

To be opened on receipt
Monday 3 February – Friday 6 June 2014

GCSE DRAMA

A583/01 From Concept to Creation

Duration: 10 hours
Plus 2 hours: 1 hour to begin and
1 hour to finish the Working Record



Candidate forename		Candidate surname	
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Centre number						Candidate number				
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INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the boxes above. Please write clearly and in capital letters.
- You must consider **both** the script extract and the stimulus item on pages 6–19.
- You must submit a Working Record.
- To prepare for the examination you must work on **both** the script extract and stimulus item with your teacher for up to 20 hours (approximately 10 weeks) before the examination.

INFORMATION FOR CANDIDATES

- The total number of marks for this paper is **80**.
- This booklet contains a script extract from 'Coram Boy', and a stimulus item 'Noon'.
- You may take with you into the examination any preparation material.
- This document consists of **20** pages. Any blank pages are indicated.

READ THIS INFORMATION FIRST

- You may work as an **individual** or in a group of between **two** and **six** for your Examination.
- You must produce your own Working Record.
- Your work must be clearly identifiable.
- When creating work that is to be marked, during the examination, you will be supervised by one of your teachers.
- Your Working Record must include a final reflection and evaluation of your chosen brief. This must be completed after your dress rehearsal but before the examiner visit.

Preparation and Exploration

There is a preparation and exploration period of a maximum of 20 hours (approximately 10 weeks) before the examination. During this period you must consider both the script extract and the stimulus item with your teacher.

This period allows you to research, investigate available resources, take part in workshops and develop your working groups as appropriate.

By the end of this period you will have selected **one** of the four briefs described below and recorded this for your Working Record.

The Examination

The four briefs available to choose from are:

1 The Performer (devised) Brief

You must devise and perform a drama which relates to either the script extract and/or the stimulus item. Your performance must last no longer than 10 minutes. Each person in your group must have a minimum of three minutes' exposure on stage. You can perform individually, in a duologue or as part of a larger ensemble.

[60 marks]

2 The Performer (text extract) Brief

You must perform a section(s) of the text extract. Your performance must last no longer than 10 minutes. Each person in your group must have a minimum of three minutes' exposure on stage. You can perform individually, in a duologue or as part of a larger ensemble.

[60 marks]

3 The Deviser Brief

You must choose from one of the following two options:

(a) **Text Extract:**

The director has asked for a new scene to be written. For this scene, select characters and show their response to the events of Act 2 Scene 1.

[60 marks]

Or

(b) **Stimulus Item:**

Create a scene which is inspired by the print.

[60 marks]

Both scripts must show the conventions of script writing, have appropriate closure, contain stage directions and any relevant staging notes. It should be a full scene between 6 and 12 sides of A4.

In addition you **must** produce a **separate** Working Record. As part of your Working Record you will make a presentation to the examiner, no longer than 3 minutes in length, explaining and/or demonstrating your script ideas. This includes: your link to the stimulus, overall intention, intended audience and type of performance space.

4 The Designer Brief

You must prepare designs for the text extract. Your designs must cover any **three** of:

- set
- costume
- lighting
- stage properties
- personal properties
- make-up
- sound.

In addition you **must** produce a **separate** Working Record. As part of your Working Record you will make a presentation to the examiner, no longer than 3 minutes in length, explaining and/or demonstrating your design ideas. This includes: overall intention, designs you think will work well and ideas of how the designs might be developed further.

[60 marks]

Performance or Presentation

The examiner will visit the centre shortly after the completion of the supervised examination to mark your prepared Performance or Presentation. In addition they will collect your completed Working Record which must be available to take away. For the Deviser and Designer briefs, scripts and designs must also be available to take away.

Working Record

You must hand in your **individual** Working Record at the end of the supervised examination. **Group Working Records are unacceptable.**

Your Working Record may contain notes, diagrams, sketches, CD or DVD evidence, continuous writing, storyboards, scenarios, photographs, drawings, excerpts of dialogue, designs, character notes, views and ideas of self and others, as appropriate. All items in your Working Record **must** be clearly labelled with your name and candidate number. It **must** be collated and securely fastened.

Examples of format might be:

- (a) Between 8-12 sides of A4
- (b) Between 3-5 minutes of CD or DVD commentary
- (c) About 700-1400 words of continuous prose
- (d) A mixture of elements from the above.

Your Working Record will:

- be completed in controlled conditions during the examination
- contain your reflection and evaluation following the final dress rehearsal of your performance/presentation
- be submitted to the examiner before the final performance/presentation.

