



Cambridge Assessment
International Education

Syllabus

Cambridge IGCSE®

Drama 0411

For examination in June 2020 and 2021.



Why choose Cambridge?

Cambridge Assessment International Education prepares school students for life, helping them develop an informed curiosity and a lasting passion for learning. We are part of the University of Cambridge.

Our international qualifications are recognised by the world's best universities and employers, giving students a wide range of options in their education and career. As a not-for-profit organisation, we devote our resources to delivering high-quality educational programmes that can unlock learners' potential.

Our programmes and qualifications set the global standard for international education. They are created by subject experts, rooted in academic rigour and reflect the latest educational research. They provide a strong platform for learners to progress from one stage to the next, and are well supported by teaching and learning resources.

Our mission is to provide educational benefit through provision of international programmes and qualifications for school education and to be the world leader in this field. Together with schools, we develop Cambridge learners who are confident, responsible, reflective, innovative and engaged – equipped for success in the modern world.

Every year, nearly a million Cambridge students from 10 000 schools in 160 countries prepare for their future with an international education from Cambridge International.

'We think the Cambridge curriculum is superb preparation for university.'

Christoph Guttentag, Dean of Undergraduate Admissions, Duke University, USA

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Contents

1 Why choose this syllabus?	2
2 Syllabus overview	4
Aims	4
Content overview	4
Assessment overview	5
Assessment objectives	6
3 Subject content	7
4 Details of the assessment	10
Paper 1 – Written Examination	10
Component 2 – Coursework	11
Coursework: recordings, marking and moderation	13
Assessment criteria	16
Glossary of dramatic and theatrical terms	19
5 What else you need to know	27
Before you start	27
Making entries	28
After the exam	29
How students and teachers can use the grades	29
Grade descriptions	29
Changes to this syllabus for 2020 and 2021	30

Changes to this syllabus

For information about changes to this syllabus for 2020 and 2021, go to page 30.

The latest syllabus is version 1, published September 2017. There are no significant changes which affect teaching.

Any textbooks endorsed to support the syllabus for examination from 2015 are still suitable for use with this syllabus.



1 Why choose this syllabus?

Key benefits

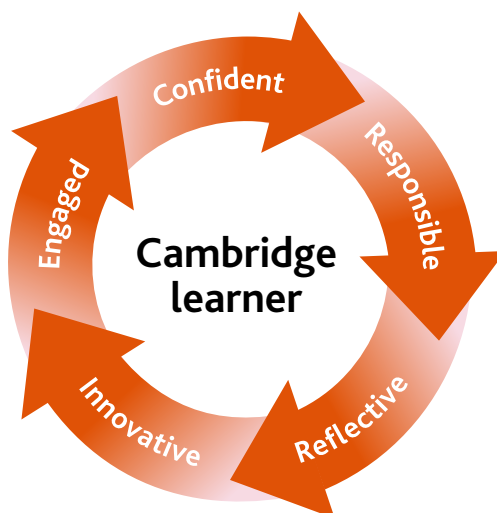
Cambridge IGCSE® syllabuses are created especially for international students. For over 25 years, we have worked with schools and teachers worldwide to develop syllabuses that are suitable for different countries, different types of schools and for learners with a wide range of abilities.

Through practical and theoretical study, the Cambridge IGCSE Drama syllabus encourages students to understand and enjoy drama by:

- developing their performance skills, both individually and in groups
- understanding the role of actor, director and designer in creating a piece of theatre
- considering ways in which ideas and feelings can be communicated to an audience
- discovering the performance possibilities of plays and other dramatic stimuli
- devising dramatic material of their own.

Our programmes balance a thorough knowledge and understanding of a subject and help to develop the skills learners need for their next steps in education or employment.

Our approach encourages learners to be:



'The strength of Cambridge IGCSE qualifications is internationally recognised and has provided an international pathway for our students to continue their studies around the world.'

Gary Tan, Head of Schools and CEO, Raffles International Group of Schools, Indonesia

Recognition and progression

The combination of knowledge and skills in Cambridge IGCSE Drama gives learners a solid foundation for further study. Candidates who achieve grades A* to C are well prepared to follow a wide range of courses leading to AS & A Level Drama.

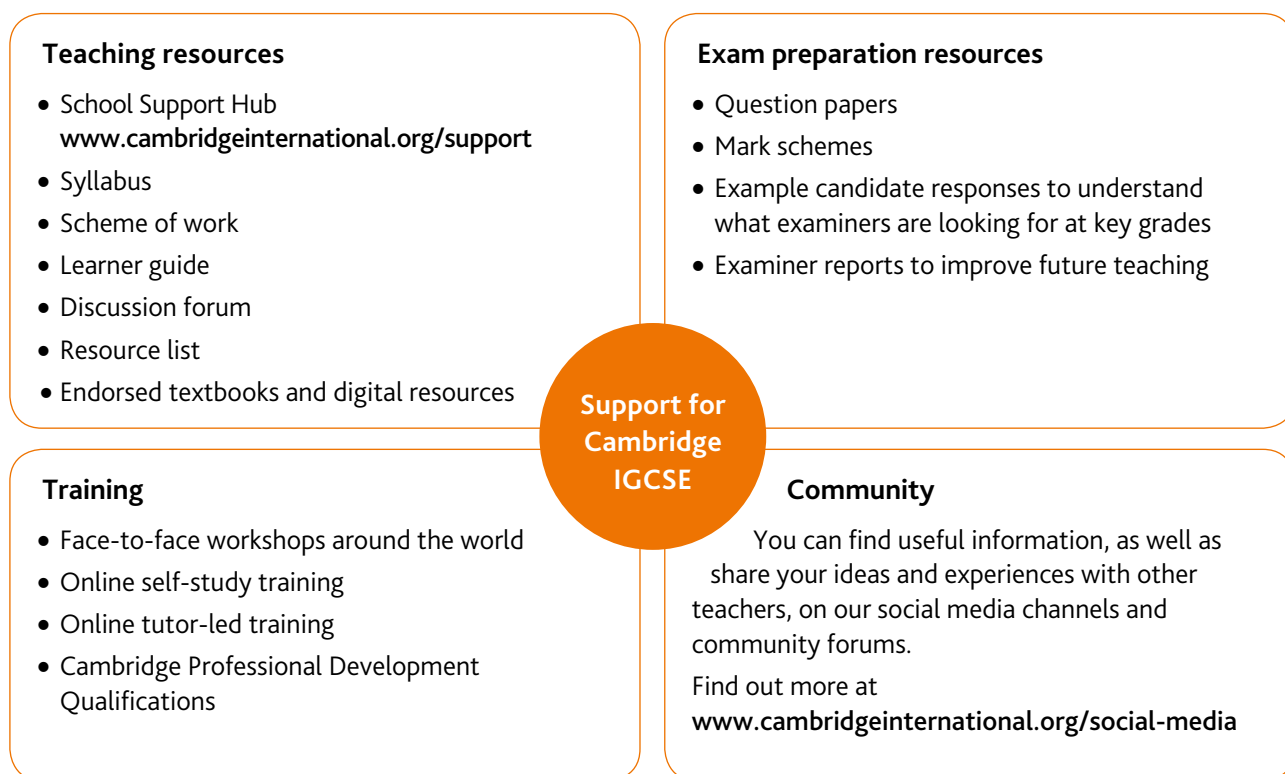
Cambridge IGCSEs are accepted and valued by leading universities and employers around the world as evidence of academic achievement. Many universities require a combination of Cambridge International AS & A Levels and Cambridge IGCSEs or equivalent to meet their entry requirements.

