

A LEVEL

Examiners' report

DRAMA AND THEATRE

H459

For first teaching in 2016

H459/45 Summer 2023 series

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Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate answers is also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

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Paper 45 series overview

The Drama and Theatre A Level exam is settling after several series, and teachers are increasingly improving their teaching methods/resources and approaches to this component.

The single Assessment Objective – *demonstrate knowledge and understanding of how drama and theatre is developed and performed* – is examined through how *Sweeney Todd* is interpreted for performance to others by a director.

In Paper 44 Question 1 gives an extract, which candidates are asked to annotate. Question 2 concerns the whole play. It is therefore to be expected that the extract from Question 1 may be included in the vision for the musical in Question 2. Many responses use identical wording to introduce their directorial vision on that extract scene and on the whole musical.

Each question is marked as a stand-alone, so there is no penalty for that repetition. However, as the scope of Question 1 and Question 2 is different (and always will be), then the opening could be more varied and directly related to the particular question.

On the matter of response openings, many candidates write about historical/cultural contexts around the time the play was written, social contexts about the central themes/issues, biographies and backgrounds to events. Rarely does this kind of opening lead into the main response of the question.

Sweeney Todd needed to be deconstructed, analysed, dismantled, exposed, explored, experimented with and interpreted before being shaped into a credible performance.

This requirement led to some exciting, innovative and unusual ideas for production, locations and genres. The majority of responses set their productions in a Victorian melodrama, which made perfect sense.

While it is not expected that each one of the four strands in the level descriptors grid will be in evidence in equal measure in both responses, there were marks for responses that recognised directing is a layered and usually collaborative process.

It was expected that candidates would refer to acting and design as well as simply telling everyone what to do or slavishly follow the stage directions from the text. The use of contemporary technology to tell the story and explore/expose the complex relationship between the couple was often well exploited, but sometimes ignored.

A few candidates discussed budgets that a director might have or wish for. This was a relevant aspect of the directorial vision, as the reality of financing must be addressed, although imaginary limitless resources were accepted as part of the vision.

The specification makes clear that production process and theatrical practices should be part of the learning. While many candidates referred to Brecht and Stanislavski, some to Artaud and Le Coq and a handful to Boal, Berkoff and Katie Mitchell. There were only some references to how the study of practitioners, dead or alive, had informed their ideas and experiments.

With their learning from the other AS and A Level components, research into performances, staging styles and dramatic exploration of the themes, there was an expectation of inspiration drawn and ideas applied from the work of practitioners, some they'd seen, some they'd actually studied.

As in previous sessions, there was rarely a sense that practical work had been undertaken on and around the text as part of candidates' teaching. Sometimes it was superficial or simplistic. 'We used a Brechtian technique' showed neither knowledge nor understanding.

If that kind of sweeping generalisation was expanded with a sentence on what they understood about *verfremdungseffekt*, the 4th wall or *spass*, then they could demonstrate learning from a practitioner. Illustrations of processes and theories could be implicit, if explained.

In melodrama there is no particular practitioner to explore. However, many tried to make their productions 'immersive' and so cited Punchdrunk Theatre since immersive is an increasingly popular contemporary format. Site specific performances in old, deserted buildings were often imagined as was setting it in-the-round or on a thrust stage to bring the audience closer to the bloody action.

For design, some had learned about Gordon Craig who was an inspiration.

One aspect that some candidates commented on was the humour in the whole show. Some saw it as so ridiculous and over the top, it could only be presented as comedy. A valid line of reasoning.

Some candidates had been prepared with generalised directorial responses and settings before knowing the wording of the questions. While that formulaic or pre-prepared response is understandable, it limits candidates' creativity and originality. Centres should not offer candidates ready-made directorial ideas, but help them work towards finding, exploring and presenting their own once they have seen the exam questions.