Performer Brief

Your Working Record should include evidence of:

- how relevant areas of study have been applied in relation to your performance piece
- your individual contribution
- your role, that of any others and audience response
- your reflection and evaluation
- subject specific vocabulary.

Spelling, punctuation and grammar will be taken into account.

[20 marks]

Deviser Brief

Your Working Record should include evidence of:

- the context – the period it is set in, genre, suggested performance style and any social, cultural and historical connections
- how other relevant areas of study have been applied in relation to your scene
- your reflection and evaluation
- subject specific vocabulary.

Spelling, punctuation and grammar will be taken into account.

[20 marks]

Designer Brief

Your Working Record should include evidence of:

- the Design Concept – performance space, period it is set in, performance style, colour scheme and any social, cultural and historical connections
- how other relevant areas of study have been applied in relation to your designs
- your reflection and evaluation
- subject specific vocabulary.

Spelling, punctuation and grammar will be taken into account.

[20 marks]

INTRODUCTION TO THE SCRIPT EXTRACT

Coram Boy by Helen Edmundson

Background

The play *Coram Boy* is based on the novel by Jamila Gavin and is set in 1742 and 1750. The Hospital for the Maintenance and Education of Exposed and Deserted Young Children was established by Thomas Coram in 1739 – it was more commonly referred to as The Foundling Hospital. The Hospital was the last hope for women who gave birth to illegitimate children. In 18th century London the abandonment of such children was common. An illegitimate child was considered the product of sin and was therefore a mark of shame. Some of these children were killed and Thomas Coram wanted to create an institution to prevent their abandonment or death. By offering a place of education and support the children were saved and the mothers could regain some respectability. Thomas Coram was helped in his endeavours by the involvement of the artist William Hogarth and the composer George Frideric Handel.

The Play

Coram Boy shows how unscrupulous men pretended that they were working for Thomas Coram and took children from desperate women for a fee. Themes explored include: the power of music; the white slave trade; prostitution; cruelty to children; the abuse of parental authority; the gulf between rich and poor; friendship and loyalty; father and son relationships.

The play follows a range of characters over an 8 year period from the young Alexander and Thomas to their more mature adult selves, Otis an unscrupulous trader, Meshak his abused son, Mrs Lynch the ever present servant to the Ashbrook family, Melissa who is told the child she gave birth to, Aaron, is dead and Aaron and Toby two boys from the Coram Hospital.

In Act 1 we are introduced to Alexander Ashbrook son of Sir William and Lady Ashbrook. He is studying music at Gloucester Cathedral. Alexander meets Thomas Ledbury and forges a lifelong friendship. Sir William wants Alexander to return to the family business when his voice breaks but Alexander refuses and after a ball at the family home, Alexander leaves. Prior to his leaving Alexander has a brief liaison with Melissa and she has a child. Mrs Lynch, a servant for the Ashbrook family, persuades Melissa's mother to tell Melissa that the child was born dead. The child is given to Otis, a man who pretends to take children to the Coram Hospital; he in turn gives it to his son Meshak to 'dispose of'. Meshak has adored Melissa from afar and takes the child to the Coram Hospital.

It is discovered that Otis has been disposing of the babies by burying them and he is hung. Melissa's mother sees a pink shawl near the grave site of these children and assumes Melissa's child is actually dead.

The staging demands of this play have to cope with a large number of very short scenes which need to flow in and out of each other. This provides opportunities for invention and imagination in the staging of this play.

Today the public can visit The Foundling Museum in London. It houses significant collections of 18th century art, interiors, social history and music. [www.foundlingmuseum.org.uk.]

CAST LIST FOR THE EXTRACT

Coram children (including Molly Jenkins)

Toby

Aaron

Mothers

Ladies

Gentlemen

Governor

Mrs Hendry

Mish

George Frideric Handel

Cleaner

Maid

Thomas Ledbury

Alexander

Mr Philip Gaddarn

CORAM BOY**ACT TWO****Scene One**

1750. The Coram Foundling Hospital. The CORAM CHILDREN are singing the Coram Hymn.

CHILDREN:

Left on the world's bleak waste forlorn,
In sin conceived, to sorrow born,
By guilt and shame fordoomed to share
No mother's love, no father's care,
No guide the devious maze to tread,
Above no friendly shelter spread.

