



Pearson
Edexcel

Mark Scheme (Results)

Summer 2019

Pearson Edexcel Level 3 GCE

Drama and Theatre (8DR0) Paper 2

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 or 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.

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

Summer 2019

Publications Code 8DR0 02

All the material in this publication is copyright

© Pearson Education Ltd 2019

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.

<p>Question Number</p>	<p>Analyse and evaluate the contribution of the set designer and their use of staging and/or set in the performance you have seen.</p> <p>In your answer you should consider:</p> <ul style="list-style-type: none"> • key moments in the performance • your response as an informed member of the audience. <p>Your answer must give balanced consideration between your analysis and your evaluation.</p>
<p>1</p>	<p>AO4 = 16 marks</p> <p>This question specifically asks the candidate to analyse and evaluate how the set designer has used staging and/or set in one live performance they have seen.</p> <p>Both are appropriate choices but candidates must give balanced consideration between analysis and evaluation.</p> <p>Candidates might refer to the following moments in their response:</p> <ul style="list-style-type: none"> • how staging and/or set have influenced or helped establish time, setting, location, mood and atmosphere, theatrical style and convention. The use of: minimal/representational, detailed naturalistic, composite multifunctional sets and open spaces are creative/design choices that may be referenced • the visual impact of staging/set and how this has contributed to the overall design • how staging has contributed to the overall design. This may include: proscenium arch, end on, arena, thrust, in the round, traverse, promenade, immersive • how staging decisions impact on the actor/audience relationship • the visual impact of staging/set and how this has contributed to the overall design. How staging and/or set choices have helped to communicate key ideas, themes, interpretation, contrast and/or meaning in the performance • other specific aspects of set/staging may include size, scale, space, shape, levels, exits and entrances, colour, texture, style, period and thematic considerations • how staging and/or set have influenced or developed aspects of characterisation through the suggestion, for example, of: time and place, setting, location, SCH considerations, mood and atmosphere • how staging and/or set design support the performance style of the production • the use of aspects of staging and/or set design to create contrasting/complementary or harmonised/cohesive designs • the overall aims and intentions of the set designer and whether or not these were realised in performance • the candidate's own personal response to the work of the set designer • constructive criticism or suggestions for alternative ideas and improvements • how the set designer's ideas interrelate with the ideas of other theatre makers • references to collaboration with other theatre makers • constructive criticism or suggestions for alternative ideas and improvements.

Marking instructions

In AO4, 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.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1–3	<p>Limited</p> <ul style="list-style-type: none"> • 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. • Struggles to offer evaluation demonstrating limited ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers. • Uneven treatment of analysis and evaluation resulting in a limited overall response.
Level 2	4–6	<p>General</p> <ul style="list-style-type: none"> • 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. • 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. • Generally sound response supported by emerging but inconsistent moments of analysis and evaluation.
Level 3	7–10	<p>Competent</p> <ul style="list-style-type: none"> • 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. • Competent evaluation demonstrating sound ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers. • Clear personal response is offered supported by consistent and generally balanced analysis and evaluation.
Level 4	11–13	Assured

		<ul style="list-style-type: none"> • 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. • Effective evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers. • Assured personal response supported by informed and balanced analysis and evaluation.
Level 5	14-16	<p>Sophisticated</p> <ul style="list-style-type: none"> • 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. • Assured evaluation demonstrating accomplished ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers. • Sophisticated and in-depth personal response which perceptively draws together relevant and balanced elements of analysis and evaluation.

