

A Level Drama and Theatre
H459/45

Deconstructing Texts for Performance:
Sweeney Todd: The Demon Barber of Fleet Street
Sample Question Paper

Date – Morning/Afternoon

Time allowed: 1 hour 45 minutes



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, you should 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 **20** pages.

MRS. LOVETT: Johanna! Who'd have thought it! It's like Fate, isn't it? You'll have her back before the day is out.

TODD: For a few hours? Before he carries her off to the other end of England?

MRS. LOVETT: Oh, that sailor! Let him bring her here and then, since you're so hot for a little . . .

(Makes a throat-cutting gesture)

. . . that's the throat to slit, dear. Oh Mr. T., we'll make a lovely home for her. You and me. The poor thing! All those years and not a scrap of motherly affection! I'll soon change that, I will, for if ever there was a maternal heart, it's mine.

(During this speech PIRELLI, accompanied by TOBIAS, has appeared on the street. They see the sign and start up the stairs without ringing the bell. Now, as MRS. LOVETT goes to TODD coquettishly, PIRELLI and TOBIAS suddenly appear at the door. TODD pulls violently away from MRS. LOVETT)

PIRELLI *(With Italianate bow)*: Good morning, Mr. Todd – and to you, bellissima signorina.

(He kisses MRS. LOVETT's hand)

MRS. LOVETT: Well, 'ow do you do, signor, I'm sure.

PIRELLI: A little business with Mr. Todd, signora. Perhaps if you will give the permission?

MRS. LOVETT: Oh, yes indeed, I'll just pop on down to my pies.

(Surveying TOBIAS)

Oh lawks, look at it now! Don't look like it's had a kind word since half past never!

(Smiling at him)

What would you say, son, to a nice juicy meat pie, eh? Your teeth is strong, I hope?

TOBIAS: Oh yes, ma'am.

MRS. LOVETT (*Taking his hand*): Then come with me, love. (*They start down the stairs to the shop*)

PIRELLI: Mr. Todd.

TODD: Signor Pirelli.

PIRELLI (*Reverting to Irish*): Ow, call me Danny, Daniel O'Higgins' the name when it's not perfessional.

(Looks around the shop)

Not much, but I imagine you'll pretty it up a bit.

(Holds out his hand)

I'd like me five quid back, if'n ya don't mind.

TODD: Why?

(In the shop, MRS. LOVETT pats a stool for TOBIAS to sit down and hands him a piece of pie. He starts to eat greedily)

MRS. LOVETT: That's my boy. Tuck in.

PIRELLI: It'll hold me over till your customers start coming. Then it's half your profits you'll hand over to me every week on a Friday, share and share alike. All right . . . Mr. Benjamin Barker?

TODD (*Very quiet*): Why do you call me that?

MRS. LOVETT: (*Stroking TOBIAS's luxurious locks*): At least you've got a nice full head of hair on you.

TODD: Well ma'am, to tell the truth, ma'am –

(*He reaches up and pulls off the "locks" which are a wig, revealing his own short-cropped hair*)

– gets awful 'ot.

(*He continues to eat the pie. PIRELLI strolls over to the washstand, picks up the razor, flicks it open*)

PIRELLI: You don't remember me. Why should you? I was just a down and out Irish lad you hired for a couple of weeks – sweeping up hair and such like –

(*Holding up razor*)

but I remember these – and you. Benjamin Barker, later transported to Botany Bay for life. So, Mr. Todd – is it a deal or do I run down the street for me pal Beadle Bamford?

(*For a long moment TODD stands gazing at him*)

PIRELLI (*Sings, nastily*):

You t'ink-a you smart,

You foolish-a boy.

Tomorrow you start

In my-a employ!

You unner-a-stan'?

You like-a my plan – ?

(*Once again he hits his high note, and once again he is interrupted – TODD knocks the razor out of his hand and starts, in a protracted struggle, to strangle him*)

TOBIAS (*Downstairs, unaware of this*): Oh gawd, he's got an appointment with his tailor. If he's late and it's my fault – you don't know him!

(He jumps up and starts out)

MRS. LOVETT: I wouldn't want to, I'm sure, dear.

(TODD violently continues with the strangling)

TOBIAS (*Calling on the stairs*): Signor! It's late! The tailor, sir.

(Remembering)

Oh, me wig!

(Runs back for it. Upstairs, TODD stops dad at the sound of the voice. He looks around wildly, sees the chest, runs to it, opens the lid and then drags PIRELLI to it and tumbles him in, slamming the lid shut just as TOBIAS enters. It is at this moment that we realize that one of PIRELLI's hands is dangling out of the chest)

Signor, I did like you said. I reminded you . . . the tailor . . . Ow, he ain't here.

TODD: Signor Pirelli has been called away.

TOBIAS: Where did he go?

TODD: He didn't say. You'd better run after him.

