



# Syllabus

## Cambridge IGCSE™ (9–1)

### Drama 0994

Use this syllabus for exams in 2022, 2023 and 2024.  
Exams are available in the June and November series.



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## Why choose Cambridge International?

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Cambridge International 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 Cambridge Pathway gives students a clear path for educational success from age 5 to 19. Schools can shape the curriculum around how they want students to learn – with a wide range of subjects and flexible ways to offer them. It helps students discover new abilities and a wider world, and gives them the skills they need for life, so they can achieve at school, university and work.

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 the Cambridge Pathway.

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

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



### Quality management

Cambridge International is committed to providing exceptional quality. In line with this commitment, our quality management system for the provision of international qualifications and education programmes for students aged 5 to 19 is independently certified as meeting the internationally recognised standard, ISO 9001:2015. Learn more at [www.cambridgeinternational.org/ISO9001](http://www.cambridgeinternational.org/ISO9001)

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# Contents

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<b>1 Why choose this syllabus?</b> .....	<b>2</b>
<b>2 Syllabus overview</b> .....	<b>5</b>
Aims	5
Content overview	5
Assessment overview	6
Assessment objectives	7
<b>3 Subject content</b> .....	<b>8</b>
From script to performance and Devising from a stimulus	8
From script to performance	10
Devising original drama from a stimulus	10
Dramatic and theatrical terms	12
<b>4 Details of the assessment</b> .....	<b>14</b>
Component 1 – Pre-release material	14
Component 1 – Written examination	15
Component 2 – Coursework	17
Component 1 and Component 2 – Guidance on selecting stimuli	19
Guidance for Component 2 – Coursework	19
Assessment criteria for Component 2	23
Command words	26
<b>5 What else you need to know</b> .....	<b>27</b>
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 2022, 2023 and 2024	30

## Changes to this syllabus

For information about changes to this syllabus for 2022, 2023 and 2024, go to page 30.

The latest syllabus is version 2, published October 2019.

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 is the world's most popular international qualification for 14 to 16 year olds, although it can be taken by students of other ages. It is tried, tested and trusted.

Students can choose from 70 subjects in any combination – it is taught by over 4700 schools in 150 countries.

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.

**Cambridge IGCSE (9–1) Drama** provides opportunities for learners to develop practical skills in performance, both as an individual and within a group. Learners will understand the artistic choices made by actors, directors and designers in presenting performances for an audience. They will also learn about theatrical styles and genres. Learners will explore how to develop their own ideas in creating original drama.

Our approach in Cambridge IGCSE (9–1) Drama encourages learners to be:

**confident**, developing practical skills to deliver dramatic performance for an audience

**responsible**, developing shared responsibility working with others and understanding the power of drama to engage, influence and persuade

**reflective**, engaging with performance processes, and using them to inform future practice

**innovative**, creating original dramatic work and formulating imaginative responses to existing repertoire

**engaged**, developing their enjoyment of drama to support their practical, intellectual and artistic growth.



'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

## International recognition and acceptance

Our expertise in curriculum, teaching and learning, and assessment is the basis for the recognition of our programmes and qualifications around the world. The combination of knowledge and skills in Cambridge IGCSE (9–1) Drama gives learners a solid foundation for further study. Candidates who achieve grades 9 to 4 are well prepared to follow a wide range of courses including Cambridge International AS & A Level Drama (9482).

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](http://www.cambridgeinternational.org/recognition)



Cambridge Assessment International Education is an education organisation and politically neutral. The content of this syllabus, examination papers and associated materials do not endorse any political view. We endeavour to treat all aspects of the exam process neutrally.

**'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.'**

Managing Director of British School in Egypt BSE

## Supporting teachers

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

### Teaching resources

- School Support Hub  
[www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support)
- Syllabuses
- Schemes of work
- Learner guides
- Discussion forums
- Endorsed resources

### Exam preparation resources

- Question papers
- Mark schemes
- Example candidate responses to understand what examiners are looking for at key grades
- Examiner reports to improve future teaching

### Support for Cambridge IGCSE

### Training

- Introductory – face-to-face or online
- Extension – face-to-face or online
- Enrichment – face-to-face or online
- Coursework – online
- Cambridge Professional Development Qualifications

Find out more at

[www.cambridgeinternational.org/profdev](http://www.cambridgeinternational.org/profdev)

### Community

You can find useful information, as well as share your ideas and experiences with other teachers, on our social media channels and community forums.