Question Number	<p>Analyse and evaluate how proxemics were used to communicate relationships in the performance you have seen.</p> <p>In your answer you should consider:</p> <ul style="list-style-type: none"> • key moments in the performance • your response as an informed member of the audience. <p>Your answer must give balanced consideration between your analysis and your evaluation.</p>
2	<p>AO4 = 16 marks</p> <p>This question specifically asks the candidate to analyse and evaluate how proxemics were used to communicate relationships in one performance they have seen.</p> <p>Candidates may choose to focus their response on key performers or offer a more holistic answer by referencing the ensemble and/or performer audience relationship. Both are appropriate choices but candidates must give balanced consideration between analysis and evaluation.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> • the use of proxemics in the performance as a whole and in key moments to communicate relationships • how proxemics have been used by performer(s) to communicate relationships • how the use of proxemics helps to create characterisation in performance • how proxemics have been used by performer(s) to define character • how the use of proxemics has influenced or developed key aspects of characterisation and/or helped establish time, setting, location, SCH considerations, mood and atmosphere • use of proxemics to communicate relationships; intimacy, intimidation, fear, status, group membership, uniformity, alienation, rejection, friendship, power, protection, shyness, social awkwardness, cultural variation, proxemics driven by societal expectations; period etiquette, class division, social, cultural and historical considerations • how the use of proxemics supported the overall performance style of the performance • how the use of proxemics has influenced or been influenced by other key theatre makers such as set, lighting, costume or sound designers • references to collaboration with other theatre makers • the candidate's own personal response to the use of proxemics to communicate relationships in the performance • constructive criticism or suggestions for alternative ideas and improvements.

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.

Level	Mark	Descriptor (A04)
	0	No rewardable material.
Level 1	1-3	Limited <ul style="list-style-type: none">• 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.• Struggles to offer evaluation demonstrating limited ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers.• Uneven treatment of analysis and evaluation resulting in a limited overall response.
Level 2	4-6	General <ul style="list-style-type: none">• 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.• 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.• Generally sound response supported by emerging but inconsistent moments of analysis and evaluation.
Level 3	7-10	Competent <ul style="list-style-type: none">• 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.• Competent evaluation demonstrating sound ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers.• Clear personal response is offered supported by consistent and generally balanced analysis and evaluation.
Level 4	11-13	Assured <ul style="list-style-type: none">• 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.• Effective evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers.• Assured personal response supported by informed and balanced analysis and evaluation.
Level 5	14-16	Sophisticated <ul style="list-style-type: none">• 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.• Assured evaluation demonstrating accomplished ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers.• Sophisticated and in-depth personal response which perceptively draws together relevant and balanced elements of analysis and evaluation.

Section B: Page to Stage: Realising a Performance text

Question Number	As a performer , discuss how you might interpret and portray one of the key roles 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.
3	AO3 = 16 marks This question asks the candidate to respond to the extract 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 the 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">• characterisation• interpretation, aims and intentions• use of language• vocal expression• use of gesture, movement, stillness, physicality and other forms of non-verbal communication• use of space, proxemics and levels• stage directions and entrances and exits• mood and atmosphere• relationships and dynamics between characters in the extract• relationship with the audience• specific moments from the extract to support ideas• performance style• intended audience impact.

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.
Level 1	1-3	Limited <ul style="list-style-type: none">• Superficial interpretation of the extract showing a limited knowledge and understanding of how ideas and intentions are developed.• Basic knowledge of theatrical elements and techniques showing limited understanding of their application in the performance of the extract.• Demonstrates superficial consideration of how theatrical elements can be used in performance to communicate meaning and create impact for an audience.• Limited ideas and examples are offered from the extract and the text as a whole. Uses basic or inaccurate subject-specific terminology.
Level 2	4-6	General <ul style="list-style-type: none">• Generally sound interpretation of the extract showing adequate knowledge and understanding of how ideas and intentions are developed.• Clear knowledge of theatrical elements and techniques showing emerging understanding of their application in the performance of the extract.• Demonstrates generally sound consideration of how theatrical elements can be used in performance to communicate meaning and create impact for an audience.• Clear ideas and examples are offered from the extract and the text as a whole. Uses generally accurate subject-specific terminology.
Level 3	7-10	Competent <ul style="list-style-type: none">• Secure interpretation of the extract showing competent knowledge and understanding of how ideas and intentions are developed.• Competent knowledge of theatrical elements and techniques showing clear understanding of their application in the performance of the extract.• Demonstrates clear consideration of how theatrical elements can be used in performance to communicate meaning and create impact for an audience.• Competent ideas and examples are offered from the extract and the text as a whole. Uses accurate subject-specific terminology.
Level 4	11-13	Assured <ul style="list-style-type: none">• Assured interpretation of the extract showing effective knowledge and understanding of how ideas and intentions are developed.• Assured knowledge of theatrical elements and techniques showing effective understanding of their application in the performance of the extract.• Demonstrates effective consideration of how theatrical elements can be used in performance to communicate meaning and create impact for an audience.• Confident ideas and use of examples from the extract and the text as a whole. Effective use of subject-specific terminology.
Level 5	14-16	Sophisticated <ul style="list-style-type: none">• Sophisticated interpretation of the extract showing comprehensive knowledge and understanding of how ideas and intentions are developed.• Comprehensive knowledge of theatrical elements and techniques showing perceptive understanding of their application in the performance of the extract.

