



Oxford Cambridge and RSA

Thursday 13 June 2019 – Morning

A Level Drama and Theatre

H459/45 Deconstructing Texts for Performance Sweeney Todd: The Demon Barber of Fleet Street

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)

Last name

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.

Answer **all** the questions.

- 1 As a director, describe and justify your vision for directing this extract to show its significance within the musical as a whole, and annotate how you would bring this out. **[30]**

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JUDGE. You're in a merry mood again today, barber.	
TODD (<i>Joyfully</i>). Pretty women!	
JUDGE.	TODD. 5
What we do for Pretty women!	Pretty women!
<i>(During the following, TODD smooths bay rum on the JUDGE's face, reaching behind him for a razor)</i>	10
Blowing out their candles	Blowing out their candles
Or combing out their hair –	Or combing out their hair,
Then they leave –	15
Even when they leave you	Even when they leave,
And vanish, they somehow	They still
Can still remain	Are there,
There with you	They're there ...
there ...	
<i>(Music continues under)</i>	
JUDGE. How seldom it is one meets a fellow spirit!	25
TODD (<i>Smiling down</i>). With fellow tastes – in women, at least.	
JUDGE. What? What's that?	
TODD. The years no doubt have changed me, sir. But then, I suppose, the face of a barber – the face of a prisoner in the dock – is not particularly memorable.	30
JUDGE (<i>With horrified realization</i>). Benjamin Barker!	35
<i>(The factory whistle blows; the JUDGE in terror tries to jump up but TODD slashes his throat, then pulls the lever and sends the body tumbling out of sight and down the chute. Music continues. For a long moment, TODD stands crouched forward by the chair, exhaling deeply. Then slowly he drops to his knees and even more slowly holds up the razor, gazing at it. He sings)</i>	40
TODD.	
Rest now, my friend,	
Rest now forever.	
Sleep now the untroubled	50
Sleep of the angels ...	

(Suddenly remembering, speaks)	
The boy.	
(He starts down the stairs. He stops midway, remembering his razor)	55
My razor!	
(He starts back up the steps just as JOHANNA has climbed out of the chest. She stands frozen)	
You! What are you doing here?	60
Speak!	
JOHANNA (<i>Deepening her voice</i>). Oh, dear. Er – excuse me, sir. I saw the barber’s sign. So thinking to ask for a shave, I –	65
TODD. When? When did you come in?	
JOHANNA. Oh, sir, I beg of you. Whatever I have seen, no man shall ever know. I swear it. Oh, sir, please, sir ...	70
TODD. A shave, eh?	
(He turns chair toward her)	
At your service.	
JOHANNA. But, sir ...	
TODD. Whatever you may have seen, your cheeks are still as much in need of the razor as before. Sit, sir. Sit.	75
(TODD sits JOHANNA in the chair. As he goes for the razor, simultaneously the factory whistle blows and MRS. LOVETT is heard screaming “Die! Die!” from the bakehouse below. JOHANNA jumps up and runs out, TODD lunges after her, misses her. She runs away. TODD pauses; another scream from the bakehouse sends him running down the stairs, and as he disappears into the pishop, the company appears)	80
	85
COMPANY (<i>Sings</i>).	90
Lift your razor high, Sweeney! Hear it singing, “Yes!” Sink it in the rosy skin Of righteousness!	
(Light comes up on the bakehouse, MRS. LOVETT is standing in horror by the mouth of the chute from which the JUDGE, still alive, clutches her skirt. MRS. LOVETT tries to tug the skirt away from the vise-like grip)	95
	100

MRS. LOVETT. Die! Die! God in heaven
– die!

(The JUDGE's fingers relax their grip; he is dead. Panting, MRS. LOVETT backs away from him and for the first time notices the body of the BEGGAR WOMAN. She pauses) 105

You! Can it be? How all the demons of Hell come to torment me!

(Looks hastily over her shoulder) 110

Quick! To the oven.

(She starts to drag the BEGGAR WOMAN to the oven as TODD enters, runs to her)

TODD. Why did you scream? Does the Judge still live? 115

MRS. LOVETT. He was clutching, holding on to my skirt, but now – he's finished.

(Continues dragging BEGGAR WOMAN to oven) 120

TODD. Leave them to me. Open the doors.

(He starts to shove her toward the oven)

MRS. LOVETT *(Clutching the BEGGAR WOMAN's wrists)*. No! Don't touch her! 125

TODD *(Pushing her to the oven doors and leaning down to pick up the BEGGAR WOMAN)*. What is the matter with you? It's only some meddling old beggar – 130

(MRS. LOVETT opens the oven doors and the light from the fire illuminates the BEGGAR WOMAN's face. A chord of music as TODD realizes who she is) 135

Oh no, Oh God ... "Don't I know you?" she said ...

(Looks up) 140

You knew she lived. From the first moment that I walked into your shop you knew my Lucy lived!

MRS. LOVETT. I was only thinking of you! 145

TODD *(Looking down again, sings)*.
Lucy ...

MRS. LOVETT. Your Lucy! A crazy hag picking bones and rotten spuds out

of alley ashcans! Would you have wanted to know that was all that was left of her?	150
TODD (<i>Slowly looking up</i>). You lied to me.	
MRS. LOVETT (<i>Sings</i>). No, no, not lied at all. No, I never lied.	155
TODD (<i>To the BEGGAR WOMAN</i>). Lucy ...	
MRS. LOVETT. Said she took the poison – she did – Never said that she died – Poor thing, She lived –	160
TODD. I've come home again ...	165
MRS. LOVETT. But it left her weak in the head, All she did for months was just lie there in bed –	
TODD. Lucy ...	170
MRS. LOVETT. Should've been in hospital, Wound up in Bedlam instead, Poor thing!	175
TODD. Oh, my God ...	
MRS. LOVETT. Better you should think she was dead. Yes, I lied 'cos I love you!	180
TODD. Lucy ...	
MRS. LOVETT. I'd be twice the wife she was! I love you!	185
TODD. What have I done? ...	
MRS. LOVETT. Could that thing have cared for you Like me?	190
(TODD <i>rises, soft and smiling</i> ; MRS. LOVETT <i>takes a step away in panic. Waltz music starts</i>)	
TODD. Mrs. Lovett, You're a bloody wonder, Eminently practical and yet Appropriate as always. As you've said repeatedly,	195

There's little point in dwelling on the past. 200

MRS. LOVETT.

TODD.

Do you mean it? No, come here, my love ...

Everything I did I swear I thought 205

Was only for the best, Not a thing to fear,

Believe me! My love ...

Can we still be What's dead 210

Married? Is dead.

(TODD puts his arm around her waist; she starts to relax in her babbling, and they sway to the waltz, her arms around his neck) 215

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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. It features a vertical solid line on the left side, creating a margin. The rest of the page is filled with horizontal dotted lines, providing space for writing answers.

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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