



# **Mark Scheme (Results)**

Summer 2017

Pearson Edexcel GCE  
In Drama and Theatre Studies  
Unit 2: Theater Makers in Practice

## **Edexcel and BTEC Qualifications**

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at [www.edexcel.com](http://www.edexcel.com) or [www.btec.co.uk](http://www.btec.co.uk). Alternatively, you can get in touch with us using the details on our contact us page at [www.edexcel.com/contactus](http://www.edexcel.com/contactus).

## **Pearson: helping people progress, everywhere**

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: [www.pearson.com/uk](http://www.pearson.com/uk)

Summer 2017

Publications Code 8DR0\_02\_1706\_MS

All the material in this publication is copyright

© Pearson Education Ltd 2017

## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

<b>Question Number</b>	<p>Analyse and evaluate the contribution of the <b>lighting designer</b> and their use of <b>lighting states</b> in the performance you have seen.</p> <p>In your answer you should consider:</p> <ul style="list-style-type: none"> <li>• key moments in the performance</li> <li>• your response as an informed member of the audience.</li> </ul> <p>Your answer must give <b>balanced consideration</b> between your analysis <b>and</b> your evaluation.</p>
<b>1</b>	<p><b>AO4 = 16 marks</b></p> <p>This question specifically asks the candidate to analyse and evaluate how the lighting designer has used lighting states in <b>one</b> live performance they have seen.</p> <p>Candidates might refer to the following moments in their response:</p> <ul style="list-style-type: none"> <li>• how lighting and the use of lighting states have influenced or helped establish time, setting, location, mood and atmosphere. The use of white lighting, blackouts, natural light, colour etc. are creative/design choices which may be referenced.</li> <li>• the visual effect of lighting and how the use of lighting states have contributed to the impact of the overall design.</li> <li>• how lighting and specific lighting state choices have helped to communicate key ideas, themes, interpretation, contrast and/or meaning in the performance</li> <li>• other specific aspects of lighting design such as direction, intensity, lantern type, SFX, fade up/down times, transitions, use of cross fades, blackouts, focus points, projection.</li> <li>• how lighting choices have influenced or developed aspects of characterisation through key lighting, lighting leitmotifs, etc.</li> <li>• how key moments of lighting design have supported the performance style of the production</li> <li>• the use of aspects of lighting such as muted, vibrant, dark, light, cold, warm, contrasting/complementary or harmonised/cohesive</li> <li>• the overall aims and intentions of the lighting designer and whether or not these were realised in performance</li> <li>• their own personal response to the work of the lighting designer</li> <li>• constructive criticism or suggestions for alternative ideas and improvements</li> <li>• how the lighting designer's ideas interrelate with the ideas of other theatre makers</li> <li>• references to collaboration with other theatre makers.</li> </ul>

**Section A: Live Theatre Evaluation**

**Marking instructions**

In A04, analysis is required in order to reach evaluative judgements and conclusions in the context of student's own work. Responses must show balanced consideration between analysis and evaluation and marks are equally distributed across these two elements.

Responses that demonstrate isolated analysis without evaluation can only achieve a maximum of 4 marks.

<b>Level</b>	<b>Mark</b>	<b>Descriptor (A04)</b>
	0	No rewardable material.
<b>Level 1</b>	1–3	<b>Limited</b> <ul style="list-style-type: none"><li>• Descriptive and underdeveloped analysis of the specified theatre maker's use of theatrical elements, demonstrating limited knowledge and understanding and inaccurate use of subject-specific terminology.</li><li>• Struggles to offer evaluation demonstrating limited ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers.</li><li>• Uneven treatment of analysis and evaluation resulting in a limited overall response.</li></ul>
<b>Level 2</b>	4–6	<b>General</b> <ul style="list-style-type: none"><li>• Partial analysis of the specified theatre maker's use of theatrical elements, supported by emerging knowledge and understanding and generally accurate use of subject-specific terminology.</li><li>• Some evaluation is offered demonstrating adequate ability to formulate and justify personal judgements relating to how ideas, meaning and impact are created by theatre makers.</li><li>• Generally sound response supported by emerging but inconsistent moments of analysis and evaluation.</li></ul>
<b>Level 3</b>	7–10	<b>Competent</b> <ul style="list-style-type: none"><li>• Competent analysis of the specified theatre maker's use of theatrical elements, supported by clear knowledge and understanding and accurate use of subject-specific terminology.</li><li>• Competent evaluation demonstrating sound ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers.</li><li>• Clear personal response is offered supported by consistent and generally balanced analysis and evaluation.</li></ul>
<b>Level 4</b>	11–13	<b>Assured</b> <ul style="list-style-type: none"><li>• Confident and detailed analysis of theatre maker's use of theatrical elements, supported by assured knowledge and understanding and effective use of subject-specific terminology.</li><li>• Effective evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers.</li><li>• Assured personal response supported by informed and balanced analysis and evaluation.</li></ul>
<b>Level 5</b>	14–16	<b>Sophisticated</b> <ul style="list-style-type: none"><li>• Perceptive and critical analysis of the specified theatre maker's use of theatrical elements, supported by authoritative knowledge and understanding and articulate use of subject-specific terminology.</li><li>• Assured evaluation demonstrating accomplished ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers.</li></ul>