UK NARIC, the national agency in the UK for the recognition and comparison of international qualifications and skills, has carried out an independent benchmarking study of Cambridge IGCSE and found it to be comparable to the standard of GCSE in the UK. This means students can be confident that their Cambridge IGCSE qualifications are accepted as equivalent to UK GCSEs by leading universities worldwide.

Learn more at www.cambridgeinternational.org/recognition

Supporting teachers

We provide a wide range of practical resources, detailed guidance, and innovative training and professional development so that you can give your learners the best possible preparation for Cambridge IGCSE.



'Cambridge IGCSE is one of the most sought-after and recognised qualifications in the world. It is very popular in Egypt because it provides the perfect preparation for success at advanced level programmes.'

Mrs Omnia Kassabgy, Managing Director of British School in Egypt BSE

2 Syllabus overview

Aims

The aims describe the purposes of a course based on this syllabus.

The syllabus aims to:

- develop candidates' understanding of drama through practical and theoretical study
- enable candidates to understand the role of actor, director and designer in creating a piece of theatre
- develop candidates' acting skills, both individually and in groups
- enable candidates to develop their skills in devising original drama
- help candidates communicate feelings and ideas to an audience
- foster understanding of the performance process and enable candidates to evaluate the various stages of that process
- encourage enjoyment of drama.

Content overview

Through practical and theoretical study, learners develop an understanding and enjoyment of drama, developing group and individual skills and studying ways to communicate ideas and feelings to an audience.

Candidates work with:

- extended extracts from published plays
- stimuli (short titles, poems, pictures, songs, historical events, stories) for devising dramatic pieces
- their own choice of dramatic repertoire
- dramatic material of their own devising

Learners develop their individual and group performance skills, the demonstration of which forms part of the final assessment.



Support for Cambridge IGCSE Drama

Our School Support Hub www.cambridgeinternational.org/support provides Cambridge schools with a secure site for downloading specimen and past question papers, mark schemes, grade thresholds and other curriculum resources specific to this syllabus. The School Support Hub community offers teachers the opportunity to connect with each other and to ask questions related to the syllabus.

Assessment overview

All candidates take two components.

All candidates take:

Paper 1 2 hours 30 minutes
 Written Examination 40%
 80 marks
 Candidates answer **all** questions in Section A and choose **one** question from Section B and **one** question from Section C.
 Externally assessed.

and:

Component 2
 Coursework 60%
 120 marks
 Candidates submit:

- one individual performance based on an extract from a play
- one group performance based on an extract from a play
- one group performance based on an original devised piece

Internally assessed and externally moderated.

Assessment objectives

The assessment objectives (AOs) are:

AO1 Understanding repertoire

Candidates will be assessed on their ability to demonstrate knowledge and understanding of the possibilities of repertoire, and how to interpret and realise it in a live performance.

AO2 Devising

Candidates will be assessed on their ability to devise dramatic material and reflect on its effectiveness.

AO3 Acting skills

Candidates will be assessed on their acting skills and their ability to communicate effectively to an audience.

Weighting for assessment objectives

The approximate weightings allocated to each of the assessment objectives (AOs) are summarised below.

Assessment objectives as a percentage of the qualification

Assessment objective	Weighting in IGCSE %
AO1 Understanding repertoire	37
AO2 Devising	33
AO3 Acting skills	30

Assessment objectives as a percentage of each component

Assessment objective	Weighting in components %	
	Paper 1	Component 2
AO1 Understanding repertoire	55	25
AO2 Devising	45	25
AO3 Acting skills	0	50

3 Subject content

Drama is by its nature a practical subject. Wherever possible, learners should pursue a fully integrated course which allows them to develop their performance skills within the theoretical framework outlined below.

Practical work should develop both group and individual skills in relation to extended extracts from plays, other stimuli and dramatic work of the candidates' own devising.

Candidates should take an integrated approach to the creation and/or staging of drama and should consider not just the function of actors but also that of designers, e.g. set, costume, lighting and sound, as well as the ways in which a director might approach the interpretation of the piece within the given performance space.

It is assumed that learners will have studied English texts as part of their curriculum and may already be familiar with a number of dramatic texts. In drama, however, the focus is on the staging of plays rather than the study of texts, and stage plays should be approached in this spirit.

Basics of practical drama

Candidates should be able to:

- understand key practical drama concepts such as: structure and plot; characterisation and role; dialogue; physicality; pacing, contrast and dynamics; tension; spatial awareness and proxemics
- understand the stylistic conventions associated with different genres, from the point of view of actor, director or designer
- demonstrate understanding of the ways choices made by actors, directors and designers can affect performances and audience responses
- understand dramatic terms and how to use them when writing about drama
- understand and use appropriate technical terminology.

Working with dramatic texts

Candidates should be able to:

- demonstrate skills in performing an extract from a play
- understand techniques used to bring texts to the stage
- identify the challenges in bringing words from the page alive on the stage
- understand the relationship between spoken word, facial gesture and bodily posture
- understand approaches to interpreting a play script
- demonstrate the ability to write about bringing texts to the stage
- analyse and reflect on the performance process and be able to write about it.

Working with other types of stimuli

Candidates should be able to:

- demonstrate skills in creating performance from a dramatic stimulus

Examples of stimuli are as follows:

- dramatic styles or genres:
 - children's drama
 - comedy of manners
 - commedia dell'Arte
 - documentary theatre
 - forum theatre (Boal)
- issues:
 - an issue of conscience
 - a personal issue
 - an environmental issue
- other options:
 - a piece of music
 - a poem
 - a sculpture
 - a historical figure
- critically analyse their performance and its effect on the audience
- understand the rehearsal processes and be able to write about them.

Devise dramatic material

Candidates should be able to:

- understand how original drama may be created
- demonstrate understanding of how to structure an original dramatic piece
 - establish a clear dramatic intention
 - create a scenario and structure that will enable this to be realised
 - create credible characters
 - use dialogue, pacing and inflections of spoken English
 - explore the relationship between spoken word, facial gesture and bodily posture
 - use physical space effectively
 - take or give direction where appropriate
- understand the devising process and be able to write about it.

Staging and design

Candidates should be able to:

- understand key design areas:
 - costume
 - set
 - props
 - lighting
 - sound
 - effective use of available stage space
- understand how design and staging can affect how an audience reacts to a performance.