The understanding of how staging underpins a performance was generally well understood. Whether to use a proscenium arch, thrust, traverse or in-the-round layout was crucial to realising the vision. The staging of *Sweeney Todd* was particularly important in a drama of such over the top, stylistic entertainment.

What is a Director?

- Has responsibility for an overall vision, concept, direction, purpose, imagining, shaping and guiding.
- Works with performers, designers (of costume, set, lighting, effects, props, staging), venues, stage management and box office.
- They are often all things to all people in a production while also being the boss.

With Question 1 about a given extract and Question 2 about the whole play which includes the extract, there was some overlap in responses. Even when opening paragraphs were identical, since each question was marked as a free-standing entity, that was no problem.

Many candidates found inventive ways of introducing the extract vision (Question 1) and the whole musical vision (Question 2) using different words and expressions. Some felt that copious background and/or biographical information on the musical, Stephen Sondheim, the Industrial Revolution, grand guignol, melodrama, Victorian London, Jack the Ripper, Gothic Horror and first performances in the 1970s were needed. Only when such information was made relevant to addressing the question from the directorial viewpoint was it truly helpful and insightful.

Directorial focus

The sole focus of this component is directorial. Examiners looked for any aspect of the director's function, **including** an overall dream of what a show would look like, the aim of conveying meaning and/or a message to an audience, staging, blocking, levels, proxemics, semiotics, set design, lighting, sound, effects, costume, props, stage furniture, genre, technology and contexts.

The handwriting of a small minority of candidates presented a challenge for examiners and it was noted that several opted to type their work, although most of the annotations needed in Question 1 were handwritten. Centres may wish to give thought in future sessions to advising candidates on handwriting or word processing.

Updating the settings

Some candidates considered a contemporary audience and set their extract and/or whole play in a different setting from the playwright. That is perfectly acceptable provided it is justified and examples from the text support proposed ideas. Many candidates referred to current issues about domestic violence and abuse.

This is not a musical to be taken at face value as it is rich in layers of psychological complexity in its various relationships. The central theme of revenge and the obvious villains are compounded by the music and lyrics, the mechanics of the barber's chair and asking the audience to accept the actual slitting of throats and eating human flesh cooked into pies. With other themes including power, madness, redemption, obsession, death, betrayal and jealousy, the musical still feels relevant so while ideas for making it suitable for a contemporary audience were often suggested, the sheer fun value of the melodramatic spectacle was powerful in its own right.

Design elements were the core of Question 2 but were often called on in Question 1 to support the discussion, with particular focus on symbols for the destructive, cyclical and caged-in nature of the relationship.

Candidates who did well on this paper generally did the following:

- Considered that the directorial purpose is to convey meaning to an audience
- frequently used examples from the play to support their discussion and ideas
- demonstrated learning from directorial and practitioner practices and processes, methods, techniques and applied them accurately
- commanded the language of drama and theatre knowledgeably and with understanding.

Candidates who did less well on this paper generally did the following:

- discussed text as a piece of literature rather than as a blueprint for a live performance in front of an audience
- began both their responses with identical wording and explanation, although some overlap is acceptable
- produced very few annotations to the extract in Question 1 or simply repeated the given stage directions
- relied solely on the Question 1 extract to provide material for the Question 2 response.

OCR support



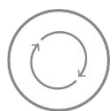
The OCR resources for this component and for *Sweeney Todd* in particular are invaluable. They can be found here on [Teach Cambridge](#)

Resource



Northern Ireland Opera and Lyric Theatre, useful resource pack from their production of the show [Sweeney-Todd-Resource-Pack.pdf \(nptcgroup.ac.uk\)](#)

Assessment for learning



- Besides reading and discussing the play text, work through a number of Frantic Assembly and other drama exercises, exclusively from the directorial viewpoint.
- Use techniques and ideas from Brecht, Stanislavski, Boal, Artaud, Grotowski, Berkoff, Katie Mitchell in turn to interpret a particular section.
- Encourage students to direct their peers in those particular sections and try them out in front of an audience.