TOBIAS: Oh no, sir. Knowing him, sir, without orders to the contrary, I'd best wait for him *here*.

(He crosses to the chest and sits down on it, perilously near PIRELLI's hand, which he doesn't notice. TODD at this moment does, however. Suddenly he is all nervous smiles)

TODD: So Mrs. Lovett gave you a pie, did she, my lad?

TOBIAS: Oh yes, sir. She's a real kind lady. One whole pie. (*As he speaks, his hand moves very close to PIRELLI's hand*)

TODD (*Moving toward him*): A whole pie, eh? That's a treat. And yet, if I know a growing boy, there's still room for more, eh?

TOBIAS: I'd say, sir.

(*Patting his stomach*)

An aching void.

(*Once again his hand is on the edge of the chest, moving toward PIRELLI's hand. Slowly now, we see the fingers of PIRELLI's hand stirring, feebly trying to clutch TOBIAS's hand. When it has almost reached him, TODD grabs TOBIAS up off the chest*)

TODD: Then why don't you run downstairs and wait for your master there? There'll be another pie in it for you, I'm sure.

(*Afterthought*)

And tell Mrs Lovett to give you a nice big tot of gin.

TOBIAS: Oo, sir! Gin, sir! Thanking you, sir, thanking you kindly. Gin! You're a Christian indeed, sir!

(*He runs down the stairs to MRS. LOVETT*)

Oh, ma'am, the gentleman says to give me a nice tot of gin, ma'am.

MRS. LOVETT: Gin, dear? Why not?

(Upstairs, with great ferocity, TODD opens the chest, grabs the screaming PIRELLI by the hair, tugs him up from the chest and slashes his throat as, downstairs, MRS. LOVETT pours a glass of gin and hands it to TOBIAS. He takes it. The tableau freezes, then fades)

THREE TENORS *(Enter and sing):*

His hands were quick, his fingers strong.

It stung a little but not for long.

And those who thought him a simple clod

Were soon reconsidering under the sod,

Consigned there with a friendly prod

From Sweeney Todd

The Demon Barber of Fleet Street.

See your razor gleam, Sweeney,

Feel how well it fits

As it floats across the throats

Of hypocrites . . .

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...day June 20XX – Morning/Afternoon

A Level Drama And Theatre

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

SAMPLE MARK SCHEME

Duration: 1 hour 45 minutes

MAXIMUM MARK 60



This document consists of 12 pages

PREPARATION FOR MARKING SCORIS

MARKING INSTRUCTIONS

1. Make sure that you have accessed and completed the relevant training packages for on–screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log–in to scoris and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

TRADITIONAL

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the scoris messaging system.
5. Work crossed out:
 - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks

- b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. There is a NR (No Response) option. Award NR (No Response)
- if there is nothing written at all in the answer space
 - OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
 - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.
- Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
8. Rubric Infringement:
Candidates may infringe the rubric in one of the following ways:
- only answering one question
 - only describing their directorial vision in question 1
 - only completing their annotation in question 1.
9. The scoris **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your Team Leader, use the phone, the scoris messaging system, or e-mail.
10. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
11. For answers marked by levels of response:
- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

12. Annotations

Annotation	Meaning

Subject-specific Marking Instructions

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the performance text(s) which candidates have studied
- the question paper and its rubrics
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates'

responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected. **In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited.** You will encounter answers which fall outside the 'target range' of levels for the paper which you are marking. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. THE INDICATIVE CONTENT FOR EACH TASK provides an indication of what candidates are likely to cover. **The notes are neither prescriptive nor exhaustive:** candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

Level Descriptors

Each question is worth **30** marks.

This paper will assess **AO3**: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.

<p>Level 5: 25–30 marks</p>	<p>Excellent and highly developed references to any theatrical processes or practices, used in the role of director, involved with interpreting and performing theatre.</p> <p>Excellent and highly developed demonstration of how a director's creative and artistic choices can influence how meaning is communicated to an audience.</p> <p>Excellent and highly developed understanding of how the performance text has been constructed and can be performed.</p> <p>Excellent and highly developed understanding of how the social, cultural, historical context of the performance text can affect how the performance text is interpreted and performed for an audience.</p>
<p>Level 4: 19–24 marks</p>	<p>Confident reference to any theatrical processes or practices, used in the role of director, involved with interpreting and performing theatre.</p> <p>Confident demonstration of how a director's creative and artistic choices can influence how meaning is communicated to an audience.</p> <p>Confident understanding of how the performance text has been constructed and can be performed.</p> <p>Confident understanding of how the social, cultural, historical context of the performance text can affect how the performance text is interpreted and performed for an audience.</p>