Performance skills

Candidates should be able to:

- demonstrate knowledge of a range of performance techniques
- understand and be able to write about the performance process
- demonstrate understanding of the role through realisation of the character
- demonstrate understanding of vocal and physical techniques and use of space
- understand the use of pacing, tension and emotional intensity in performance
- build rapport with the audience through engaging performance
- demonstrate individual/solo performance
- demonstrate skills in group performance
- critically analyse their own performance including their contribution to the group
- justify artistic decisions and explore areas for improvement.

4 Details of the assessment

Paper 1 – Written Examination

2 hours 30 minutes, 80 marks

Externally assessed

The questions on this paper relate to the pre-release material which is sent to centres in the December preceding the examination. The pre-release material can be sent only to centres who have provided estimated entry information. See the *Cambridge Handbook* for full details.

The pre-release material consists of:

- three stimuli such as short titles, poems, pictures, songs, historical events, stories, etc. Candidates should work in groups of between two and six performers to devise and perform a piece of drama based on **one** of the stimuli. The piece should last approximately 15 minutes. In the Written examination candidates will be required to reflect on and evaluate aspects of their practical work.

Note: the stimuli on the pre-release material for Paper 1 may **not** be used as a basis for the devised group piece on Component 2.

- an extended extract (or an abridged version of an entire play) from one of a repertoire of plays from a variety of genres, countries and periods. Candidates should study the extract to enable them to understand both the text and the practical aspects of production. It is recommended that they perform it, at least informally. Candidates will **not** be assessed on their performance of the play.

A clean copy of the pre-release material will be provided in the examination.

The question paper is structured as follows:

- **Section A (30 marks)** Candidates answer 6–8 short-answer questions on the extract from the play (20 marks) and 2–4 questions on the piece devised from their chosen stimulus (10 marks). Candidates must answer **all** questions in this section.
- **Section B (25 marks)** Candidates answer **one** longer-answer question from a choice of three on the extract from the play.
- **Section C (25 marks)** Candidates answer **one** longer-answer question from a choice of three on the drama they have devised from their chosen stimulus.

Candidates are advised to divide their time equally between the three sections.

In all three sections of the question paper, the questions assume that candidates have **performed** both the extract from the play and the piece they have devised based on their chosen stimulus. Candidates' answers should show practical and theoretical understanding of the pieces they have performed.

Questions will cover a variety of aspects of:

- acting (e.g. interaction, pacing, physicality, proxemics, role, vocal expression*)
- devising (e.g. characterisation, contrast, structure, tension*)
- directing (e.g. advice to actors, directorial concept, mood, staging*)
- design (costume and make-up, lighting, props, scenography, set, sound).

* These examples are not exhaustive and candidates should also be familiar with other dramatic features as appropriate. A selective glossary of dramatic and theatrical terms is provided.

Candidates should consider the following points in relation to the extract from the play and their chosen stimulus:

- the use of suitable approaches to interpret the extract/stimulus
- how meaning can be communicated to an audience
- appropriate use of resources to facilitate effective performance
- the reasons behind the choices they have made and how successful these choices were in performance.

Component 2 – Coursework

120 marks

Internally assessed and externally moderated

Each candidate submits a total of **three** pieces of practical work: **one** individual piece and **two** group pieces. Candidates must have the opportunity to produce more than three pieces of practical work during the course so that there is a choice of pieces to submit and their best work may be selected.

One individual piece:

- **one** performance of an extract from a play*.
The individual piece must last between three and five minutes.

Two group pieces:

- **one** performance of an extract from a play*
- **and one** original devised piece**.

Each group piece must last no longer than **15 minutes** and must allow each candidate broadly equal exposure. The prescribed group size is between **two** and **six** candidates.

Candidates will be assessed individually on: their practical understanding of repertoire; their ability to devise and reflect on performance material; their acting skills and ability to communicate effectively to an audience.

All work must be intended for live performance to an audience and staged in an appropriate performance space. Whilst performances should be video recorded for moderation purposes, the pieces produced should **not** be conceived for film or television performance.

Each candidate's work must be marked according to the assessment criteria provided in this booklet. Marks and supporting comments must be entered on the *Individual Candidate Mark Sheet* (0411/ICMS) which may be downloaded from www.cambridgeinternational.org/samples. A sample of candidates' work must then be sent to Cambridge International for external moderation. See Coursework: recordings, marking and moderation for details.

*Guidance on repertoire pieces

Repertoire should be taken from existing and already published plays for the stage, **not** TV drama, films, novels or unpublished works. Plays should be chosen by the teacher according to available resources and candidates' abilities and interests.

Teachers are advised to select extracts from full-length stage plays, not mini-plays/monologues written specifically for use in the classroom. This is to ensure that each candidate has the opportunity to demonstrate understanding of the style of the drama and the context of his/her role in the play as a whole.

****Guidance on the group original devised piece**

The group original devised piece must be based on a stimulus of the teacher's choosing. Teachers may select the same or a different stimulus for each group in the class depending on the abilities and interests of the candidates. The stimulus used should be noted on each *Individual Candidate Mark Sheet* when submitting the coursework to Cambridge International.

Note: the stimuli on the pre-release material for Paper 1 may **not** be used as a basis for the devised piece on Component 2.

The following are examples of suitable stimuli:

- a piece of music, a newspaper article, a picture/photograph, a poem, a sculpture
- global, national or local issues, e.g. climate change, war and peace, poverty and inequality, culture and identity
- performance styles, e.g. children's drama, comedy of manners, Commedia dell'Arte, documentary theatre, forum theatre.

This list is not exhaustive and teachers are free to use any material which is appropriate to this level of examination and which enables candidates to devise and perform to the best of their abilities.

Teacher involvement in the working process

Candidates should undertake coursework with the guidance and ongoing supervision of their teacher. The amount of teacher guidance will vary depending on the kinds of work. During the assessment of coursework, teachers may challenge candidates on their use of ideas and the crafting of the drama. They may also act as director for the group performance of the piece of repertoire.

While the teacher selects a stimulus for each group, the devised piece must be the original work of the candidates and they must decide on the subject matter, style, characterisation, structure and intention of the pieces. However, they are not expected to work in isolation, and teachers may support, challenge, critique or direct as necessary during the process.

Teachers must:

- select appropriate repertoire and stimuli for candidates
- set and/or negotiate coursework tasks
- supervise the work throughout to monitor individual progress
- ensure that the work is completed according to the requirements of the syllabus and that it can be assessed in line with the assessment criteria and procedures.

Use of costume and set

Candidates are not assessed specifically on their use of costume and/or set design in Component 2, but they are expected to understand the relationship between building a character and how this is expressed through the clothes worn by that character. Candidates should take great care to ensure that what they wear does not conflict with their overall dramatic intention or with the character they are seeking to portray, in style, period or fashion. The same principle applies for set, furniture and props: these should not undermine, or detract from, the dramatic intention of the piece

DVD recordings

Centres must record work **throughout the course** so that candidates' best pieces may be chosen for the coursework submission. The work submitted to Cambridge International for moderation should be recorded onto a DVD in either MPEG (.mpg) or QuickTime movie (.mov) format.