		<ul style="list-style-type: none"> <li>• Sophisticated and in-depth personal response which perceptively draws together relevant and balanced elements of analysis and evaluation.</li> </ul>
--	--	---

<b>Question Number</b>	<p>Analyse and evaluate how <b>vocal skills</b> were used to create characterisation in the performance you have seen.</p> <p>In your answer you should consider:</p> <ul style="list-style-type: none"> <li>• key moments in the performance</li> <li>• your response as an informed member of the audience.</li> </ul> <p>Your answer must give <b>balanced consideration</b> between your analysis <b>and</b> your evaluation.</p>
<b>2</b>	<p><b>AO4 = 16 marks</b></p> <p>This question specifically asks the candidate to analyse and evaluate how vocal skills were used to create characterisation in <b>one</b> performance they have seen.</p> <p>Candidates may choose to focus their response on key actors or offer a more holistic answer by referencing the ensemble. Both are appropriate choices but candidates must give <b>balanced consideration</b> between analysis and evaluation.</p> <p>Candidates might refer to the following moments in their response:</p> <ul style="list-style-type: none"> <li>• use of vocal skills in the performance as a whole</li> <li>• use of vocal skills in key moments</li> <li>• use of vocal skills; volume, pace, tempo-rhythm, timing, use of pause, stillness, emphasis, pitch, intonation, tonal qualities, stresses, enunciation, emphasis, regional accent, dialect, vocal skills driven by societal expectations; period etiquette, class division, social, cultural and historical considerations, vocal habits, solo/choral voice, overlapping dialogue, delivery of verse forms</li> <li>• how vocal skills have been used to create characterisation in performance</li> <li>• how vocal skills have been used by performer(s) to define character</li> <li>• how vocal skills and characterisation have influenced or been influenced by other key theatre makers such as set, lighting, costume or sound designers</li> <li>• how the use of vocal skills has influenced or developed key aspects of characterisation and/or helped establish time, setting, location, SCH considerations, mood and atmosphere</li> <li>• how effectively vocal skills were used in defining character for the audience</li> <li>• their own personal response to the use of vocal skills in the performance</li> <li>• how the use of vocal skills supported the overall performance style of the performance</li> <li>• constructive criticism or suggestions for alternative ideas and improvements</li> <li>• references to collaboration with other theatre makers.</li> </ul>

**Marking instructions**

In A04, analysis is required in order to reach evaluative judgements and conclusions in the context of student's own work. Responses must show balanced consideration between analysis and evaluation and marks are equally distributed across these two elements.

Responses that demonstrate isolated analysis without evaluation can only achieve a maximum of 4 marks.

<b>Level</b>	<b>Mark</b>	<b>Descriptor (A04)</b>
	0	No rewardable material.
<b>Level 1</b>	1-3	<p><b>Limited</b></p> <ul style="list-style-type: none"> <li>• Descriptive and underdeveloped analysis of the specified theatre maker's use of theatrical elements, demonstrating limited knowledge and understanding and inaccurate use of subject-specific terminology.</li> <li>• Struggles to offer evaluation demonstrating limited ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers.</li> <li>• Uneven treatment of analysis and evaluation resulting in a limited overall response.</li> </ul>
<b>Level 2</b>	4-6	<p><b>General</b></p> <ul style="list-style-type: none"> <li>• Partial analysis of the specified theatre maker's use of theatrical elements, supported by emerging knowledge and understanding and generally accurate use of subject-specific terminology.</li> <li>• Some evaluation is offered demonstrating adequate ability to formulate and justify personal judgements relating to how ideas, meaning and impact are created by theatre makers.</li> <li>• Generally sound response supported by emerging but inconsistent moments of analysis and evaluation.</li> </ul>
<b>Level 3</b>	7-10	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>• Competent analysis of the specified theatre maker's use of theatrical elements, supported by clear knowledge and understanding and accurate use of subject-specific terminology.</li> <li>• Competent evaluation demonstrating sound ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers.</li> <li>• Clear personal response is offered supported by consistent and generally balanced analysis and evaluation.</li> </ul>
<b>Level 4</b>	11-13	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Confident and detailed analysis of theatre maker's use of theatrical elements, supported by assured knowledge and understanding and effective use of subject-specific terminology.</li> <li>• Effective evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers.</li> <li>• Assured personal response supported by informed and balanced analysis and evaluation.</li> </ul>
<b>Level 5</b>	14-16	<p><b>Sophisticated</b></p> <ul style="list-style-type: none"> <li>• Perceptive and critical analysis of the specified theatre maker's use of theatrical elements, supported by authoritative knowledge and understanding and articulate use of subject-specific terminology.</li> <li>• Assured evaluation demonstrating accomplished ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers.</li> <li>• Sophisticated and in-depth personal response which perceptively draws together relevant and balanced elements of analysis and evaluation.</li> </ul>