Question 1

- 1 As a director, describe and justify your vision for directing the actors in this extract to create a contrast in pace and energy. Annotate the script to show how you would do this. [30]

This question is not in two distinct parts, the explanation and the annotations are marked holistically. Annotations should generally support and expand on the account of the vision described in the opening.

Some candidates felt that the single page of lines offered before the extract was a limit to their account. It is not. They may continue on the extra pages after the extract if they wish.

The question asks for a description and a justification of the directorial vision. It requires specific focus on contrast in pace and energy. It could apply to vocal pace, physical pace or both. The annotations should demonstrate how the vision would be brought to life on stage, from page to stage.

If examiners felt as they read the response that they could visualise the extract on stage, that it worked, that it achieved the directorial vision and demonstrated the requisite contrast in pace and energy and that it was a series of credible ideas, then they gave marks for responses accordingly. How directors' creative and artistic choices influence how meaning is communicated should be demonstrated in this response.

Annotations took many forms. Some candidates drew lines across page from text to note, some drew thumbnail sketches of blocks, levels, stage layout or even a costume while others compartmentalised ideas into voice, tone, physicality, proxemics and intention. Some saw annotations as space to confine themselves to the actors' perspectives. A minority used annotations to mention influences from practitioners they'd studied. Some went further than simply naming the practitioner(s).

Exemplar 1

Sondheim's murderous 'musical thriller' Sweeney Todd delves into the issues of social class and how rich people such as Judge Turpin keep getting richer unless someone prevents the affluent from taking money from the poor. Sweeney Todd and Mrs Lovett take the phrase 'eat the rich' literally and bloodshed and tragedy occurs multiple times.

As a director, I want to encapsulate the contrast in pace and energy because this could be argued to be a climatic moment in the play because Mrs L has just come up with an idea (putting people into pies) which saves her business and gives Todd the revenge he requires so desperately. Todd is wary to begin with his tone is robotic and his facial expressions blank and motionless but as he understands Lovett's idea more through out the song 'A Little Priest' his posture will straighten, his eyebrow raised and forehead furrowed. He will look directly at the audience when the pace quickens and the waltz style music comes in Breckian style ensuring a disconnect between the audience and between the art. Lovett is smiley, her movements are animated and her eyes rarely waver from Todd's face - always seeking his approval.

This is the opening part of the response to the question. It sets out a general directorial intent with some brief plot summary and a couple of the issues of the musical before engaging with the question in the second paragraph. It sums up what the idea of the extract is and cites Brecht, not just by name but by mentioning a 'disconnect'. The question itself is not specifically mentioned in this first stage of the Question 1 response other than a brief reference in the final line. It is not marked separately from the annotations that follow.

It is quite brief. That is not a criticism, but an observation that many candidates write more introduction going onto extra pages, although not all add much value by so doing.

Exemplar 2

TODD (*Disinterestedly*).

Later on, when it's dark, we'll take him
to some secret place and bury him.

MRS. LOVETT.

Well, of course, we could do that. I
don't suppose there's any relatives
going to come poking around looking
for him. But ...

(*Pause. Chord*)

You know me. Sometimes ideas
just pop into me head and I keep
thinking ...

(*Sings*)

Seems a downright shame ...

TODD.

Shame?

MRS. LOVETT.

Seems an awful waste ...

Such a nice plump frame

Wot's-his-name

Has ...

Had ...

Has ...

Nor it can't be traced.

Business needs a lift —

Debts to be erased —

Think of it as thrift,

As a gift ...

If you get my drift ...

(*TODD stares into space*)

No?

(*She sighs*)

Seems an awful waste.

I mean,

With the price of meat what it is,

When you get it,

If you get it —

TODD (*Becoming aware, chuckling*).

Ah!

MRS. LOVETT

Good, you got it.

(*Warming to it*)

Take, for instance,

Mrs. Mooney and her pie shop.

Business never better, using only

Pussycats and toast.