Each DVD should have with it:

- the completed *Individual Candidate Mark Sheets* for **all** candidates (0411/ICMS)
- a *DVD Cover Sheet* (0411/DVD)
- a *Moderation Sample Cover Sheet* (0411/CS)

Copies of these forms and the instructions for completing them may be downloaded from www.cambridgeinternational.org/samples.

Coursework: recordings, marking and moderation

This section should be read in conjunction with the *Cambridge Handbook*.

Recordings

- The centre must record onto DVD all of the coursework undertaken during the course in order to be able to select each candidate's best work for the final assessment.
- DVD recordings will be accepted only in either MPEG (.mpg) or QuickTime movie (.mov) format. It is helpful if DVDs are chaptered.

Number of DVDs:

- If there is only one group for moderation purposes (i.e. six or fewer candidates), all the work for the centre should be submitted on one DVD, clearly labelled.
- If there are two or more groups, all the individual pieces should be put on **one** DVD and all the group pieces on a separate DVD.

Identifying the candidates:

- DVDs must be labelled with centre name and number and full candidate names and numbers. Please do not attach sticky labels to DVDs as they can cause problems when inserted into a DVD player.
- **At the beginning of each task**, the candidate must identify himself/herself clearly by stating his/her name and, if known at the time of the recording, candidate number. It is essential that the Moderator can easily identify the candidates dressed as they will appear in the piece.

Quality of recordings:

It is essential to produce clear recorded evidence. In particular:

- cameras should be positioned level with the performance space and so that the whole action can be clearly seen. Each candidate must be able to be easily identified by the external moderator
- avoid zooming in and out as this can be distracting
- extraneous noise and echo must be avoided and the sound track must be clearly audible
- the recording should not be stopped and re-started once the performance has begun.

Work may be recorded at any time over the two-year course; the centre should re-run any recorded work that does not meet these standards.

Marking

- Coursework must be marked by the teacher using the assessment criteria provided in this booklet. If there is more than one teacher involved with the internal assessments the marking must be standardised by the centre (see below, 'Internal moderation').
- For each candidate, an *Individual Candidate Mark Sheet* (0411/ICMS) must be completed, giving details of the three pieces selected for the final assessment and the marks awarded for each piece. This form, and the instructions for completing it, may be downloaded from www.cambridgeinternational.org/samples. The database will ask you for the syllabus code (i.e. 0411) and your centre number, after which it will take you to the correct forms. Follow the instructions when completing each form.
- For each candidate and for each piece, a mark is awarded for AO1: Understanding repertoire **or** AO2: Devising, depending on whether the work is an extract from a play or original devised material. A mark is always awarded for AO3: Acting skills.

Using the Assessment criteria

As you watch the live performance of the work, make notes that clearly relate to the assessment criteria provided in this booklet and then make a 'best fit' judgement as to which band to place it in. Very often you may see qualities that fit more than one band, so always decide on the overall 'best fit'. You can trade off the strengths and weaknesses in the work against the criteria in the different bands (comments on these are therefore also helpful for moderation purposes). Lastly, give a specific mark from your chosen band.

If all the criteria in a band fit your judgement, award the highest mark and check the band above, just in case. If most of the criteria fit your judgement, award a mark nearer the bottom and check the band below, just in case.

The teacher's comments on the *Individual Candidate Mark Sheet* need to be specific rather than general. They should set out:

- for repertoire: the name of the play and the playwright
- for devised pieces: the stimulus used as a basis for the piece
- the specific contribution of each candidate to the piece
- the mark for each assessment objective, as appropriate.

The comments should be detailed enough to support the mark awarded.

Internal moderation

If more than one teacher in your centre is marking internal assessments, you must make arrangements to moderate or standardise your teachers' marking so that all candidates are assessed to a common standard. Further information on the process of internal moderation can be found on the samples database at www.cambridgeinternational.org/samples

The sample you submit to Cambridge International should include examples of the marking of each teacher. You should record the internally moderated marks for each candidate on the *Individual Candidate Mark Sheet* and submit these marks to Cambridge International according to the instructions set out in the *Cambridge Handbook* and given below under *Recording and submitting candidates' marks and work*.

External moderation

Cambridge International will externally moderate all internally assessed components.

- You must submit the marks of all candidates to Cambridge International.
- You must also submit the marked work of a sample of candidates to Cambridge International. The samples database provides details of how the sample will be selected and how it should be submitted.
- A Moderation Sample Cover Sheet and a DVD Cover Sheet must be completed and submitted with the sample. The cover sheets, and the instructions for completing them, should be downloaded from the samples database.

The samples database can be accessed at www.cambridgeinternational.org/samples

External moderators will produce a short report for each centre with feedback on your application of the mark scheme and administration of the assessment.

Recording and submitting candidates' marks and work

For information, dates and methods of submission of the coursework marks and sample, please refer to the samples database at www.cambridgeinternational.org/samples

Candidates' marks for Component 2 must be recorded on the *Individual Candidate Mark Sheet* produced by Cambridge International. The marks on this form must be identical to the marks you submit to Cambridge International.

Centres must send the following to Cambridge International in one envelope together with the sample of work for moderation:

- a completed *Individual Candidate Mark Sheet** (0411/ICMS) for **all** candidates, including those not in the sample
- a *DVD Cover Sheet** (0411/DVD)
- a signed printout of the candidates' total marks as submitted to Cambridge International.
- a completed *Moderation Sample Cover Sheet** (0411/CS).

*Copies of these forms and the instructions for completing them should be downloaded each year from www.cambridgeinternational.org/samples. The database will ask you for the syllabus code (i.e. 0411) and your centre number, after which it will take you to the correct forms. Follow the instructions on the form itself when completing each form.

If more than one teacher has assessed the Coursework, the sample should include examples of the marking of each teacher.

Please keep at the centre:

- one complete set of copies of the forms
- all other recorded work until results are issued.

All records and supporting work should be kept until after the publication of results, and the recordings of all other candidates' work should be kept at the centre. Further samples of work may be requested by Cambridge International.

Assessment criteria

Assessment criteria for AO1: Understanding repertoire

Candidates will be assessed on their ability to demonstrate knowledge and understanding of the possibilities of repertoire, and how to interpret and realise it in a live performance.

This assessment objective applies to the **individual piece** and the **group performance of an extract from a play**. The assessment criteria cover three strands:

- The ability to bring a character to life based on understanding of the role and its function in the play from which it is taken.
- The ability to interpret this role in a manner that demonstrates understanding of the style/genre of the play.
- Understanding of the process of moving from page to stage and contribution to the working process in order to craft and shape the performance.

