



Oxford Cambridge and RSA

A Level Drama and Theatre

H459/43 Deconstructing Texts for Performance

Earthquakes in London

Friday 15 June 2018 – Afternoon

Time allowed: 1 hour 45 minutes



No additional material is required for this Question Paper



First name

Last name

Centre
number

Candidate
number

INSTRUCTIONS

- Use black ink. You may use an HB pencil for annotation lines.
- Complete the boxes above with your name, centre number and candidate number.
- 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.
- Do **not** write in the barcodes.

INFORMATION

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

Peter: I'm spinning.

Freya: I know what you mean. I don't see anyone for days, the walls start shaking, so I think about going out but it's all shouting and dirt, so I stay in, but then ... I've started singing, ever since I got back. When I sing I forget she's there.

5

Peter: Got back from where? Can I have a cigarette?

10

Freya: I don't know what to do.

Peter: I didn't see anyone for three days once and got really paranoid my head was too big for my body, but it's not, is it? Is it? Is it? Cos earlier Gary Franks said I looked weird, chased me out of school said I was special needs.

15

Freya: You are special needs.

Peter: Not in a bad way, not like those deaf kids you spend your time with.

20

Freya: Don't say that.

Peter: I can do an impression of a deaf person.

Freya: No.

Peter: I can, look, it's funny.

25

Freya: Don't.

PETER *moves closer to FREYA – threatening.*

Peter: If you don't give me a cigarette I'll do an impression of a deaf person.

30

Freya: No!
Don't
Here.

She throws him the cigarettes, PETER grabs them and stops. A throbbing beat has begun. FREYA's in pain.

35

Peter: I know cigarettes are supposed to be bad for you but apparently if you give up within five years you're pretty much back to normal and I'm very young so I think I'll be fine miss.

40

Freya: In my head.

Peter: Do you think that's right?

Miss?

45

Do you think I'm right about that?

Miss?

Miss?!

The sound of a plane in the distance.

<i>A computer screen is projected.</i>	50
<i>Someone is writing.</i>	
<i>WRITING: 'I feel that I would be right for the position of senior accounts manager as I am both strong ...</i>	
<i>He deletes.</i>	55
<i>strong both as a team player and a leader.</i>	
<i>Lights up on COLIN, who is typing.</i>	
<i>'... I have demonstrated this on many occasions, leading my team through many years of excellent service over the last ten years. Ten. Years ...'</i>	60
<i>The cursor goes to Google.</i>	
<i>It types.</i>	
<i>Student</i>	65
<i>Girls</i>	
<i>Party</i>	
<i>Pictures.</i>	
<i>As images appear the stage becomes full of students dancing in miniskirts, boys with their tops off, grinding up against each other. Dance music gets slowly louder. In the middle are JASMINE and TOM. COLIN stands up, watching, wanting to be involved.</i>	70
<i>FREYA is now faced away from PETER, leaning against a wall, a throbbing beat in her head.</i>	75
<i>PETER is trying to light the cigarette.</i>	
<i>Peter: As you know, I don't really like being outside, around lots of other people, but do you remember what you said miss? I'd stabbed Luke Reynolds with a compass, and got detention, and you said I couldn't just sit around feeling sorry for myself, I had to get off my arse and f***** do something. Find the good things.</i>	80
<i>Freya: I don't think I used those words.</i>	85
<i>Peter: You did use those words. You definitely said f***** do something. I found the honesty quite bracing. You're one of the only people in my life who tells me the truth.</i>	90
<i>Freya: So you think I should get up and –</i>	95
<i>Peter: I don't know, but what with the shaking</i>	