And a pussy's good for maybe six or
Seven at the most.

And I'm sure they can't compare

As far as taste —

Carbon effort
wringing₃

eyes fixed at audience
Brechtian separating
audience and art

seeking Todd's approval
eyes fixed on Todd bouncy energy

slow pace trying to please
cheeky Todd

makes sad social expression
hand placed on Todd's shoulder
enjoys closeness to Todd
lonely Victorian woman

grinning the idea is forming
slow pace

side head movement
Side to side on each beat

nudges Todd
he isn't paying attention yet
he is cold brooding vampire
contrasting energies lively - cold like
warm brooding
(Mrs L) (Mr T)

Pace quickens
Lovett slams
table with glee
reference to
worse Pres in
earlier London
energy increase

TODD.
Mrs. Lovett,
What a charming
notion,
Eminently practical
and yet
Appropriate, as
always.
Mrs. Lovett
How I've lived without
you
All these years I'll
never know!
How delectable!
Also undetectable.

MRS. LOVETT.
Well, it does seem a
Waste ...

55

60

65

How choice!
How rare!

TODD.
For what's the sound of the world out
there?

MRS. LOVETT.
What, Mr. Todd,
What, Mr. Todd,
What is that sound?

70

75

TODD.
Those crunching noises pervading
the air?

MRS. LOVETT.
Yes, Mr. Todd,
Yes, Mr. Todd,
Yes, all around —

80

TODD.
It's man devouring
man, my dear,
And who are we
To deny it in here?

MRS. LOVETT.
Then who are we
To deny it in here?

85

TODD.
These are desperate times, Mrs.
Lovett, and desperate measures are
called for.
(She goes to the counter and comes
back with an imaginary pie)

90

MRS. LOVETT.
Here we are, hot from the oven.
(She holds it out to him)

95

TODD.
What is that?

4 overlapping music
excitable energy
contrasting dark idea and
darkness of Victorian times

Carbon effort.
Slouching gliding

eye contact with Lovett
smirk less stiffness in Todd's
movement freeness
to Mrs energy

look stage left into wings
smirking posture straight
grabs Lovett's hand
this takes Lovett by surprise
because Todd isn't affectionate

gleeful bounciness in her
walk head held high

social political
message Brechtian

passionate delivery
arms flung open

reference to Victorian times
not enough food poverty
and reference to Mrs Welch
making cat pies earlier in
the play

MRS. LOVETT. It's priest. Have a little priest.	100	gleeful smile hand outstretched.
TODD. Is it really good?		~~curtsey~~ curtsey
MRS. LOVETT. Sir, it's too good, At least. Then again, they don't commit sins of the flesh, So it's pretty fresh.	105	(mocking the rich) SOCIAL CLASS
TODD (<i>Looking at it</i>). Awful lot of fat.	110	The whole song is mocking the idea of the rich getting richer
MRS. LOVETT. Only where it sat.		Smirk arm around Todd showing affection
TODD. Haven't you got poet Or something like that?	115	electric energy
MRS. LOVETT. No, you see the trouble with poet Is, how do you know it's Deceased? Try the priest.	120	pace slowed down while Lovett comes up with her imaginary pie ideas
TODD (<i>Tasting it</i>). Heavenly. (MRS. LOVETT giggles)	125	looks at Lovett's EMPTY hand
Not as hearty as bishop, perhaps, but not as bland as curate, either.		ride play song
MRS. LOVETT. And good for business – always leaves you wanting more. Trouble is, we only get it in Sundays ...	130	stirky giggle towards Todd
(TODD chuckles. MRS. LOVETT presents another imaginary pie)		religious joke
Lawyer's rather nice.		sings it sunnier that it is cackles unattractively
TODD. If it's for a price.	135	trying to always please Todd
MRS. LOVETT. Order something else, though, to follow, Since no one should swallow It twice.	140	
TODD. Anything that's lean.		
MRS. LOVETT. Well, then, if you're British and loyal, You might enjoy Royal Marine. (TODD makes a face)	145	goosing around makes disgusted face at Mrs < more tongue out criticised more