Band 5	13–15	<ul style="list-style-type: none"> • The realisation of the character is informed by an in-depth understanding of the role and its function in the play. • An accomplished interpretation of the piece based on a detailed understanding of the style/genre of the play. • A highly effective and perceptive understanding of the process of moving from page to stage; always identifies when something is not working and is able to come up with wholly workable solutions.
Band 4	10–12	<ul style="list-style-type: none"> • The realisation of the character is informed by a clear understanding of the role and its function in the play. • An effective interpretation of the piece based on a good understanding of the style/genre of the play. • A constructive and sustained understanding of the process of moving from page to stage; frequently identifies when something is not working and is able to come up with broadly workable solutions.
Band 3	7–9	<ul style="list-style-type: none"> • A proficient realisation of the character informed by an understanding of the role and its function in the play. • A believable interpretation of the piece based on an understanding of the style/genre of the play. • A competent understanding of the process of moving from page to stage; occasionally identifies when something is not working and is sometimes able to come up with solutions.
Band 2	4–6	<ul style="list-style-type: none"> • A variable realisation of the character informed by a partial understanding of the role and its function in the play. • An uneven interpretation of the piece based on a variable understanding of the style/genre of the play. • A patchy understanding of the process of moving from page to stage; seldom identifies when something is not working and often needs guidance as to what to do.
Band 1	1–3	<ul style="list-style-type: none"> • An implausible realisation of the character informed by a limited understanding of the role and its function in the play. • A one-dimensional interpretation of the piece based on a basic understanding of the style/genre of the play. • A limited understanding of the process of moving from page to stage; relies on others to give guidance when things are not working.
	0	<ul style="list-style-type: none"> • No creditable response.

Assessment criteria for AO2: Devising

Candidates will be assessed on their ability to devise dramatic material and reflect on its effectiveness.

This assessment objective applies to the **group devised piece**. The assessment criteria cover three strands:

- The quality of the individual role that the candidate has devised within the ensemble piece, and the ideas that underpin it.
- The integrity of the individual role and its contribution to the overall piece.
- The ability to engage with the devising process in order to craft and shape the role.

Band 5	25–30	<ul style="list-style-type: none"> • A stylish and well-crafted role based on a range of well-formulated ideas. • The role has considerable integrity and makes a powerful contribution throughout. • The role is the result of consistent, mature reflection and skilful shaping of the material.
Band 4	19–24	<ul style="list-style-type: none"> • An imaginative role that makes use of some well-developed ideas. • The role has integrity and makes a strong contribution throughout. • The role is the result of considerable reflection and the ability to adapt and shape the material.
Band 3	13–18	<ul style="list-style-type: none"> • A proficient role that demonstrates some shape and balance. • The role has some integrity and makes a good contribution. • The role is the result of competent understanding of intention and style and a consistent involvement in shaping the material.
Band 2	7–12	<ul style="list-style-type: none"> • A variable role that demonstrates occasional shape and balance. • The role neither helps nor hinders the piece and makes a functional contribution. • The role is the result of limited understanding of intention and style and/or patchy contribution to the working process.
Band 1	1–6	<ul style="list-style-type: none"> • A one-dimensional role, heavily reliant on cliché. • The role is peripheral with little sense of direction. • The role is the result of basic understanding of intention and style and/or reluctant involvement in the working process.
	0	<ul style="list-style-type: none"> • No creditable response.

Assessment criteria for AO3: Acting skills

Candidates will be assessed on their acting skills and their ability to communicate effectively to an audience.

This assessment objective applies to **all three pieces**. The assessment criteria cover four strands:

- The quality of the candidate's vocal and physical technique and use of the performance space.
- The ability to pace the performance and vary levels of emotional intensity.
- The confidence and consistency of the performance.
- The nature of the candidate's rapport with the audience.

Band 5	17–20	<ul style="list-style-type: none"> • Extremely clear vocal articulation and confident projection; powerful physicality; commanding use of the performance space. • Highly effective pacing; well-differentiated levels of emotional intensity. • Performs with flair and sensitive stylistic understanding; the portrayal of the role is consistent throughout. • Consistently engaging performance; excellent rapport with the audience.
Band 4	13–16	<ul style="list-style-type: none"> • Generally clear vocal articulation and good projection; strong physicality; assured use of the performance space. • Effective pacing; noticeable variation of emotional intensity. • Performs confidently and fluently with sound stylistic understanding; the portrayal of the role is mostly consistent. • An engaging performance; good rapport with the audience.
Band 3	9–12	<ul style="list-style-type: none"> • Competent levels of vocal articulation and projection; good physicality; use of the performance space mostly effective. • Retentive pacing; occasional variation of emotional intensity. • Performs competently with stylistic understanding; the portrayal of the role has some variability. • A fairly engaging performance; some rapport with the audience.
Band 2	5–8	<ul style="list-style-type: none"> • Variable levels of vocal articulation and projection; inconsistent physicality; restricted use of the performance space. • Undifferentiated pacing; limited portrayal of the character's emotional journey. • Performs without hesitation or faltering; the portrayal of the role has some recognisable elements. • A functional performance; little rapport with the audience.
Band 1	1–4	<ul style="list-style-type: none"> • Basic vocal skills; awkward physicality; use of the performance space impedes the performance. • A low level of energy; glimpses of the character's emotions. • Delivers the lines with some fluency; the portrayal of the role is one-dimensional. • A faltering performance; hardly any rapport with the audience.
	0	<ul style="list-style-type: none"> • No creditable response.

Glossary of dramatic and theatrical terms

This glossary is provided for reference only and is not intended to be prescriptive.

Acting area	That area within the performance space within which the actor may move in full view of the audience. Also known as the <i>playing area</i> .
Acting style	A particular manner of acting which reflects cultural and historical influences.
Action	The movement or development of the plot or story in a play; the sense of forward movement created by the sense of time and/or the physical and psychological motivations of characters.
Analysis	In responding to dramatic art, the process of examining how the elements of drama – literary, technical, and performance – are used.
Antagonist	The opponent or adversary of the hero or main character of a drama; one who opposes and actively competes with another character in a play, most often with the protagonist.
Apron	The area between the front curtain and the edge of the stage.
Arena stage	Type of stage without a frame or arch separating the stage from the auditorium, in which the audience surrounds the stage area. See also Theatre-in-the-round .
Articulation	The clarity or distinction of speech.
Aside	Lines spoken by an actor to the audience and not supposed to be overheard by other characters on stage.
Back projection	A method of projecting images onto a translucent screen from behind. Often used for projected scenery or special effects. Because the projector is usually close to the screen, special lenses are needed to ensure that the image seen by the audience is large enough.
Backdrop	A flat surface the width of the stage, hung upstage of the acting area, upon which scenery is usually painted.
Backlight	Light coming from upstage, behind scenery or actors, to sculpt and separate them from the background.
Barn doors	A rotatable attachment consisting of two or four metal flaps (hinged) which is fixed to the front of a Fresnel spotlight to cut off the beam in a particular direction(s).
Battens	Compartmentalised floodlights set up so as to allow colour mixing. See also Groundrow . Low voltage battens are commonly used as light curtains and for colour washes. Known in the US as a <i>striplight</i> .
Bifocal spot	Profile lantern with two sets of shutters, one of which produces a hard edge, and one a soft edge.
Black box	A one-room theatre, without a proscenium arch; interior is painted black, including walls, floor, and ceiling, and any drapes are also black.
Blackout	A lighting cue where all stage lights go off simultaneously.
Blocking	The path formed by the actor's movement on stage, usually determined by the director with assistance from the actor, and often written down in a script using commonly accepted theatrical symbols. See also Staging .