<i>Freya:</i> I was imagining it, the walls can't –	
<i>Peter:</i> I didn't mean the walls.	100
<i>Freya:</i> Oh.	
<i>Peter:</i> Your hands miss. Look. <i>Her hand is shaking.</i>	
You should pack a bag and get out and see what's going on. Find the good things. Before it's too late.	105
<i>They look at each other. He lights the cigarette, smiles and relaxes. FREYA leaves. Determined.</i>	
<i>COLIN watches them dancing. Enjoys it. He then changes the track on iTunes to Coldplay – 'Viva. La Vida'. The students cheer – enjoying the cheese.</i>	110
<i>SARAH enters.</i>	
<i>Sarah:</i> What's this?	115
<i>Colin:</i> Coldplay	
<i>Sarah:</i> You bought a Coldplay album?	
<i>Colin:</i> In Tesco on the way home yeah.	
<i>Sarah:</i> That's the sort of thing boring middle-aged women do.	120
<i>Colin:</i> Right.	
<i>Sarah:</i> You don't look like a boring middle-aged woman.	
<i>Colin:</i> You do.	
<i>SARAH's tired of the bickering.</i>	125
<i>Sarah:</i> Found anything yet?	
<i>SARAH goes into the kitchen where the shopping is laid out. COLIN, very quietly sings at the computer.</i>	
<i>COLIN shouts through to the kitchen.</i>	130
<i>Colin:</i> You see this is the problem, that's always the first thing you ask, you get in and you don't kiss me, touch me, even look at me –	
<i>Sarah:</i> What's this?	135
<i>SARAH is standing in the doorway holding a fruit.</i>	
<i>Colin:</i> A guava.	
<i>Sarah:</i> No.	
<i>Colin:</i> Right.	140
<i>Sarah:</i> Get the ingredients. That's all I asked. It's not a guava Colin, it's a plum. Find a job. That's the problem.	

Not me. Find a f***** job. I'll make a sandwich.	145
<i>SARAH goes. COLIN keeps on singing to himself, restrained and shy, watching the students dance.</i>	
<i>STEVE appears, trying to hide from the wind, and starts knocking on a door. TOM dances with JASMINE, they kiss passionately. COLIN watches. SARAH makes a sandwich. PETER goes to the CDs and looks at them.</i>	150
<i>SARAH goes to bed. The door is opened by MRS ANDREWS.</i>	155
<i>Mrs Andrews: Yes?</i>	
<i>Steve: I'm here to see Mr Crannock.</i>	
<i>Mrs Andrews: Mr Crannock is in bed.</i>	
<i>Steve: I'm Steve Sullivan.</i>	160
<i>His daughter's husband?</i>	
<i>MRS ANDREWS sighs.</i>	
<i>Mrs Andrews: Is he expecting you?</i>	
<i>Steve: No.</i>	
<i>Mrs Andrews: ...</i>	165
<i>Steve: Please. It's very cold.</i>	
<i>She lets him in. JASMINE and TOM dance. PETER chooses a CD and puts it on – the same Coldplay song. Listens. Mouths along. He likes it.</i>	170
<i>At the next chorus PETER sings loudly like a choirboy. COLIN still very quietly.</i>	
<i>FREYA appears with a bag, hat and coat, ready to go out.</i>	175
<i>Freya: You can put the heating on if you like. The switch is in the hall.</i>	
<i>Peter: What are you doing?</i>	
<i>Freya: There's food in the fridge.</i>	
<i>Peter: I didn't mean you should go now. It's raining cats and dogs out there, and you're pregnant, you probably shouldn't even stand up for too long, it might fall out or something.</i>	180
<i>Freya: You can stay here. You won't steal anything will you?</i>	185
<i>Peter: Can I watch your DVD's?</i>	
<i>Freya: Yes.</i>	
<i>Peter: Even the eighteens?</i>	
<i>Freya: If you want.</i>	190

Peter: Can I drink your whisky and vodka?

Freya: Whatever you like. You've got the place to yourself for a couple of days.
Okay? 195

Peter: Okay.

Freya: Right.
Okay ...

Peter: Are you going to be alright miss?

Freya: She's kicking. Stop it! 200
The good things.
I can't stay here.
FREYA opens the door and leaves.
PETER stands up and sings.
The students join in, singing the backing vocals. 205

PETER sings, the students dance, and COLIN sits by his computer motionless and sad.

Everyone sings as FREYA walks off into the night. 210

Lights fade.
Music in the dark.
Music fades.

End of Act One.

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A series of horizontal dotted lines for writing, spanning the width of the page.

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 blank sheet of lined paper. On the left side, there is a solid vertical line that serves as a margin. The rest of the page is filled with horizontal dotted lines, providing a guide for writing. The lines are evenly spaced and extend across the width of the page.

A blank sheet of lined paper with a vertical margin line on the left and horizontal ruling lines across the page. The page is otherwise empty of text or markings.

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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