## Section B: Page to Stage: Realising a Performance text

<b>Question Number</b>	As a <b>performer</b> , discuss how you might interpret and portray <b>one</b> of the <b>key roles</b> in the extract.  You should use examples from the extract to support your ideas and your answer should make reference to the performance text as a whole.
<b>3</b>	<b>AO3 = 16 marks</b>  This question asks the candidate to respond as a specific theatre maker and discuss the various choices they would make in order to practically bring one of the key roles in the extract to life. The question is about acting choices and how a key role in the extract might be 'realised' and portrayed in performance. As such, the emphasis of response should be on the practical application of theatrical elements and techniques in the performance of the role based on the interpretation. Candidates should make reference to the extract and the text as a whole.  Candidates might refer to the following in their response: <ul style="list-style-type: none"><li>• characterisation</li><li>• interpretation, aims and intentions</li><li>• use of language</li><li>• vocal expression</li><li>• use of gesture, movement, stillness, physicality and other forms of non-verbal communication</li><li>• use of space, proxemics and levels</li><li>• stage directions and entrances and exits</li><li>• mood and atmosphere</li><li>• relationships and dynamics between characters in the extract</li><li>• relationship with the audience</li><li>• specific moments from the extract to support ideas</li><li>• performance style.</li></ul>



### Marking instructions

- 6 marks awarded for demonstration of knowledge and understanding of how theatre is **developed**.
- 10 marks for demonstration of knowledge and understanding of how theatre is **performed**.

Responses that demonstrate knowledge and understanding of how theatre is developed only without discussing how this is applied in performance can only achieve a maximum of 6 marks.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 4 marks.

Level	Mark	Descriptor (A03)
	0	No rewardable material.
<b>Level 1</b>	1-3	<b>Limited</b> <ul style="list-style-type: none"><li>• Superficial interpretation of the extract showing a limited knowledge and understanding of how ideas and intentions are developed.</li><li>• Basic knowledge of theatrical elements and techniques showing limited understanding of their application in the performance of the extract.</li><li>• Demonstrates superficial consideration of how theatrical elements can be used in performance to create mood and atmosphere, communicate meaning and create impact on an audience.</li><li>• Limited ideas and examples are offered from the extract and the text as a whole. Uses basic or inaccurate subject-specific terminology.</li></ul>
<b>Level 2</b>	4-6	<b>General</b> <ul style="list-style-type: none"><li>• Generally sound interpretation of the extract showing adequate knowledge and understanding of how ideas and intentions are developed.</li><li>• Clear knowledge of theatrical elements and techniques showing emerging understanding of their application in the performance of the extract.</li><li>• Demonstrates generally sound consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li><li>• Clear ideas and examples are offered from the extract and the text as a whole. Uses generally accurate subject-specific terminology.</li></ul>
<b>Level 3</b>	7-10	<b>Competent</b> <ul style="list-style-type: none"><li>• Secure interpretation of the extract showing competent knowledge and understanding of how ideas and intentions are developed.</li><li>• Competent knowledge of theatrical elements and techniques showing clear understanding of their application in the performance of the extract.</li><li>• Demonstrates clear consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li><li>• Competent ideas and examples are offered from the extract and the text as a whole. Uses accurate subject-specific terminology.</li></ul>
<b>Level 4</b>	11-13	<b>Assured</b> <ul style="list-style-type: none"><li>• Assured interpretation of the extract showing effective knowledge and understanding of how ideas and intentions are developed.</li><li>• Assured knowledge of theatrical elements and techniques showing effective understanding of their application in the performance of the extract.</li><li>• Demonstrates effective consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li><li>• Confident ideas and use of examples from the extract and the text as a whole. Effective use of subject-specific terminology.</li></ul>
<b>Level 5</b>	14-16	<b>Sophisticated</b> <ul style="list-style-type: none"><li>• Sophisticated interpretation of the extract showing comprehensive knowledge and understanding of how ideas and intentions are developed.</li></ul>