Anyway, it's clean. Though, of course, it tastes of wherever it's been.	150	grinaces still slight smirk Lovett is engaging the attention Todd is giving her
TODD (Looking past her at an imaginary oven). Is that squire On the fire?	155	playing along with Mrs L's fantasies gestures towards imag- inary ~~for~~ fireplace strongly
MRS. LOVETT. Mercy no, sir, Look closer, You'll notice it's grocer.	160	chaotic energy Pace has quickened
TODD. Looks thicker. More like vicar.	165	again as Mrs L's and Todd's head is full of ideas
MRS. LOVETT. No, it has to be grocer — it's green.	170	the endearment excites Mrs L more, she stares into Todd's eyes dazed and full of energy arms stalling
TODD. The history of the world, my love —	175	social class again breaks fourth wall with audience — Brechtian
MRS. LOVETT. Save a lot of graves, Do a lot of relatives favors ...	180	creating a separation between the art and the audience reference the issue with social class is still present to a modern day audience
TODD. — is those below serving those up above.	185	dances to upstage left. where she excitedly examines the art ~~at~~ ships excitedly
MRS. LOVETT. Everybody shaves, So there should be plenty of flavors ...	190	Mrs L is having this she never thought be endearing Todd would to her.
TODD. How gratifying for once to know —	195	
BOTH. — that those above will serve those down below!		
MRS. LOVETT. Now, let's see ... (Surveying an imaginary tray of pies on the counter) We've got tinker ...		
TODD (Looking at it). Something pinker.		
MRS. LOVETT. Tailor?		
TODD (Shaking his head). Paler.		
MRS. LOVETT. Butler?		
TODD. Subtler.		

MRS. LOVETT. Potter?			contrasting the frightening cross Lovett feels later when she is going into the jail and killed by sweetly Todd
TODD (<i>Feeling it</i>). Hotter.	200		
MRS. LOVETT. Locksmith? (TODD <i>shrugs, defeated</i> . MRS. LOVETT offers another imaginary pie) Lovely bit of clerk.	205		smirking moving towards Lovett energy drops for a second but waltz music picks ~~back~~ back up
TODD. Maybe for a lark ...			
MRS. LOVETT. Then again, there's sweep If you want it cheap And you like it dark. (<i>Another</i>) Try the financier. Peak of his career.	210		carbon effort chaos then calmness dab through out the song entirety -
TODD. That looks pretty rank.	215		covers Todd's eyes he slunches
MRS. LOVETT. Well, he drank. It's a bank Cashier. Last one really sold. (<i>Feels it</i>) Wasn't quite so old.	220		scowls at imaginary pie melodramatic social expression wide mouth furrowed brow crinkled nose high energy compared to defeated Todd who was sent to Australia earlier change in persona
TODD. Have you any Beadle?	225		
MRS. LOVETT. Next week, so I'm told. Beadle isn't bad till you smell it And notice how well it's Been greased. Stick to priest. (<i>Offers another pie</i>) Now this may be a bit stringy, but then, of course, it's fiddle player.	230		invested in fantasy bringing Mrs L back to what he wants and one step closer to Judge Turpin
TODD. This isn't fiddle player. It's piccolo player.	235		
MRS. LOVETT. How can you tell?			curious expression furrowed brow glint in his eye
TODD. It's piping hot. (<i>Giggles</i>)	240		humorous energy
MRS. LOVETT (<i>Snorts with glee</i>). Then blow on it first.			enjoying knows Todd being fantasy

8

(TODD guffaws)

TODD. 245 *slow pace*

The history of the world, my sweet —

MRS. LOVETT. 250

Oh, Mr. Todd,

Ooh, Mr. Todd,

What does it tell?

TODD. 255

— is who gets eaten and who gets to eat.