Box set	A set with three walls and a ceiling, leaving the fourth wall to be imagined by the actors. The box set represents a real room with doors and windows that work.
Business	A piece of unscripted or improvised action, often comic in intention, used to establish a character, fill a pause in dialogue, or to establish a scene. An author may simply suggest 'business' to indicate the need for some action at that point in the play.
Catharsis	A theory advocated by Aristotle in his <i>Poetics</i> which attempts to describe the feeling of release felt by the audience at the end of a tragedy; the audience experiences catharsis, or is set free from the emotional hold of the action, after experiencing strong emotions and sharing in the protagonist's troubles.
Character	A person portrayed in a drama, novel, or other artistic piece.
Characterisation	How an actor uses body, voice, and thought to develop and portray a character.
Choreography	The organised movement of actors and dancers to music in a play.
Chorus	A group of performers who sing, dance, or recite in unison; in Greek drama, the chorus was the group of performers who sang and danced between episodes, narrated off-stage action, and commented on events.
Climax	The point of greatest intensity in a series or progression of events in a play, often forming the turning point of the plot and leading to some kind of resolution.
Cloth	A piece of scenic canvas, painted or plain that is flown or fixed to hang in a vertical position. A <i>backcloth</i> (or <i>backdrop</i>) hangs at the rear of a scene. A <i>floorcloth</i> is a painted canvas sheet placed on the stage floor to mark out the acting area, or to achieve a particular effect. A <i>frontcloth</i> hangs well downstage, often to hide a scene change taking place behind.
Colour filter	A sheet of plastic usually composed of a coloured resin sandwiched between two clear pieces. The coloured filter absorbs all the colours of light except the colour of the filter itself, which it allows through. A colour filter is sometimes known as a 'gel', after 'gelatine', from which filters were originally made.
Colour mixing	Combining the effects of two or more lighting gels.
Comedy	A play that treats characters and situations in a humorous way. In Shakespeare's time, a comedy was any play with a happy ending that typically told the story of a likeable character's rise to fortune. In ancient Greece, comedies dealt almost exclusively with contemporary figures and problems. <i>Low comedy</i> is physical rather than intellectual comedy; <i>high comedy</i> is more sophisticated, emphasising verbal wit more than physical action.
Comic relief	A break in the tension of a tragedy provided by a comic character, a comic episode, or even a comic line.
Concentration	The actor's focus, also called <i>centering</i> ; focusing on the work at hand, being in character, or being in the moment.
Conflict	The internal or external struggle between opposing forces, ideas, or interests that creates dramatic tension.
Contrast	Dynamic use of opposites, such as movement/stillness, sound/silence, and light/darkness.

Cross fade	Bringing another lighting state up to completely replace the current lighting state. Also applies to sound effects/music. Sometimes abbreviated to <i>Xfade</i> or <i>XF</i> .
Cyclorama	A fabric drop hung from a curved or segmented batten, or a curved wall at the back of the stage, upon which light can be cast to create effects (<i>cyc</i> for short).
Dénouement	The moment in a drama when the essential plot point is unravelled or explained.
Development	Progression of the plot or conflict in a play.
Dialogue	Spoken conversation used by two or more characters to express thoughts, feelings, and actions.
Downlight	A light from directly above the acting area.
Dynamic	The energetic range of, or variations within, physical movement or the difference between levels of sound.
End on	Traditional audience seating layout where the audience is looking at the stage from the same direction. This seating layout is that of a proscenium arch theatre. See also Theatre-in-the-round, Thrust, Traverse .
Ensemble	The dynamic interaction and harmonious blending of the efforts of the many artists involved in the dramatic activity of theatrical production.
Exposition	The part of a play that introduces the theme, chief characters, and current circumstances.
Farce	An extreme form of comedy that depends on quick tempo and flawless timing and is characterised by improbable events and far-fetched coincidences; from the French meaning 'to stuff'.
Flashback	In a non-linear plot, to go back in time to a previous event; a <i>flash forward</i> would move the action into the future.
Flat	A wooden frame, usually covered with painted cloth, used to create walls or separations on stage.
Flood	To wash the stage with general lighting. The name given to a basic box-shaped lantern with a simple reflector used to achieve this effect.
Focus	In lighting, the adjustment of the size and shape of a stage light and/or the direction in which it is aimed. In acting, the act of concentrating or staying in character.
Fourth wall	The invisible wall of a set through which the audience sees the action of the play.
Fresnel spotlight	Adjustable spotlight giving a diffused light, created by the construction of its lens of 'concentric circles'. Used with Barn doors .
Genre	A category of literary or dramatic composition; drama is a literary genre. Drama is further divided into tragedy, comedy, farce, and melodrama, and these genres, in turn, can be subdivided.
Gesture	Any movement of the actor's head, shoulder, arm, hand, leg, or foot to convey meaning.
Groundrow	Compartmentalised floodlights set up on the stage floor so as to allow colour mixing. Commonly used to light curtains and for colour washes. See also Batten .
Hand props	Properties such as tools, weapons, or luggage that are carried on stage by an individual actor. See also Personal props, Props .

House lights	The lights that illuminate the auditorium before and after the performance and during intermission.
Imaging	A technique which allows performers to slow down and focus individually on an issue. The performers, sitting quietly with eyes closed, allow pictures to form in their minds. These images may be motivated by bits of narration, music, sounds, smells, etc.
Improvisation	The spontaneous use of movement and speech to create a character or object in a particular situation; acting done without a script.
Inflection	Change in pitch or loudness of the voice.
Interaction	The action or relationship among two or more characters.
Irony	An implied discrepancy between what is said and what is meant. There are several forms of irony. <i>Verbal irony</i> is when a writer or speaker says one thing and means something else (often the opposite of what is said). When the audience perceives something that a character does not know, that is <i>dramatic irony</i> . <i>Situational irony</i> can be described as a discrepancy between expected results and the actual results.
Isolation	Control of isolated body parts; the ability to control or move one part of the body independently of the rest.
Kinesthetic	Resulting from the sensation of bodily position, presence, or movement.
Language	In drama, the particular manner of verbal expression, the diction or style of writing, or the speech or phrasing that suggests a class or profession or type of character.
Lantern	The generic term for a stage spotlight.
Light set	A term used to describe a situation where no physical set is used on stage. The 'set' is created entirely by means of lighting.
Mannerism	A peculiarity of speech or behaviour.
Melodrama	A style of play, which originated in the 19th century, relying heavily on sensationalism and sentimentality. Melodramas tend to feature action more than motivation, stock characters, and a strict view of morality in which good triumphs over evil.
Mime	Acting without words.
Mirroring	Copying the movement and/or expression or look of someone else exactly.
Monologue	A long speech made by one actor; a monologue may be delivered alone or in the presence of others.
Mood	The tone or feeling of the play, often engendered by the music, setting, or lighting.
Motivation	The reason or reasons for a character's behaviour; an incentive or inducement for further action for a character.
Movement	Stage blocking or the movements of the actors onstage during performance; also refers to the action of the play as it moves from event to event.
Naturalism	A style of drama that developed in the late 19th century as an attempt to represent real life on stage faithfully and without artifice; the actions of characters tend to be dominated by determinism (societal or environmental forces).
Pace	Rate of movement or speed of action.
Parody	A mocking or satirical imitation of a literary or dramatic work.