Two boys – one black, TOBY, and one white, AARON – break away from the other CHILDREN and peer into a very large, imposing room. At one end of the room there is a group of anxious and desperate-looking MOTHERS holding babies. At the other end of the room there is a group of wealthy LADIES and GENTLEMEN who are watching the proceedings with interest. In the middle of the room there is a desk, behind which a GOVERNOR sits, with a LADY to each side of him. On the desk there is a basket covered with a cloth. The two LADIES have pens and paper before them.

GOVERNOR (*addressing the MOTHERS*): Those of you who draw a white ball from the basket, have been successful. Your infants will undergo a medical examination and, if deemed fit, will enter the Coram Hospital.

Those of you who draw a red ball must await the outcome of those said examinations to see if a place becomes available once more.

Those of you who draw a black ball, have been unsuccessful and you must take your infants away. Today we are offering three places. May God be with you all.

LADY (*nodding to a MOTHER*): Step forward, please.

(The MOTHER approaches the desk. She puts her hand under the cloth into the basket and draws out a ball. It is red. One of the LADIES records this.)

GOVERNOR: Step to the side please, Miss.

(She does so. The LADY nods to the next MOTHER who comes forward. She draws a ball from the basket. It is black. A sympathetic noise comes from the wealthy LADIES.)

MOTHER: No. Let me try again. Please. I'll come back tomorrow.

LADY: The pressure of numbers does not permit that.

MOTHER: He's a lovely boy. He's healthy and beautiful.

LADY: Step aside please, Miss.

MOTHER: This isn't fair!

GOVERNOR: It is the fairest system we could possibly employ. You all have an equal chance.

LADY: Step aside please, Miss.

(MRS HENDRY, the Matron of the Hospital enters and sees the BOYS spying.)

MRS HENDRY: Aaron! Toby! Get away from there at once! You know you shouldn't be there.

TOBY and AARON: Sorry, Mrs Hendry. Sorry, Ma'am.

(They run off.)

Scene Two

TOBY and AARON come charging outside into the fresh air.

TOBY: If I'm a black ball and you're a white ball, where are all the red balls?

(AARON laughs.)

AARON: Mish can be a red ball. He's a carrot-top.

TOBY: Yes! Mish is a red ball.

(A group of girls suddenly runs up and surrounds AARON. They begin chanting:)

GIRLS:

Quick, quick, say your prayers,
Blow out the candle and climb the stairs,
Who will come to kiss you goodnight,
Close your eyes and shut them tight,
In and out and round and round,
Lie down, stay on the ground,
In and out and round and round,
She's creeping up without a sound,
It could be her, it could be me,
But which one will it be,
In and out and round and round,
Don't move, stay on the ground,
In and out and round and round,
Open your eyes 'cause you've been found!

(AARON is kissed by a cheeky girl – MOLLY JENKINS. TOBY laughs his head off.)

AARON: Get off, Molly Jenkins.

(The GIRLS laugh and run off.)

TOBY: She loves you. She wants your babies.

AARON: No one wants babies!

(MRS HENDRY appears. She rings a bell. Lots of CHILDREN run up and form two lines – BOYS on one side and GIRLS on the other. TOBY and AARON join their line.)

MRS HENDRY:

John, Peter – stables!
Jane, Constance – dairy!
Stephen, Joseph – wood-shed!
Mary, Charlotte – wash-room!
Alfred, Samuel – cow-shed!
Anne, Molly – kitchens!

Aaron, Toby ...

TOBY and AARON *(quietly)*: Garden. Garden. Garden ...

MRS HENDRY: Garden!

TOBY and AARON: Yes!

(They tear off to the gardens.)

TOBY: Let's find him!

AARON: Mish! Mish!

(They spot MISH standing like a scarecrow in the vegetable garden, waving his arms to shoo away the birds. It is MESHAK GARDINER, so much healthier and happier looking that he is almost unrecognisable.)

TOBY: There!

AARON: Mish!

(They rush to him and fling their arms around him. He is thrilled to see them and picks them up and spins them round.)

MISH: Angel child! Tobykins!

AARON: Was I a white ball or a red ball, Mish?

MISH: No balls in the vegetables. Not allowed.

AARON: No. I mean when you brought me here?

TOBY: I didn't need a ball because I was special. My mother was a princess in Africa. And we'll go and find her and she'll look after all of us.

AARON: On a big ship.

TOBY and MISH: Across the dark ocean.

AARON: Was I a white ball, Mish, when you brought me here?

MISH *(confused)*: No balls. They were kind to Mish and his Angel child.

TOBY: He means they didn't have the balls then. They just let anyone in.

AARON: That's why they let you in.

