



Oxford Cambridge and RSA

**Wednesday 14 June 2023 – 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.



## Act Five

## Prologue

*As the noise fades, an animation plays.*

*We see the blackboard animation that illustrates the story. The narrator is old and wise.* 5

*Narrator:* It is said that in the old times, in the early years of the twenty-first century, mankind only thought of himself. The people would steal from the land and plunder the seas, they would kill the animals, tear out the minerals from the ground and poison the sky. And as the earth grew darker, the sun burnt brighter, and the sea began to rise, the people simply closed their eyes and drank, and danced, and attempted to ignore their certain destruction. 10 15 20

It was then, in mankind's greatest hour of need, that Solomon came. A young woman, accompanied only by one faithful companion, packed her bag, and came to the city of London. After three days, walking barefoot, she arrived on the bridge across the river, at the centre of the earth, and she spoke. Her words proclaimed the new enlightenment. 25 30

She was young, and so full of hope and truth that her speech, her words, the power and the light, was relayed, repeated, across the world, by radio, by television, by powerful rumour and written instruction, to every man and woman on the planet and slowly slowly, the tide turned. People listened and people changed. Solomon spent the rest of her life travelling the world, walking a new path, showing us the future, a new way to live. 35 40

And the people of the world were happy. They were saved and they rejoiced. 45

*The blackboard bleaches to white.*

Certain Destruction

*2525, or possibly a hospital.*

*A beeping sound.* 50

*A clean white space.*

*FREYA is lying on a single white bed.*

*A WOMAN appears. She looks like GRACE, and wears a white version of the floral dress from the Act One Prologue. She also wears a veil.* 55

Grace: Freya.

Freya?

*FREYA wakes. Tries to sit up.*

No, you don't need to move. 60

Freya: I was in the river.

Grace: You're safe now.

Freya: These aren't my clothes ...

Grace: How do you feel?

Freya: Where am I? Where is everyone? 65

Grace: It's just me. Try to focus. You've been asleep a very long time.

Freya: What do you mean?

Grace: You're in the future.

Freya: The future? 70

Grace: The year Twenty Five, Twenty Five.

Freya: You're joking.

Grace: You're alive. You're warm. You're safe. And now you're awake. 75

Have a drink.

Here.

A glass of water.

*FREYA takes it, and drinks.*

Freya: Who are you? 80

Grace: I'm Grace.

Freya: My mum was called Grace.

Grace: Yes.

Freya: But she died. There was nothing they could do. It was cancer. 85

Grace: We don't have cancer any more.

Freya: Good.

Grace: We don't have diseases or pain, we don't have suffering or death, we have only peace. Peace and life. 90

*GRACE strokes FREYA's hair.*

<i>Freya:</i> She used to stroke my head like that.	
Can I ...	
<i>FREYA removes GRACE's veil.</i>	95
Mum ...	
<i>Grace:</i> Hello Freya.	
<i>Freya:</i> Mum!	
I was so scared! I didn't ... I didn't know what to do.	100
<i>FREYA hugs her and cries. GRACE hugs her tight.</i>	
<i>Grace:</i> You're safe. You're safe now.	
<i>Hospital</i>	105
<i>FREYA is in a hospital bed, on a ventilator, unconscious.</i>	
<i>STEVE is watching her.</i>	
<i>He paces.</i>	
<i>TIM enters.</i>	110
<i>Tim:</i> Mr Sullivan?	
<i>Steve:</i> Yes?	
<i>Tim:</i> I was the doctor who treated your wife. They said you had some questions.	115
<i>Steve:</i> When she came in, didn't you think there was something wrong?	
<i>Tim:</i> She was worried about the baby but we tried to put her mind at rest, we let her stay in overnight, and then in the morning she checked herself out. We had no reason to think she would ... well.	120
<i>Steve:</i> You just let her go.	
<i>Tim:</i> It was our assessment that she would be fine.	125
<i>Steve:</i> Just let her walk out the door by herself.	
<i>Tim:</i> She said she didn't have anyone to collect her.	130
<i>They look at each other.</i>	
<i>Steve:</i> What do you think?	
<i>Tim:</i> I'm sorry –	
<i>Steve:</i> Does she have a chance?	
<i>Tim:</i> I'm sorry, it's not my department.	135
<i>Steve:</i> I'm sure you've spoken to your colleagues before coming in here,	

