



Oxford Cambridge and RSA

A Level Drama and Theatre

H459/45 Deconstructing Texts for Performance

Sweeney Todd: The Demon Barber of Fleet Street

Friday 15 June 2018 – Afternoon

Time allowed: 1 hour 45 minutes



No additional material is required for this Question Paper



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, 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 **16** pages.

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Answer **all** the questions.

- 1 Explain how you would direct the actors to bring the characters to life in this extract. Annotate the extract to support your answer. **[30]**

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TOBIAS. I put the sold-out sign up, ma'am.	
MRS. LOVETT. That's my boy.	
<i>(Holding up the knitting)</i>	
Look, dear! A lovely muffler and guess who it's for.	5
TOBIAS. Coo, ma'am. For me?	
MRS. LOVETT. Wouldn't you like to know!	
TOBIAS. Oh, you're so good to me, ma'am. Sometimes, when I think what it was like with Signor Pirelli – it seems like the Good Lord sent you for me,	10
MRS. LOVETT. It's just my warm heart, dear. Room enough there for all God's creatures.	15
TOBIAS <i>(Coming closer, hovering, very earnest)</i> . You know, ma'am, there's nothing I wouldn't do for you. If there was a monster or an ogre or anything bad like that wot was after you, I'd rip it apart with my bare fists, I would.	20
MRS. LOVETT. What a sweet child it is.	
TOBIAS. Or even if it was just a man ...	25
MRS. LOVETT <i>(Somewhat uneasy)</i> . A man, dear?	
TOBIAS <i>(Exaggeratedly conspiratorial)</i> . A man wot was bad and wot might be luring you all unbeknownst into his evil deeds, like.	30
MRS. LOVETT <i>(Even more wary)</i> . What is this? What are you talking about?	
TOBIAS <i>(Sings)</i> . Nothing's gonna harm you, Not while I'm around.	35
MRS. LOVETT. Of course not, dear, and why should it?	
TOBIAS. Nothing's gonna harm you, No, sir, Not while I'm around.	40

MRS. LOVETT. What do you mean, “a man”?

TOBIAS. Demons are prowling
Everywhere
Nowadays. 45

MRS. LOVETT (*Somewhat relieved, patting his head*). And so they are, dear.

TOBIAS. I'll send 'em howling,
I don't care –
I got ways. 50

MRS. LOVETT. Of course you do ...
What a sweet, affectionate child it is.

TOBIAS. No one's gonna hurt you,
No one's gonna dare. 55

MRS. LOVETT. I know what Toby
deserves ...

TOBIAS. Others can desert you –
Not to worry –
Whistle, I'll be there. 60

MRS. LOVETT. Here, have a nice
bon-bon.

(*Starts to reach for her purse, but
TOBIAS stays her hand in adoration*) 65

TOBIAS. Demons'll charm you
With a smile
For a while,
But in time
Nothing can harm you,
Not while I'm around. 70

(*Music continues*)

MRS. LOVETT. What is this
foolishness? What're you talking
about? 75

TOBIAS. Little things wot I've been
thinking and wondering about ... It's
him, you see – Mr. Todd. Oh, I know
you fancy him, but men ain't like
women, they ain't wot you can trust,
as I've lived and learned. 80

(*She looks at him uneasily*)

Not to worry, not to worry,

I may not be smart but I ain't dumb.
I can do it,
Put me to it,
Show me something I can overcome.
Not to worry, mum.

85

Being close and being clever
Ain't like being true.
I don't need to, I won't never
Hide a thing from you,
Like some.

90

(Music continues under)

MRS. LOVETT. Now Toby dear, haven't
we had enough foolish chatter? Let's
just sit nice and quiet for a bit. Here.

95

*(She pulls out the chatelaine purse,
which is now immediately recognizable to
the audience as PIRELLI's money purse,
and starts to fumble in it for a bon-bon)*

100

TOBIAS *(Suddenly excited,
pointing)*. That! That's Signor Pirelli's
purse!

*(MRS. LOVETT, realizing her slip,
quickly hides it)*

105

MRS. LOVETT *(Stalling for
time)*. What's that? What was that,
dear?

TOBIAS. That proves it! What I've been
thinking. That's his purse.

110

MRS. LOVETT *(Concealing what is now
almost panic)*. Silly boy! It's just a silly
little something Mr. T. gave me for my
birthday.

115

TOBIAS. Mr. Todd gave it to you! And
how did he get it? How did he get it?

MRS. LOVETT. Bought it, dear. In the
pawnshop, dear.

*(To distract him, she lifts the
unfinished muffler on its needles)*

120

Come on now.

(Sings)

Nothing's gonna harm you,
Not while I'm around!

125

Nothing's gonna harm you, Toby,
Not while I'm around.

TOBIAS. You don't understand.

(Sings)

Two quid was in it, 130
Two or three –

(Speaks, music continuing)

The guvnor giving up his purse – with
two quid?

(Sings) 135

Not for a minute!
Don't you see?

(Speaks, music under)

It was in Mr. Todd's parlor that the
guvnor disappeared. 140

MRS. LOVETT *(With a weak
laugh)*. Boys and their fancies! What
will we think of next! Here, dear. Sit
here by your Aunt Nellie like a good
boy and look at your lovely muffler. 145
How warm it's going to keep you
when the days draw in. And it's so
becoming on you.

TOBIAS *(Sings)*. 150
Demons'll charm you
With a smile
For a while,
But in time
Nothing's gonna harm you,
Not while I'm around! 155

MRS. LOVETT. You know, dear, it's the
strangest thing you coming to chat
with me right now of all moments
because as I was sitting here with
my needles, I was thinking: "What a 160
good boy Toby is! So hard working, so
obedient." And I thought ... know how
you've always fancied coming into the
bakehouse with me to help bake the
pies? 165

TOBIAS *(For the first time
distracted)*. Oh yes, ma'am. Indeed,
ma'am. Yes.