<p>Level 3: 13–18 marks</p>	<p>Clear reference to any theatrical processes or practices, used in the role of director, involved with interpreting and performing theatre.</p> <p>Clear demonstration of how a director’s creative and artistic choices can influence how meaning is communicated to an audience.</p> <p>Clear understanding of how the performance text has been constructed and can be performed.</p> <p>Clear understanding of how the social, cultural, historical context of the performance text can affect how the performance text is interpreted and performed for an audience.</p>
<p>Level 2: 7–12 marks</p>	<p>Basic reference to any theatrical processes or practices, used in the role of director, involved with interpreting and performing theatre.</p> <p>Basic demonstration of how a director’s creative and artistic choices can influence how meaning is communicated to an audience.</p> <p>Basic understanding of how the performance text has been constructed and can be performed.</p> <p>Basic understanding of how the social, cultural, historical context of the performance text can affect how the performance text is interpreted and performed for an audience.</p>
<p>Level 1: 1–6 marks</p>	<p>Limited reference to any theatrical processes or practices, used in the role of director, involved with interpreting and performing theatre.</p> <p>Limited demonstration of how a director’s creative and artistic choices can influence how meaning is communicated to an audience.</p> <p>Limited understanding of how the performance text has been constructed and can be performed.</p> <p>Limited understanding of how the social, cultural, historical context of the performance text can affect how the performance text is interpreted and performed for an audience.</p>
<p>0 marks</p>	<p>No response or no response worthy of any credit.</p>

Question	Guidance	Marks
1	<p>Describe your directorial vision for staging this extract, and then annotate the extract to show how you would direct the actors to realise its comic potential.</p> <p>This question asks the candidates to consider.</p> <ul style="list-style-type: none"> • Their vision for how the extract can be staged. • The extract and the ideas behind the whole performance text. • The actors and how they will perform in order to bring out the comic nature of the extract. <p>Candidates will give a description of their vision for the extract. They may briefly describe set, lights, sound, costume and staging in order to put across their vision for the extract. Candidates may even draw a rough stage plan to aid annotations and to easily put across their staging ideas of the performance text. Sketches may be considered as a means of exemplification of the written answer. No credit is available or should be given for the quality of design work, as this is not within the scope of the question.</p> <p>Candidates will need to understand the extract and its comic potential. Comic potential is more than just funny jokes or funny lines. There are sections in the extract that a director could highlight as opportunities for realising the comic potential. For example, the relationship between Sweeney Todd, Pirelli and Mrs Lovett. The quick changing of scenes (split scene) and the dramatic irony within it and the comic potential for the staging of the 'hand' appearing from the trunk.</p> <p>Candidates will acknowledge it is a musical and their vision will reflect this and be appropriate to this.</p> <p>Good answers will mention the staging and the set and how it can be used to bring out the comic nature of the extract.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</p>	30 (AO3)

Question	Guidance	Marks
2	<p>As a director, explain and justify how you could integrate technology into a contemporary performance of <i>Sweeney Todd: The Demon Barber of Fleet Street</i>.</p> <p>This question asks the candidates to consider.</p> <ul style="list-style-type: none"> • The performance text and how it could be performed to a present day audience. • How technology could be integrated into this staging of the performance text. • Justification for their staging. <p>Technology can cover the following aspects: lighting, sound, audio-visual technologies and set mechanics and machinery (explained in detail below).</p> <p>Candidates can explain and justify any of these within their answer. Good answers will focus on the ‘integration’ of such technologies.</p> <p>It is important to note that the chosen technologies and how they are used must be appropriate to the text and to theatre.</p> <p>Aspects that could be mentioned:</p> <p>The use of light: answers will cover the use of lights, (‘moving head’ technology and LEDs as seen on concerts and TV programmes like X Factor and Strictly Come Dancing).</p> <p>The use of sound: answers will cover the aural qualities of theatre. Sound to set the scene, the atmosphere, live music, recorded music. Sound effects. Instruments, bands and orchestras.</p> <p>The use of audio-visual technologies: answers will cover projection, TV screens, monitors, musical instruments on stage, computers, microphones.</p> <p>The use of set mechanics and machinery: answers will cover stage tracks for moving set, trap doors, fly tower and set flying in and out. Trucks for moving set on and off. Flats, box sets and lighting, sound technology within the staging/set.</p> <p>Candidates get the chance to explain their directorial vision and how technology will integrate within their vision. Some candidates may well be brave and argue that technology doesn’t have a place in their vision. This is absolutely fine as long as they can explain and justify reasons as to not integrate it. All reasons must be appropriate to theatre and to the text.</p>	30 (AO3)

		<p>Candidates may show knowledge of the original performance context of the set text in order to argue the point of integrating technology within their vision of the performance text.</p> <p>Good answers will use theatre processes and practices to underpin their arguments and may reference modern theatre companies such as Frantic Assembly, DV8, Complicate, Knee High to name but a few in their discussions about technology.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</p>	
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