	<ul style="list-style-type: none"> <li>• Comprehensive knowledge of theatrical elements and techniques showing perceptive understanding of their application in the performance of the extract.</li> <li>• Demonstrates sophisticated consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li> <li>• Comprehensive ideas and examples are offered from the extract and the text as a whole. Articulate use of subject-specific terminology.</li> </ul>
--	--

<b>Question Number</b>	As a designer, discuss how you would use <b>theatrical elements</b> to <b>communicate changes in time and/or place</b> in the extract. You should use examples from the extract to support your ideas and your answer should make reference to the performance text as a whole.
<b>4</b>	<p><b>AO3 = 16 marks</b></p> <p>This question asks the candidate to respond to the extract and discuss how they would practically apply theatrical elements to communicate changes in time and/or place in performance. As such, the emphasis of response should be on the practical application of theatrical elements and techniques used to communicate intentions for the design during performance focusing specifically on moments of transition.</p> <p>Candidates may choose to answer the question from the perspective of one designer (set, lighting, sound, costume) whilst others may offer a more holistic answer and respond as a designer who takes responsibility for a number of different design elements. Both are equal and appropriate choices. Candidates should make reference to the extract and the text as a whole.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> <li>• Set, lighting, sound, music, costume</li> <li>• make-up, masks, puppets and props</li> <li>• other visual or special effects such as smoke, haze, projections</li> <li>• use of space, staging, proxemics, levels, entrances and exits</li> <li>• how their use of chosen theatrical element(s) will communicate a change in time and/or place to an audience</li> <li>• how their chosen theatrical element(s) will communicate ideas and meaning to an audience</li> <li>• actor/audience relationship</li> <li>• use of theatrical venue</li> <li>• the impact of specific technical and creative choices</li> <li>• performance style</li> <li>• theatrical influence</li> <li>• intended audience impact</li> </ul>

### Marking instructions

- 6 marks awarded for demonstration of knowledge and understanding of how theatre is **developed**.
- 10 marks for demonstration of knowledge and understanding of how theatre is **performed**.

Responses that demonstrate knowledge and understanding of how theatre is developed only without discussing how this is applied in performance can only achieve a maximum of 6 marks.

Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 4 marks.

Level	Mark	Descriptor (A03)
	0	No rewardable material.
<b>Level 1</b>	1–3	<b>Limited</b> <ul style="list-style-type: none"><li>• Superficial interpretation of the extract showing a limited knowledge and understanding of how ideas and intentions are developed.</li><li>• Basic knowledge of theatrical elements and techniques showing limited understanding of their application in the performance of the extract.</li><li>• Demonstrates superficial consideration of how theatrical elements can be used in performance to create mood and atmosphere, communicate meaning and create impact on an audience.</li><li>• Limited ideas and examples are offered from the extract and the text as a whole. Uses basic or inaccurate subject-specific terminology.</li></ul>
<b>Level 2</b>	4–6	<b>General</b> <ul style="list-style-type: none"><li>• Generally sound interpretation of the extract showing adequate knowledge and understanding of how ideas and intentions are developed.</li><li>• Clear knowledge of theatrical elements and techniques showing emerging understanding of their application in the performance of the extract.</li><li>• Demonstrates generally sound consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li><li>• Clear ideas and examples are offered from the extract and the text as a whole. Uses generally accurate subject-specific terminology.</li></ul>
<b>Level 3</b>	7–10	<b>Competent</b> <ul style="list-style-type: none"><li>• Secure interpretation of the extract showing competent knowledge and understanding of how ideas and intentions are developed.</li><li>• Competent knowledge of theatrical elements and techniques showing clear understanding of their application in the performance of the extract.</li><li>• Demonstrates clear consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li><li>• Competent ideas and examples are offered from the extract and the text as a whole. Uses accurate subject-specific terminology.</li></ul>
<b>Level 4</b>	11–13	<b>Assured</b> <ul style="list-style-type: none"><li>• Assured interpretation of the extract showing effective knowledge and understanding of how ideas and intentions are developed.</li></ul>

		<ul style="list-style-type: none"> <li>• Assured knowledge of theatrical elements and techniques showing effective understanding of their application in the performance of the extract.</li> <li>• Demonstrates effective consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li> <li>• Confident ideas and use of examples from the extract and the text as a whole. Effective use of subject-specific terminology.</li> </ul>
<b>Level 5</b>	14–16	<p><b>Sophisticated</b></p> <ul style="list-style-type: none"> <li>• Sophisticated interpretation of the extract showing comprehensive knowledge and understanding of how ideas and intentions are developed.</li> <li>• Comprehensive knowledge of theatrical elements and techniques showing perceptive understanding of their application in the performance of the extract.</li> <li>• Demonstrates sophisticated consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li> <li>• Comprehensive ideas and examples are offered from the extract and the text as a whole. Articulate use of subject-specific terminology.</li> </ul>