(TOBY growls and tries to squash AARON's head.)

TOBY *(to MISH)*: Are you his Da?

MISH: Yes.

TOBY: Are you his Ma?

MISH: Yes. Mish Da and Mish Ma.

(The BOYS laugh. AARON hugs him.)

AARON: You're so funny, Mish.

MISH: Apples today.

AARON: Be my horse.

TOBY: Be my horse. It's my turn.

(MISH picks both of them up and carries them off.)

Scene Three

The Chapel at the Foundling Hospital. The organ is being played. AARON creeps in – drawn by the wonderful, thrilling music. He sees the organist – a broad-backed man, hunched over his instrument. Every so often he breaks off and scribbles something on a piece of paper, muttering to himself. This organist, unknown to AARON, is GEORGE FRIDERIC HANDEL. AARON creeps further forward and finds a hiding place to listen from. The music holds and transports him.

A CLEANER enters with a bucket, making an enormous clatter. HANDEL stops playing immediately and turns on him.

HANDEL: Du lieber Gott.

CLEANER: Sorry, Sir. I was told the rehearsal was finished, Sir.

HANDEL: Quiet with you!

(The CLEANER hurries out, but in his irritation, HANDEL has dropped several pages of his manuscript which flutter down to the floor.)

Mein Gott!

(AARON scurries from his hiding place and collects them up. He takes them to HANDEL and gives them to him.)

Thank you, my boy.

AARON: You're welcome, Sir.

(AARON turns to go.)

HANDEL: Wait. What are you doing here, creeping around like a little mouse, eh?

AARON: Sorry. Sorry, Sir. I heard the music and I wanted to see.

HANDEL: You like music?

AARON: Yes, Sir. I love music.

HANDEL: Can you play?

AARON: No, Sir.

HANDEL: Sing you in the choir?

AARON: No, Sir. I'm not old enough yet, Sir.

(HANDEL suddenly stands and picks AARON up. He stands him on the organ stool.)

HANDEL: Sing me something.

AARON *(alarmed)*: Sing?

HANDEL: Go on. Sing!

(AARON sings 'He Shall Feed His Flock'. He sings it perfectly. His voice is clear and strong and passionate. When he has finished, HANDEL stares at him for some time.)

HANDEL: How do you know this music?

AARON: I've heard it here, Sir. When I'm in the schoolroom I can hear them practising – the choir and all the musicians.

HANDEL: Do you know what this music is?

AARON: I know it's for a concert. To raise money for us. We're orphans.

HANDEL: This music is mine. It is called *Messiah*.

AARON: Really? It's the best music I've ever heard.

HANDEL: I should think it is.

(HANDEL stares at him.)

You have the gift.

AARON *(confused)*: We aren't allowed gifts.

HANDEL: You have the gift of music. The greatest gift. See –

(He makes AARON look closely at his eyes.)

You have made me weep. What is your name?

AARON: Aaron. Aaron Dangerfield. Mr Dangerfield is my benefactor. I'll be apprenticed to him.

HANDEL: What to do?

AARON: Cabinet-maker, Sir.

HANDEL: Nein, nein, nein. This cannot be so. I will talk to your choirmaster about you – your Mr ...

AARON: Ledbury, Sir.

HANDEL: Yes. I will talk to him about you.

(A bell sounds in the yard.)

Yes. Run along now.

(AARON gets down and starts to go.)

AARON: Goodbye, Sir.

HANDEL: I will talk to him. Aaron Dangerfield.

Scene Four

MRS HENDRY is in her office. A MAID enters, leading TOBY and AARON in. They look sheepish.

MAID: The boys you wanted, Mrs Hendry.

MRS HENDRY: Thank you.

(The MAID leaves.)

Aaron. Toby. Do you know why you are here?

TOBY: Is it because of the mud pie?

MRS HENDRY: No. No it isn't. Though you can tell me about that later if you would like.

TOBY: No thanks, Ma'am.

MRS HENDRY: Boys, I have asked you here to tell you that your time with us is at an end. On Friday you will both be leaving to begin new lives. Toby, you will go to join the household of your benefactor, Mr Gaddarn, as a liveried servant. You will be housed and fed. You will be allowed to attend church on Sundays and have one day off a year. Mr Gaddarn is a good and important man. He gives a great deal of money to support our work. I trust you will serve him well.

TOBY: Yes, Ma'am.