you all *talk*, don't you? You wanted to know the situation before you confronted the husband. So you know the situation, what do you think? 140

*Tim*: They're conducting some tests.

*Steve*: But what do you think?

*Tim*:

*Steve*: If there isn't a chance, you should tell me. If there's nothing any of us can do anymore and we should all just give up, I'd rather know. 145

*Tim*: I'm sure there's a chance.

*Steve*: 150

*Tim*: You might want to talk to her.

*Steve*: Why? She's in a coma. Why would I talk to her?

*Tim*: Some people find it helpful.

*Steve*: ... 155

*Tim*: Is there anything else I can do?

*Steve*: Her family are outside. Can you ... make sure they have what they want, tell them what's going on, get them whatever they need. 160

And keep them out.

I don't want them coming in here.

*TIM goes.*

2525

*The music plays again. GRACE enters.* 165

*FREYA is sat on the edge of the bed.*

*Freya*: So – Dad bought into one of those cryogenic things and we've all been frozen at the point of death, you as well, revitalised only when medical science has the power to heal us. 170

*GRACE smiles.*

Is that right?

*GRACE just looks at her.* 175

Is that what's going on?

*Grace*: You look better.

*Freya*: I feel better. I want to have a look round. The future! Have you got flying cars? 180

*Grace*: We don't need cars.

*Freya*: And robots.

*Grace*: You have no idea.

<i>Freya:</i> When can I see?	
<i>Grace:</i> When you're well enough.	185
<i>Freya:</i> I'm fine, look.	
<i>Grace:</i> We have some questions first.	
<i>Freya:</i> What about?	
<i>Grace:</i> Freya, the date of your preservation is of vital historical significance. It is said, that this was the turning point. The moment you fell, the place it happened, Legend has it that it was from that place at that time that the speech was made.	190 195
From the bridge. From that moment. The tide turned. The world became better, and better until we solved the problems. All the problems. And we survived.	200
So. Did you hear it? Did you hear the speech? Is that why you were there?	
<i>Freya:</i> No. I don't know anything about it.	
<i>Grace:</i> This is important, you were on the bridge, in that time.	205
<i>Freya:</i> Yes but –	
<i>Grace:</i> Why were you on the bridge, if not to hear the Solomon's speech?	
<i>Freya:</i> Solomon?	
<i>Grace:</i> Yes.	210
<i>Freya:</i> Solomon on the bridge?	
<i>Grace:</i> Solomon, the greatest woman in the world, she walked to London, stood at the centre of the earth and changed everything.	215
<i>Freya:</i> Solomon ... Mum. It's not Solomon. It's Sullivan.	
<i>Grace:</i> What?	
<i>Freya:</i> It's me. I walked all the way to the bridge, I stood in the centre of the earth.	220
<i>Grace:</i> But Freya ...	
<i>Freya:</i> I'm Solomon. I changed the world.	
<i>Grace:</i> Freya you can't be.	
<i>Freya:</i> Yes! Why not?	225
<i>Grace:</i> Because you died. And Solomon ... Solomon lived.	



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A series of 25 horizontal dotted lines spanning the width of the page, providing a template for handwriting practice.



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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).

This section of the page is a large, empty area of lined paper. It consists of approximately 25 horizontal dotted lines spaced evenly down the page. A solid vertical line runs down the left side of this area, creating a margin. This is intended for students to write their answers to questions that require more space than the previous page provided.

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



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