away, upset.*

Peter: Or I maybe I'm a herald. 25

Freya: What am I supposed to do?

Peter: Peter Rabbit. At the rabbit hole.

Freya: I don't know why I'm here, or where I am, I don't want the baby –

Peter: Miss – 30

Freya: – but I can't get rid of it, my family hate me, not a single friend has called me all week.

Peter: Miss –

Freya: I'm a fuck up, a fuck up, on my own. A complete fucking MESS. 35

She looks at her belly.

I don't want you! Little fucking ...

She punches it.

Peter: Miss! I can feel it. 40

Freya: What?

Peter: It's time.

Freya: Peter, I've had enough!

Peter: I'm a carrier signal.

Freya: A what? 45

<i>Peter:</i> Someone wants to talk to you and they're using me to get through.	
This is the moment when ... The time has come. This is the moment.	
<i>Freya:</i> The moment?	50
<i>PETER starts to remove his hoodie and his glasses.</i>	
<i>Peter:</i> This is the moment when I ...	
Who are you thinking of most?	
The moment when I ...	55
Who do you think of all the time?	
<i>Freya:</i> I don't –	
<i>Peter:</i> Who are you thinking of right now?	
<i>Freya:</i> Emily.	
<i>Peter:</i> Emily, yes.	60
<i>PETER let his hair down.</i>	
<i>Now revealed is a sixteen-year-old girl.</i>	
<i>Emily:</i> Hello Mum.	
<i>A long pause.</i>	
<i>They look at each other.</i>	65
<i>FREYA starts to cry. Horrified. She backs away.</i>	
<i>Emily:</i> Mum –	
<i>Freya:</i> I don't ... – Oh god ... you're all grown up. Oh god.	70
<i>EMILY looks upset.</i>	
<i>FREYA pulls herself together and tries to smile.</i>	
<i>Freya:</i> Sorry.	
Sorry.	75
Your hair.	
It's a bit like mine.	
<i>Emily:</i> I've got dad's nose apparently.	
<i>Freya:</i> Yeah.	
<i>Emily:</i> His sense of direction too.	80
<i>They look at each other.</i>	
<i>Freya:</i> I look shit to you, probably.	
<i>Emily:</i> Well ...	
<i>FREYA reaches out and touches her on the arm.</i>	85
What are you doing?	
<i>Freya:</i> Maybe we could, have a coffee. Do you like coffee?	
<i>Emily:</i> We don't have time.	

<i>Freya:</i> But that's what mums and daughters do. They have a coffee together. They talk. Don't have time before what?	90
<i>Emily:</i> No, we should go.	
FREYA <i>follows</i> EMILY.	95
JASMINE <i>and</i> COLIN <i>are walking along the river.</i>	
<i>Jasmine:</i> Five.	
<i>Colin:</i> Shut up.	
<i>Jasmine:</i> Five girls so far, checking you out.	100
<i>Colin:</i> Right.	
<i>Jasmine:</i> How many before today?	
<i>Colin:</i> When I was twenty a girl came up to me pinched my bum she obviously thought I looked good from behind but when she turned me round and saw my face she went urrrgh, and walked away.	105
<i>Jasmine:</i> You've had a tough life haven't you?	110
<i>Colin:</i> Fuck it.	
<i>Jasmine:</i> Exactly, you know where we're supposed to be going?	
<i>Colin:</i> The South Bank. This way.	
A woman walks past and checks COLIN out.	115
<i>Jasmine:</i> Six.	
<i>Colin:</i> !	
She chases after him.	
FREYA <i>and</i> EMILY.	120
<i>Freya:</i> What are you into?	
<i>Emily:</i> What?	
<i>Freya:</i> For fun. With your friends.	
<i>Emily:</i> I ...	
<i>Freya:</i> ?	125
<i>Emily:</i> Football.	
FREYA <i>tries to smile.</i>	
<i>Freya:</i> That's good.	
<i>Emily:</i> Mum I –	
<i>Freya:</i> Do you have a boyfriend?	130
<i>Emily:</i> Am I gay you mean?	
<i>Freya:</i> No. I just.	
<i>Emily:</i> I play football so I must be gay.	
<i>Freya:</i> No. I didn't mean that.	

<i>Emily:</i> Yeah / okay.	135
<i>Freya:</i> What do you want to do when you grow up?	
<i>Emily:</i> I'll finish school, get a job somewhere probably, I don't know.	
<i>Freya:</i> Ambitions ...?	140
<i>Emily:</i> No point is there? I mean there's nowhere to go. You don't understand. Look at you. Thought when you were younger you'd look better.	
<i>Freya:</i> What have I done? Why are you being like this?	145
<i>Emily:</i> Are you joking?	
<i>Freya:</i> ...	
<i>Emily:</i> When you've been drinking, you sit on the sofa and apologise again and again. 'I'm sorry, I'm <i>sorry Emily</i> '. Then you fall asleep, spill it everywhere. I have to put you to bed.	150
<i>Freya:</i> What about your dad?	
<i>Emily:</i> Dad left ages ago. Only see him Saturdays.	155
Come on.	
<i>Freya:</i> What?	
<i>Emily:</i> We don't want to be late.	
EMILY escorts FREYA onwards.	160
STEVE is on the South Bank.	
A JOGGER jogs past on the way to work.	
<i>Steve:</i> Excuse me.	
She comes to a stop.	165
I'm ... meeting someone by the theatre, where's the ... theatre?	
<i>Jogger:</i> The theatre? I don't know.	
<i>Steve:</i> Oh, okay –	
<i>Jogger:</i> I don't go to the theatre.	170
<i>Steve:</i> Okay – I just ...	
<i>Jogger:</i> Why would I go to the theatre?	
<i>Steve:</i> It doesn't matter.	
<i>Jogger:</i> It's just like TV. But more expensive. And further away.	175

- 2 As a director, explain and justify how you could stage a performance of *Earthquakes in London* to highlight the historical, social and cultural context of the play. [30]

This image shows a full page of a handwriting practice worksheet. It consists of multiple sets of three horizontal dashed lines, providing a guide for letter height and placement. The lines are evenly spaced across the entire page, leaving ample room for practicing various letters and words. There is no text or other markings on the page.

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This image shows a blank sheet of white paper designed for handwriting practice. It features a solid vertical line on the left side, creating a narrow margin. The rest of the page is filled with evenly spaced horizontal dashed lines, providing guides for letter height and placement. There are no other markings, text, or illustrations on the page.

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