	<ul style="list-style-type: none"> • Demonstrates sophisticated consideration of how theatrical elements can be used in performance to communicate meaning and create impact for an audience. • Comprehensive ideas and examples are offered from the extract and the text as a whole. Articulate use of subject-specific terminology.
--	--

Question Number	As a designer , discuss how you would use theatrical elements to communicate themes and issues 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.
4	<p>A03 = 16 marks</p> <p>This question asks the candidate to respond to the extract as a specific theatre maker and discuss how they would practically apply theatrical elements to communicate themes and issues. As such, the emphasis of the response should be on the practical application of theatrical elements and techniques used to communicate intentions for the design during performance, focusing specifically on the realisation of themes and issues.</p> <p>Candidates may choose to answer the question from the perspective of one designer (set, lighting, sound, costume) while 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"> • set, lighting, sound, music, costume • make-up, masks, puppets and props • other visual or special effects such as smoke, haze, projections • use of space, staging, proxemics, levels, entrances and exits • how their use of chosen theatrical element(s) will communicate themes and issues to an audience • how their chosen theatrical element(s) will communicate ideas and meaning to an audience • actor/audience relationship • use of theatrical venue • the impact of specific technical and creative choices • performance style • theatrical influence • intended audience impact.

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 (AO3)
	0	No rewardable material.
Level 1	1–3	Limited <ul style="list-style-type: none">• Superficial interpretation of the extract showing a limited knowledge and understanding of how ideas and intentions are developed.• Basic knowledge of theatrical elements and techniques showing limited understanding of their application in the performance of the extract.• Demonstrates superficial consideration of how theatrical elements can be used in performance to communicate meaning and create impact for an audience.• Limited ideas and examples are offered from the extract and the text as a whole. Uses basic or inaccurate subject-specific terminology.
Level 2	4–6	General <ul style="list-style-type: none">• Generally sound interpretation of the extract showing adequate knowledge and understanding of how ideas and intentions are developed.• Clear knowledge of theatrical elements and techniques showing emerging understanding of their application in the performance of the extract.• Demonstrates generally sound consideration of how theatrical elements can be used in performance to communicate meaning and create impact for an audience.• Clear ideas and examples are offered from the extract and the text as a whole. Uses generally accurate subject-specific terminology.
Level 3	7–10	Competent <ul style="list-style-type: none">• Secure interpretation of the extract showing competent knowledge and understanding of how ideas and intentions are developed.• Competent knowledge of theatrical elements and techniques showing clear understanding of their application in the performance of the extract.• Demonstrates clear consideration of how theatrical elements can be used in performance to communicate meaning and create impact for an audience.• Competent ideas and examples are offered from the extract and the text as a whole. Uses accurate subject-specific terminology.
Level 4	11–13	Assured <ul style="list-style-type: none">• Assured interpretation of the extract showing effective knowledge and understanding of how ideas and intentions are developed.• Assured knowledge of theatrical elements and techniques showing effective understanding of their application in the performance of the extract.

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