MRS. LOVETT. 260

And, Mr. Todd,

Too, Mr. Todd,

Who gets to sell.

TODD.

But fortunately, it's also clear —

melodramatic expression

desperate to know what she means to Todd

Brechtian political theatre

social class

quicker pace

rambling

Lovett says three lines by the same time Todd has said

Todd - calmer one

sinister energy

Lovett - chaotic

evil energy

This is from the same candidate as Exemplar 1 and shows the annotations produced to address the question and support and/or flesh out the ideas that have already been mentioned. The lines connecting text with comments like this are frequently seen, but candidates interpret how to annotate in many ways. There are no rules about that. This is workmanlike directorial blocking, which also refers to Laban and Brecht. It addresses the question with its attention to contrasts in pace and energy.

Taken together with the first part in Exemplar 1, this response showed understanding of how creative choices convey meaning and it was judged to be overall confident and was placed in Level 4, 23 marks.

Question 2

- 2 As a director, explain and justify how you could use a range of design elements including lighting, sound and costume to stage a performance of *Sweeney Todd*. **[30]**

This asked for an explanation and a justification for using named design elements to stage a performance of *Sweeney Todd*. The range was lighting, sound and costume but other elements were absolutely acceptable. Many focused additionally on staging styles, levels, sets, projections and technology. A few referred to music and where to position musicians.

It is part of learning to study previous questions and examiners saw some of the key themes mentioned above highlighted. If they were discussed through the design elements, then learning and cross fertilisation of ideas was well placed.

In many cases candidates had been taught to focus on three scenes (which may include the given extract) to represent the whole play to answer Question 2. This is entirely acceptable.

Exemplar 3

Sweeney Todd is a gothic musical set in the 18th century. This musical does differ from the normal musical conventions, as it has very dark gothic themes and elements, ~~the~~ and the songs sung in the musical are more like long poems. ~~This play takes + would~~ There are many themes entwined with in the play such as Gothic imagery, ~~the~~ love and relationships, madness and resentment. ~~One~~ This can be seen through the performances of the actors, but also through the design elements.

How I would stage Sweeney Todd ^{the play} to show the gothic theme would be ~~is~~ using in the front staging. The stage would have many prop changes throughout the play but a key scene that would show this Gothic imagery would be the scene where Sweeney Todd saw his old house for the first time in 13 years. ~~For~~ The stage would be full of old rotten wood furniture, with cobwebs and dust all over. There would be a chair slightly ~~left~~ to the right centre stage with a box covered in dust on it. ~~Sweeney at the beginning of this scene~~ the lighting would be dark, with grey undertones. ~~It~~ having the

only source of light ^{be} coming from a window. Sky light window down stage right. This source of light would act like a spotlight for Sweeney Todd as he performs during this very sad and Gothic scene. There would ^{of speaking word} be a faint background noises ~~as the~~ doors moved around the stage during this scene. I would ~~have~~ direct this to show the audience how old and unlooked after the house is. Sweeney would be stood centre stage looking around in disbelief and sadness, overwhelmed with the memories he had in this room.

Another scene that would change ~~at~~ the stage ~~design~~ design would be the worst pie in London scene. ~~There~~ A lot of props would be used here to create the image of Mrs Lovett's pie shop. There would be a cable ~~across stage~~ ^{loft} centre stage, covered in flour, bare pies and a rolling pin. A fire place would be behind the cable, down ~~at~~ stage left, which would have a roaring fire ~~blazing~~ ^{blazing} which would be the only proper source of colour and light on the stage, due to the lack of sunlight, which had been covered by smoke and clouds due to

the industrial revolution. ~~At~~ Anchor cable would be placed ~~at~~ up stage right, which would have dusty curtains and pine glasses on. Dust and cobwebs would cover the stage, along with fake mice and crows. ~~The 1. would~~ ~~stage~~ I would stage this scene like this to show the audience the gothic imagery in this play, but also the uncured state of Mrs Lovell's business.