Performance elements	Includes acting (e.g. character motivation and analysis, empathy), speaking (breath control, vocal expression and inflection, projection, speaking style, diction), and non-verbal expression (gestures, body alignment, facial expression, character blocking, movement).
Personal props	Small props that are usually carried in an actor's costume, such as money or a pen. See also Hand props, Props .
Pitch	The particular level of a voice, instrument or tune.
Plot	The events of a play or arrangement of action, as opposed to the theme. See also Story line .
Plot development	The organisation or building of the action in a play.
Posture	Physical alignment of a performer's body, or a physical stance taken by a performer which conveys information about the character being played.
Profile lantern	A focusable spotlight having an ellipsoidal lens which enables a sharp-edged beam of light to be projected.
Prompt	To give actors their lines as a reminder; the <i>prompter</i> is the one who assists actors in remembering their lines.
Props	Short for <i>properties</i> ; any article, except costume or scenery, used as part of a dramatic production; any moveable object that appears on stage during a performance. See also Hand props, Personal props .
Proscenium	A frame or arch separating the stage from the auditorium. The proscenium opening was of particular importance to the Realistic playwrights of the 19th century, such as Ibsen and Shaw, for whom it was a picture frame or an imaginary fourth wall through which the audience experienced the illusion of spying on characters.
Protagonist	The main character or hero in a play or other literary work.
Proxemics	Contemporary term for 'spatial relationships' referring to spatial signifiers of the relationship between different performers or a performer and elements of the set which convey information about character and circumstances. See also Spatial relationships .
Realism	An attempt in theatre to represent everyday life and people as they are or appear to be through careful attention to detail in character motivation, costume, setting, and dialogue. Plays from this period (from 1820 to 1920) seek the truth, find beauty in the commonplace, and focus on the conditions of the working class. Henrik Ibsen is an exemplar of the movement; he influenced others such as George Bernard Shaw and Anton Chekov.
Resolution	How the problem or conflict in a drama is solved or concluded.
Rhythm	Measured flow of words or phrases in verse forming patterns of sound. Regularity in time or space of an action, process or feature.
Ritual	A prescribed form or ceremony; drama grew out of religious ritual.
Role	The character portrayed by an actor in a drama.
Role playing	Improvising movement and dialogue to put oneself in another's place in a particular situation, often to examine the person(s) and/or situation(s) being improvised.

Satire	A play in which sarcasm, irony, and ridicule are used to expose or attack folly or pretension in society.
Scene	A small section or portion of a play.
Scenery	The theatrical equipment, such as curtains, flats, backdrops, or platforms, used in a dramatic production to communicate environment.
Scenography	The art of creating performance environments using one or more components including light, costume, set, space and sound.
Scrim	A drop made of fabric that seems almost opaque when lit from the front but semi-transparent when lit from behind.
Set	The physical surroundings, visible to the audience, in which the action of the play takes place.
Set designer	The person who designs the physical surroundings in which the action of the play takes place.
Setting	When and where the action of a play takes place.
Sightlines	Imaginary lines of sight that determine what areas of the stage are visible to the audience from any given seat in the house.
Soliloquy	A speech in which an actor, usually alone on stage, speaks the inner thoughts of his/her character aloud.
Sound	The effects an audience hears during a performance to communicate character, context, or environment.
Sound design	The three categories of sound design are: <ul style="list-style-type: none"> • <i>Functional</i> – e.g. practical sounds such as a gunshot to coincide with an action on stage • <i>Atmospheric</i> – i.e. the possibility of using underscoring that may include music but which may also be in the form of a soundscape • <i>Incidental</i> – where sound can be used to cover moments of transition (e.g. between scenes or to cover the placing of stage props).
Sound effects	<i>Recorded</i> – often abbreviated to <i>FX</i> . There are many sources for recorded sound effects, from compact discs to downloading from the internet. May form an obvious part of the action (train arriving at station) or may be in the background throughout a scene (e.g. birds chirping). <i>Live</i> – gunshots, door slams, and offstage voices (amongst many others) are most effective when done live.
Sound elements	Music, sound effects, actors' voices.
Space	A defined area.
Spatial relationships	(or spatial awareness). Traditional term for what is currently referred to as proxemics , referring to spatial signifiers of the relationship between different performers or a performer and elements of the set which convey information about character and circumstances.
Special effects	Visual or sound effects used to enhance a theatrical performance.
Stage presence	The level of comfort, commitment, and energy an actor appears to have on stage.

Staging	Another term for blocking ; deliberate choices about where the actors stand and how they move on stage to communicate character relationships and plot and to create interesting stage pictures.
Stock characters	Characters who represent particular personality types or characteristics of human behaviour. Stock characters are immediately recognisable and appear throughout the history of theatre, beginning with Greek and Roman comedy and elaborated upon in <i>Commedia dell'Arte</i> .
Story line	The plot or plan of action.
Structure	The arrangement of and relationship between the constituent parts of a whole as in 'prologue, exposition, dénouement ' or scenes and acts within a play.
Stylisation	The shaping of dramatic material, settings, or costumes in a deliberately non-realistic manner.
Suspense	A feeling of uncertainty as to the outcome, used to build interest and excitement on the part of the audience.
Symbolism	The use of symbolic language, imagery, or colour to evoke emotions or ideas.
Tableau	A technique in creative drama in which actors create a frozen picture, as if the action were paused; plural is <i>tableaux</i> . Not to be confused with <i>freeze frame</i> , which is a term used in film and video production and which should not be used when discussing drama.
Tempo	Relative speed or rate of movement in pace over time, e.g. the speed at which the music for a dance should be played. Can be applied to dramatic contexts such as in 'tempo rhythm'.
Tension	The atmosphere created by unresolved, disquieting, or inharmonious situations that human beings feel compelled to address; the state of anxiety the audience feels because of a threat to a character in a play.
Text	The basis of dramatic activity and performance; a written script or an agreed-upon structure and content for an improvisation.
Theatre games	Improvisational exercises structured by the director or teacher to achieve a specific objective, such as breaking down inhibitions or establishing trust.
Theatre-in-the-round	An acting area or stage that may be viewed from all sides simultaneously. See also End on, Thrust, Traverse .
Theme	The basic idea of a play; the idea, point of view, or perception that binds together a work of art.
Thrust	A stage that extends into the audience area, with seats on three sides of a peninsula-shaped acting space. See also End on, Theatre-in-the-round, Traverse .
Timbre	The distinctive character or quality of a musical or vocal sound apart from its pitch or intensity such as in a nasal voice quality.
Timing	Includes setting cues for effects and lighting, synchronising two or more things that must happen simultaneously, and establishing the pace at which lines will be delivered or the play performed.
Transition	Movement, passage or change from one act, scene, section, position, state, concept, etc., to another

Traverse	Form of staging where the audience is on either side of the acting area. See also End on, Theatre-in-the-round, Thrust .
Turning point	The climax or high point of a story, when events can go either way.
Upstage (verb)	To deliberately draw the audience's attention away from another actor or actors by overacting, using flashy bits of business, or other means. The term originated from an actor purposefully positioning himself upstage of the other actors so that they must turn their backs on the audience to deliver their lines to him.
Vocal expression	How an actor uses his or her voice to convey character.
Vocal projection	Directing the voice out of the body to be heard clearly at a distance.
Voice	The combination of vocal qualities an actor uses such as articulation, phrasing, and pronunciation.
Wings	Offstage areas to the right and left of the acting/onstage area.

