



Oxford Cambridge and RSA

# Thursday 13 June 2019 – Morning

## A Level Drama and Theatre

### H459/43 Deconstructing Texts for Performance Earthquakes in London

**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

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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 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.



Emily: So what have you done?

Freya: What?

Emily: What do you do? Day to day.

Freya: I ... don't really ... I find it all quite ... 5

Emily: You find it all too much.

Freya: Yeah.

Emily: You can't cope.

Freya: I've never found it as easy as I think you're supposed to. 10

EMILY *is looking out at the view.*

Have we stopped then?

Is this where you're taking me?

What am I supposed to do here?

Emily: You've texted Dad haven't you? 15

Freya: Yes but –

Emily: And Jasmine, and Sarah.

Freya: To meet me. I want to talk to them.

Emily: Look where we're standing. 20

Waterloo Bridge.

Freya: ...

Emily: You wanted them to watch you. Mum, if you could see what's going to happen. The buildings and the parks are shanty towns. Immigrants everywhere, gambling and drinking, the streets – covered in s\*\*\*, the air thick with smoke, there's disease and rationing, blackouts and curfews. 25

Every morning when we fetch the water we have to queue for an hour, and at night you keep a knife by the side of your bed, just in case. I hate it. So do you. Everyone has given up. You're passed out on the chair, but I'm in the bed, under the covers, desperately trying to get a message to you. It's what you tell me. It's what you say you should've done, for both of us. 30

Freya: I'm sorry, I've really been trying.

Emily: It's not too late. Just step over the barrier. 35

FREYA *looks at her.* 40

*Then climbs over the barrier.*

Get used to it. Breathe. I'm sat inside

you. Warm and happy and I won't know anything about it. You have my entire support to throw yourself off. It's better you do. I promise. 50

*FREYA looks out.*

Breathe. And then, imagine there's a step. Just step out. They say most people die of shock before they hit the water. 55

*A few people gather around, at a distance to watch.*

*EMILY stands amongst them, disappears in the crowd.* 60

*Freya:* Emily?

*Passer by 1:* Who is she?

*Passer by 2:* I don't know she just climbed over, but look at her.

*Passer by 1:* Yeah. 65

*Freya:* Emily ...?

*Passer by 2:* Just one of those women.

*Passer by 1:* / Yeah, god.

*Freya:* Emily, please!

*Passer by 1:* Why does she keep on shouting? 70

*Passer by 2:* Who knows? Emily!

F\*\*\*! Sorry – shouldn't laugh. Has someone called the police?

*STEVE is on the South Bank.* 75

*JASMINE and COLIN arrive.*

*Steve:* She texted you too?

*Jasmine:* Yeah she didn't say you were coming though, could've left you to it.

*Steve:* Colin, you look – 80

*Colin:* Yeah.

*Steve:* She's supposed to be here supposed to be here by now but –

*Jasmine:* She gets distracted by bright colours. Don't worry, it's quite normal. She takes her time. Oh no. 85

*SARAH appears.*

*Sarah:* Proper family gathering. Steve, she said you were away.

*Steve:* I was. 90

*Sarah:* She's texted everyone. What's happened to you?

*Colin:* Right.

*Jasmine:* Colin's got something / to tell  
you. 95

*Sarah:* So where is she?

*Steve:* I don't know.

*Sarah:* Drags us all out here then doesn't  
show up herself, / pretty typical.

*Steve:* I hoped she'd be waiting here,  
but – 100

*Sarah:* What do you mean Colin's got  
something / to tell me?

*Steve:* Has anyone spoken to her?  
Sorry. / Has anyone actually spoken  
to Freya? 105

*Sarah:* Colin?

*Colin:* Maybe we should –

*Sarah:* I didn't take the job. You were  
right. I turned it down. 110

*Jasmine:* He wants a divorce.

*Sarah:* Oh ... you ... For f\*\*\*'s sake  
Jasmine he buys a new jacket, you  
think he's having a mid life crisis. He  
doesn't want a divorce, we're just – 115

*Jasmine:* Ask him.

*Sarah:* I'm not going to ask him.

*Jasmine:* Ask him.

*Colin:* I think perhaps we should ...

*Sarah:* What? Should what? 120

*Colin:* I think perhaps we should.  
Yes.

*Steve:* Is that ...

*Jasmine:* What?

*Sarah:* We're, we're not going to talk  
about it here. 125

*Jasmine:* You mean on / the –

*Steve:* / Yeah.

*Sarah:* In front of her and everyone else.  
We need to – 130

*Colin:* Sarah.

*Jasmine:* / f\*\*\*, f\*\*\*, shut up. *Shut up.*

*Sarah:* I'm not doing this *now.*

*Jasmine:* On the bridge.  
*They all look.* 135  
*A crowd has gathered on the bridge  
– traffic passes. It is noisy. A POLICE  
OFFICER has arrived.*

- Freya:* In 1844 Waterloo bridge was called the bridge of sighs, there were so many suicides. 140
- Police Officer:* I want you to stay calm.
- Freya:* Thomas Hood wrote a poem about a homeless woman who threw herself off. 145
- Police Officer:* You're going to be alright.
- Freya:* One more Unfortunate,
- Police Officer.* Slowly come back/ over the barrier.
- Freya:* Weary of breath, Rashly importunate, 150
- Police Officer:* Help is / on its way.
- Freya:* Gone to her death.
- Passer by 2:* / Come on. F\*\*\*'s sake, get on with it. 155
- The crowd laughs.*
- Freya:* Make no deep scrutiny  
Into her mutiny  
Rash and undutiful:  
FREYA's phone rings. 160
- Passer by 2:* JUMP JUMP JUMP  
JUMP ...!
- Freya:* F\*\*\* f\*\*\* s\*\*\* ...
- The crowd chants. FREYA answers her phone.* 165
- Steve:* Baby, it's me. I'm here. I can see you.
- Freya:* Steve ... I'm scared. But I can't ...  
They ...
- FREYA cries. Someone in the crowd starts playing 'Jump' by Kris Kross. The crowd chant.* 170
- Steve:* Please. Climb / back down on to the road.
- Freya:* Who was her mother? /  
Had she a sister? 175
- Steve:* Calm down, listen. / I'm on my way.
- There is a rumbling drowning the rest of the noise. The ground shakes.* 180
- An earthquake. The bridge is moving.*
- Freya:* In she plunged boldly –  
No matter / how coldly  
The rough / river ran –

Steve: Please don't. Freya. / I know what  
the problem is. 185

Freya: Cold inhumanity, / Burning  
insanity,

Steve: Freya. Freya. It's okay. I  
understand. 190

*The rumbling is loud now. The earth  
moving.*

Freya: Steve. I don't know what to do.  
I don't want the baby, I really can't  
have a baby. 195

Steve: We'll work it out –

Freya: There's a noise. It's moving.  
Shaking. The bridge. Everything's  
*moving!*

Steve: Hold on and / just wait or 200

Freya: I don't want to hold on – I can't  
wait anymore – It's *too late!* This is  
important. Where have you *been!*  
This is *it!*

*The earthquake is very loud.* 205

Freya: Oh god oh god, it's the  
earthquake. Just like they said.

I can't, I can't do anything.

Please please no.

Emily. 210

It's breaking.

I can't hold on! I ... I can't!

*She slips.*

*Blackout.*

*The sound of destruction.* 215

*An earthquake.*

**End of Act Four.**





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



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