MRS. LOVETT. Well, how about it?

TOBIAS. You mean it? I can help make 'em and bake 'em? (MRS. LOVETT kisses him again and, rising, starts drawing him back toward the pishop) 170

MRS. LOVETT. No time like the present, is there? 175

(She leads him through the pishop into the bakehouse)

TOBIAS (Looking around). Coo, quite a stink, ain't there?

MRS. LOVETT (Indicating the trap door). Them steps go down to the old cellars and the whiffs come up, love. God knows what's down there – so moldy and dark. And there's always a couple of rats gone home to Jesus. 180
185

(She leads him across to the ovens)

Now the bake ovens is here.

(She opens the oven doors. A red glow illuminates the stage)

TOBIAS. They're big enough, ain't they? 190

MRS. LOVETT. Hardly big enough to bake all the pies we sell. Ten dozen at a time. Always be sure to close the doors properly, like this.

(Closes doors. Draws him to the butcher's-block table) 195

Now here's the grinder.

(She turns its handle, indicating how it operates)

You see, you pop meat in and you grind it and it comes out here. 200

(Indicates the mouth of the grinder)

And you know the secret that makes the pies so sweet and tender? Three times. You must put the meat through the grinder three times. 205

TOBIAS. Three times, eh?

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

Lined writing area consisting of 26 horizontal dotted lines.

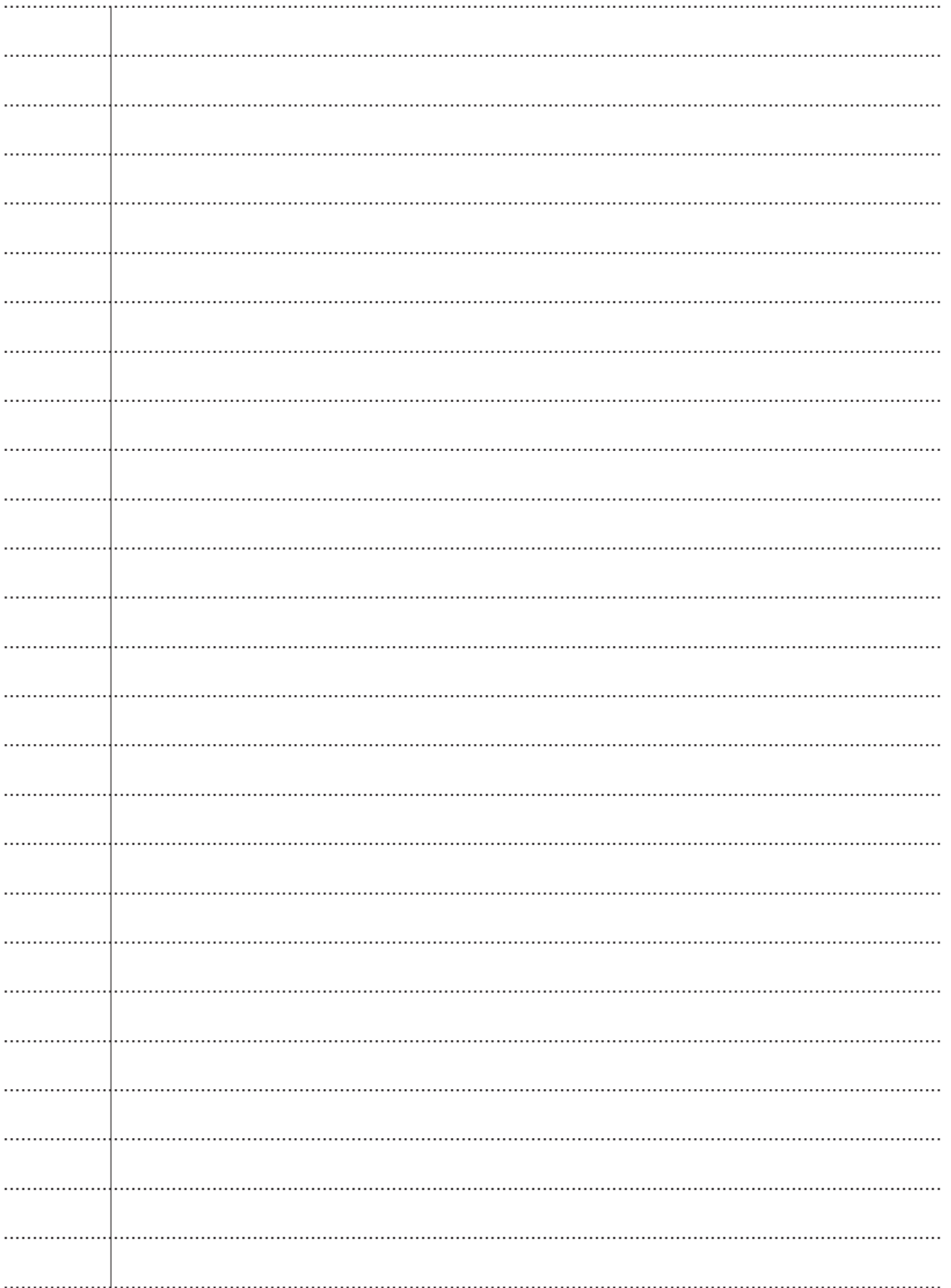
A series of 26 horizontal dotted lines spanning the width of the page, providing a guide for handwriting practice.

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 grid for writing answers.



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