5 What else you need to know

This section is an overview of other information you need to know about this syllabus. It will help to share the administrative information with your exams officer so they know when you will need their support. Find more information about our administrative processes at www.cambridgeinternational.org/examsofficers

Before you start

Previous study

We do not expect learners starting this course to have previously studied Drama.

Guided learning hours

We design Cambridge IGCSE syllabuses based on learners having about 130 guided learning hours for each subject during the course but this is for guidance only. The number of hours a learner needs to achieve the qualification may vary according to local practice and their previous experience of the subject.

Availability and timetables

Both components for this syllabus are available in the June series.

Component 2 (Coursework) is also available in the November series. Candidates wanting to enter their coursework in the November series must have already taken Paper 1 (Written examination) in the previous June series. Results for the syllabus taken in this way will be issued only after the November series.

Candidates who take both Paper 1 and Component 2 in June may **not** enter the following November exam series.

You can view the timetable for your administrative zone at www.cambridgeinternational.org/timetables

Private candidates cannot enter for this syllabus.

Combining with other syllabuses

Candidates can take this syllabus alongside other Cambridge International syllabuses in a single exam series. The only exceptions are:

- Cambridge IGCSE (9–1) Drama (0994)
- syllabuses with the same title at the same level.

Cambridge IGCSE, Cambridge IGCSE (9–1) and Cambridge O Level syllabuses are at the same level.

Group awards: Cambridge ICE

Cambridge ICE (International Certificate of Education) is a group award for Cambridge IGCSE. It allows schools to offer a broad and balanced curriculum by recognising the achievements of learners who pass examinations in a range of different subjects.

Learn more about Cambridge ICE at www.cambridgeinternational.org/cambridgeice

Making entries

Exams officers are responsible for submitting entries to Cambridge International. We encourage them to work closely with you to make sure they enter the right number of candidates for the right combination of syllabus components. Entry option codes and instructions for submitting entries are in the *Cambridge Guide to Making Entries*. Your exams officer has a copy of this guide.

Exam administration

To keep our exams secure, we produce question papers for different areas of the world, known as 'administrative zones'. We allocate all Cambridge schools to one administrative zone determined by their location. Each zone has a specific timetable. Some of our syllabuses offer candidates different assessment options. An entry option code is used to identify the components the candidate will take relevant to the administrative zone and the available assessment options.

Support for exams officers

We know how important exams officers are to the successful running of exams. We provide them with the support they need to make your entries on time. Your exams officer will find this support, and guidance for all other phases of the Cambridge Exams Cycle, at www.cambridgeinternational.org/examsofficers

Estimated entries

You must make estimated entries for this syllabus. This will enable us to send your early question papers and pre-release materials, and ensure you have the necessary materials to carry out assessments at the specified time.

Further information about making estimated entries can be found in the *Cambridge Handbook* for the relevant year.

Retakes

Candidates can retake the whole qualification as many times as they want to. This is a linear qualification so candidates cannot re-sit individual components.

Resubmitting coursework and carrying forward internally assessed marks

Information on resubmitting coursework and carrying forward internally assessed marks can be found in the *Cambridge Handbook*.

Equality and inclusion

We have taken great care to avoid bias of any kind in the preparation of this syllabus and related assessment materials. In compliance with the UK Equality Act (2010) we have designed this qualification to avoid any direct and indirect discrimination.

The standard assessment arrangements may present unnecessary barriers for candidates with disabilities or learning difficulties. We can put arrangements in place for these candidates to enable them to access the assessments and receive recognition of their attainment. We do not agree access arrangements if they give candidates an unfair advantage over others or if they compromise the standards being assessed.

Candidates who cannot access the assessment of any component may be able to receive an award based on the parts of the assessment they have completed.

Information on access arrangements is in the *Cambridge Handbook* at www.cambridgeinternational.org/examsofficers

Language

This syllabus and the related assessment materials are available in English only.

After the exam

Grading and reporting

Grades A*, A, B, C, D, E, F or G indicate the standard a candidate achieved at Cambridge IGCSE.

A* is the highest and G is the lowest. 'Ungraded' means that the candidate's performance did not meet the standard required for grade G. 'Ungraded' is reported on the statement of results but not on the certificate. In specific circumstances your candidates may see one of the following letters on their statement of results:

- Q (result pending)
- X (no result)
- Y (to be issued)

These letters do not appear on the certificate.

How students and teachers can use the grades

Assessment at Cambridge IGCSE has two purposes.

- To measure learning and achievement.

The assessment:

- confirms achievement and performance in relation to the knowledge, understanding and skills specified in the syllabus, to the levels described in the grade descriptions.

- To show likely future success.

The outcomes:

- help predict which students are well prepared for a particular course or career and/or which students are more likely to be successful
- help students choose the most suitable course or career.

Grade descriptions

Grade descriptions are provided to give an indication of the standards of achievement candidates awarded particular grades are likely to show. Weakness in one aspect of the examination may be balanced by a better performance in some other aspect.

Grade descriptions for Cambridge IGCSE Drama will be published after the first assessment of the IGCSE in 2020. Find more information at www.cambridgeinternational.org/igcse

Changes to this syllabus for 2020 and 2021

The syllabus has been updated. This is version 1, published September 2017.

The syllabus has been updated with our new name Cambridge Assessment International Education.

This document has a new design. Minor changes to the wording of some sections have been made to improve clarity.

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| Changes to syllabus content | <ul style="list-style-type: none">• To aid clarity and transparency we have added a Content Overview and Subject Content section. The Subject Content is based on the requirements of the assessment from the Description of Components and the Scheme of Work.• The requirements have not changed. |
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| Changes to assessment (including changes to specimen papers) | <ul style="list-style-type: none">• The assessment requirements, coursework criteria and the specimen papers remain the same. |
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You are strongly advised to read the whole syllabus before planning your teaching programme.

Any textbooks endorsed to support the syllabus for examination from 2015 are still suitable for use with this syllabus.



'While studying Cambridge IGCSE and Cambridge International A Levels, students broaden their horizons through a global perspective and develop a lasting passion for learning.'

Zhai Xiaoning, Deputy Principal, The High School Affiliated to Renmin University of China

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