The lighting throughout the play would ~~have~~ be quite basic. Due to the fact that it is very gothic and dark, I would have the lighting very dim with grey undertones. There would be ~~a~~ brighter lighting ~~at~~ during the flash back scene, when the play for 13 seconds zooms in on ~~a happy~~ the happy family of Benjamin Barker. However, besides that, the only other use of lighting would be the spotlighting in the returning to his old house scene. The reason I would keep lighting relatively basic and dark, is because the ~~at~~ play is very evocative and dramatic, and so I felt that if there are loads of lighting changes. Flashing lights and spotlights, it could take away from the ~~a~~ gothic and dramatic play.

The costumes during this play would be very working class 18th century ~~too~~ day wear. Sweeney Todd would wear a dark dust covered black day suit, a white, slightly wrinkled shirt made of cheap cotton. His shoes would be worn down, muddy leather boots, to show that he is a working man, but makes a decent living from his profession. His hair would be slightly mad and unbrushed, which links and acts as a symbol for ~~the~~ Sweeney Todd's inner madness. Another character that I would design to be in very working class dress would be Mrs Lovett. Throughout the performance, Mrs Lovett ~~will~~ ^{will} wear a classic ~~working~~ ^{green} 18th century dress, with an apron on top. The apron ~~will~~ ^{will} be covered in pie ingredients, flour and dust, soot and bear stains. This would show the audience, the lack of washing Mrs Lovett does and can afford, moreover, links to her financial & financial situation. Her shoes would be muddy / ~~flour~~ ^{floury} leather boots, and her hair would be ~~the~~ tied up in a messy bun with again flour throughout which shows the audience how Mrs Lovett is in a ~~working~~ ^{working} class, which just like for Sweeney Todd

is used as a metaphor for her internal madness. In the play however, there is a ~~clear~~ clear divide between social ~~class~~ class, which is demonstrated through costume to the audience. Examples of those characters are Judge Turpin and Hannah. Judge Turpin throughout the play has extremely well kept clean clothes. He wears an ironed black ~~shirt~~ cotton shirt with a clean white silk shirt. He has black cotton trousers and clean ^{expensive} loafers. The Majority of the time Turpin is wearing a tie, which is immensely well kept, and is used as a clear way of flaunting his wealth. Moreover, his hair is brushed back and side, juxtaposing Sweeney Todd. This is used as a mask to hide Turpin's inner evil. Hannah is also another upperclass character. She is very delicate and sweet throughout the play, which is reflected in her costume. She wears a very expensive and pretty dress with a clear light and pristine silk white hois, telling the audience she never goes out. Her hair is perfectly tied back in a half up half down hair style with ~~just~~ a pretty pink silk ~~the~~ ribbon holding it up. Moreover, she has a pearl necklace around her neck with pearl earrings. This shows the audience

Joanna's adopted wealth, and also is a reflection of her pure heart. Which creates empathy in a way to from the audience for due to her enclosure and for who has adopted. Better is. It also ~~I also chose this to show~~ the I also chose this design to emphasise how Joanna is the light of the play.

In conclusion, I would as a director use a range of staging techniques and elements to help set the tone of the play, show the different themes, such as Roshie imagery, and social status and madness and help create dramatic tension and also comedy.

This response is Question 2 from a different candidate. It begins with background information (that may have been very similar if not identical to the opening of Question 1) and it leads to the design elements asked for.

It starts with props before lighting and goes across scenes to demonstrate understanding of how the musical is structured and may be interpreted. Costumes, with some detail on hair and shoes are discussed. To make this more successful a direct paragraph or so could be added on sound, sound effects and related aspects (singing/spoken voice, music, noise of machinery, footsteps or extra external effects like wind, rain, streets and buildings). Sound is implied as in many responses. It is a wide element to address, whether it's diegetic or non-diegetic, but is a gap in this total response. Overall, this was judged near the cusp of Level 4/5 at 24 marks.

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