MRS HENDRY: Aaron. You are not yet eight and normally a little young to be apprenticed out. But Mr Handel believes you have superior talents in music. We have spoken with Mr Dangerfield and he has kindly agreed that you may now be apprenticed to a musician named Mr Brook, a protegee of Mr Handel. You will be instructed in the art of music copying and you will also be given musical tuition.

AARON: Music! I really want to do music!

MRS HENDRY: Now, as you are probably aware, it is our practice when a boy leaves to give him back any token which he came here with. Many of you had mothers who loved you very dearly and wished you to have something to remember them by.

(She picks up a colourful string of beads from a tray on her desk.)

Toby, this string of beads was around your neck when you were brought here.

(TOBY takes it. He is amazed and overwhelmed. His mother must have held this, touched it.)

TOBY: Do you know where my mother is?

MRS HENDRY: No, I'm afraid I don't. The stranger who brought you here said he found you in Bristol. It is most likely that your mother was a slave, en route to the Indies.

TOBY: But she's a princess. And she's free now.

(MRS HENDRY only smiles.)

MRS HENDRY: Aaron ... I'm afraid we have nothing for you. There was nothing with you when you came.

(AARON is deeply disappointed. He fights back tears.)

As you know, it was Mish who brought you here. He was in a very sorry state himself and we could ascertain nothing about where he found you. I'm sorry.

TOBY: But you've got Mish. He's like your token.

MRS HENDRY: Quite right. And that's more than many have.

AARON: Yes.

MRS HENDRY: So, on Friday a carriage will be sent to collect you, Toby; and Aaron, Mr Ledbury himself will accompany you to Mr Brook's.

Scene Five

TOBY and AARON run outside.

TOBY: I'm going in a carriage!

AARON: I'm going to learn music!

TOBY: I'm going to be liveried!

AARON: Liveried means covered in liver.

TOBY: No it does not!

(They fight and tumble together. Then they stop and are quiet for a moment.)

AARON: Can I see the necklace?

(TOBY takes it carefully from his pocket and lets him take it for a moment.)

TOBY: Don't break it.

AARON: Do you think she made it?

TOBY: Course she did.

AARON: I like the colours.

(TOBY takes it back. AARON watches him staring at it and feeling the beads between his fingers.)

We will still be friends, won't we?

TOBY: Course. We'll always be friends.

(AARON goes to find MISH in the garden. He is suddenly feeling very sad. MISH stops what he is doing and hugs him tightly. AARON starts to cry.)

MISH: Angel child has to go. I know. Best. Best for Angel child. Mish will come and watch for you. Watch over you. Always there. Always there for his Angel child.

AARON: I'll come back and see you all the time. And when I'm grown up, I'll sing and make lots of money and I'll come and get you, and you and me and Toby will go and find his mother.

MISH: On a big ship.

AARON: Across the dark ocean.

(They hug some more. MISH dries AARON's eyes.)

Mish ... I know you're my Ma and my Da, but did I ever have a real mother? Like Toby? I mean, a lady?

(MISH looks away and shakes his head.)

Try to remember. Please. Did you ever see her? A lady? Did she speak to you? Was she beautiful?

MISH: Mish Da, Mish Ma.

(AARON nods, resignedly.)

AARON: I love you, Mish.

MISH: I love you, Angel child. My Angel child.

Scene Six

AARON is waiting nervously in a pleasant room with MR THOMAS LEDBURY, the Coram choirmaster. THOMAS looks out of a window.

THOMAS: Well, this isn't a bad old place, eh? Good view of St Martin's Lane.

AARON: Yes, Sir. Have you met Mr Brook, Sir?

THOMAS: No. I understand he hasn't been in England for long. But Mr Handel thinks a lot of him. Bit nervous, are you?

(AARON nods.)

First time out of the hospital. It's bound to seem strange. Where was your friend off to in that carriage?

AARON: A house by the river. Near Billingsgate. Mr Gaddarn's.

THOMAS: Well, that's not too far, eh? Think of it as moving up in the world. I remember when I first went to stay in a smart house – a huge place, much bigger than this. I kept thinking I was going to get lost, or walk into someone else's room by mistake.

(AARON smiles. THOMAS takes a paper bag of toffees from his pocket.)

Do you want a toffee?

AARON *(excited)*: Thank you, Sir.

THOMAS: Oh – perhaps you'd better not eat it now if you're going to sing. Put it in your pocket for later. In fact, take the lot.

AARON *(taking them)*: Thanks, Mr Ledbury.

THOMAS: Never know when you'll need the toffee cure. Why don't I sing you a funny song? Eh? While we're waiting. Take your mind off things.

AARON: Yes, please.

THOMAS: Just don't tell Mrs Hendry when you see her.

(THOMAS crosses to a harpsichord and opens the lid.)

Now then – *(Beginning to play and sing.)* In Gloucester Docks, so I ... *(Stopping.)* Perhaps not.

(He sings a funny version of the Coram Hymn. AARON giggles. ALEXANDER enters quietly and stands in the doorway, watching. A smile breaks through his habitually sad expression.)

ALEXANDER: I thought I told you not to sing those songs, Thomas.

(THOMAS looks round in astonishment. He rises to his feet.)

THOMAS: Alex? Alex!

(He flies at ALEXANDER and they hug.)

Alex. But ... Edward Brook! Why didn't I think of it? Did you know it was me? I mean, did you ...

ALEXANDER: I hoped it was you, when Mr Handel mentioned your name.

THOMAS: This is wonderful. This is the best. Aaron. Sorry. This is Mr ...?

ALEXANDER: Brook.

THOMAS: Brook, Mr Brook. We knew each other when we were boys.

ALEXANDER: Hello, Aaron.

(ALEXANDER offers his hand to AARON. He takes it and shakes it sombrely.)

AARON: Hello, Sir.

ALEXANDER: You're very welcome here. I'm looking forward to working with you.

THOMAS: Perhaps we should ...?

ALEXANDER: Yes.

THOMAS: Aaron, will you sing for Mr Brook now?

ALEXANDER: Yes. Let me hear this voice I've heard so much about. And then you can go and get settled in. You must be tired.

AARON: Thank you, Sir.

(THOMAS sits at the harpsichord again. He begins to play ALEXANDER's song – 'I Will Praise Thee'. ALEXANDER's eyes fill with tears. AARON finishes. THOMAS looks at ALEXANDER and smiles kindly.)

THOMAS: You know me – I only have to hear something once.

Scene Seven

At MR GADDARN's house, TOBY is being dressed in his 'livery'. It is the costume of an exotic African prince, with satin pantaloons and a richly embroidered jacket. On his feet he wears gorgeous, jewelled slippers which turn up at the ends, and on his head is placed a silk turban with a huge shining glass ruby in the centre of it. Finally, a silver tray is placed upon his upturned hand. TOBY is in awe of this splendid costume.

A man enters. He is wearing a powdered wig and clothes of the finest quality. This is MR PHILIP GADDARN.

GADDARN: Well. Let's have a look at you.

(He looks TOBY over and smiles.)

Good. Very good. Do you know who I am?

TOBY: Mr Gaddarn, Sir. I'm very grateful to you, Sir.

GADDARN: And what do they call you?

TOBY: Toby. Toby Gaddarn, Sir.

GADDARN: Toby Gaddarn. My own little foundling boy. And what do you think of your costume? Quite the little prince, eh?

TOBY: I love it, Sir. I love this big jewel.

(Pause. MR GADDARN is just staring at TOBY.)

GADDARN: So you think you'll be happy here?

TOBY: Oh yes, Sir.

GADDARN: Why aren't you smiling then?

(TOBY immediately smiles.)

Is that the biggest smile you've got?

(TOBY smiles more broadly.)

Wider.

(TOBY forces his mouth into an exaggerated smile.)

That's how wide I expect your smile to be, every time I look at you.

TOBY: Yes, Sir.

GADDARN: People like your smile. They like your pink tongue. They like how black your skin is from your head to your toes.

(He gets very close to TOBY, who keeps trying to smile.)

You serve my guests. You get them anything they want, give them anything they want. You never say no, and you never, ever tell a soul about anything you see in this house. Is that understood?

TOBY: Yes, Sir.

GADDARN: Do you know what I do to telltales? I cut out their tongues and nail them to their bedposts as a reminder of what they shouldn't have done. I'd hate to do that to you – seeing as how your tongue is so pink. Now get out there and serve. And smile, Toby Gaddarn.

INTRODUCTION TO THE STIMULUS ITEM***Noon* by William Hogarth**

Noon comes from a series of four paintings by William Hogarth who uses satire to depict the everyday lives and entertainments of the common people of London. *Noon* contrasts the exuberant lives of the English commoner against the conduct of the fashionable French living in England. The other paintings in the series are *Morning*, *Evening* and *Night*.

The paintings were commissioned by Jonathan Tyers for Vauxhall Gardens, an amusement park popular with the aristocracy. These were later turned into etchings and prints.

Hogarth, 'Noon'



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