Find out more at

[www.cambridgeinternational.org/social-media](http://www.cambridgeinternational.org/social-media)

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## 2 Syllabus overview

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### Aims

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

The aims are to enable students to develop:

- an interest in and enjoyment of drama and theatre
- an understanding of the dramatic process of moving from script to performance
- skills in devising original drama
- practical performance skills as individuals and within a group
- an understanding of, and engagement with, the role of actor, director and designer in creating a piece of drama
- an understanding of how performers communicate with an audience.

Cambridge IGCSE (9–1) Drama aims to encourage progression to AS Level or A Level study in drama.

### Content overview

Learners develop an understanding and enjoyment of drama through practical and theoretical study.

Candidates will study:

- the elements of practical drama
- how to work with extracts from published plays as an actor, director and designer
- how to devise, develop and structure their own original dramatic material from stimuli such as short titles, poems, pictures, songs, historical events and stories
- how to evaluate their contribution to the devising process and the success of the final piece
- how to use staging and design as part of a dramatic performance
- individual and group performance skills and how they are applied to create character and communicate meaning to an audience.



#### Support for Cambridge IGCSE (9–1) Drama

The School Support Hub is our secure online site for Cambridge teachers where you can find the resources you need to deliver our programmes, including schemes of work, past papers, mark schemes and examiner reports. You can also keep up to date with your subject and the global Cambridge community through our online discussion forums.

[www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support)

## Assessment overview

All candidates take two components. Candidates will be eligible for grades 9 to 1.

### All candidates take:

**Component 1** 2 hours 30 minutes

Written examination 40%

80 marks

Candidates answer:

- **all** questions in Section A
- **two** questions in Section B (one compulsory question and one question from a choice of two)
- **both** questions in Section C.

Externally assessed

### and:

**Component 2**

Coursework 60%

120 marks

Candidates submit three pieces of practical work:

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

Internally assessed and externally moderated

Information on availability is in the **Before you start** section.

The pre-release material for Component 1 is made available to centres before the exam. It is also reproduced with the question paper. Candidates must not bring any prepared material into the examination.

Teachers should check the *Cambridge Handbook* for the relevant year of assessment for information on when the pre-release material will be available at [www.cambridgeinternational.org/eoguide](http://www.cambridgeinternational.org/eoguide)

Check the samples database at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples) for submission information, forms and deadlines for Component 2.



## Assessment objectives

The assessment objectives (AOs) are:

### AO1 Knowledge and understanding of repertoire

Candidates demonstrate their knowledge and understanding of the process of moving from script to performance, and can justify artistic choices as actor, director or designer.

### AO2 Devising original drama

Candidates demonstrate their ability to devise and evaluate their own original pieces of drama.

### AO3 Performance skills

Candidates demonstrate their performance skills and their ability to communicate effectively with 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 Knowledge and understanding of repertoire	40
AO2 Devising original drama	30
AO3 Performance skills	30
Total	100

### Assessment objectives as a percentage of each component

Assessment objective	Weighting in components %	
	Component 1	Component 2
AO1 Knowledge and understanding of repertoire	70	25
AO2 Devising original drama	30	25
AO3 Performance skills	0	50
Total	100	100

## 3 Subject content

Drama is a practical subject. Learners should pursue a skills-driven course that allows them to develop their ability to perform effectively in a dramatic production for the stage.

This syllabus gives you the flexibility to design a course that will interest, challenge and engage your learners. Where appropriate you are responsible for selecting suitable topics and subject contexts, resources and examples to support your learners' study. These should be appropriate for the learners' age, cultural background and learning context as well as complying with your school policies and local legal requirements.

Both group and individual acting skills will be developed using two fundamental approaches, which together form the core of this syllabus:

- the process of moving from script to performance using extracts from published plays
- the process of devising and performing original drama from a stimulus.

### From script to performance and Devising from a stimulus

There are several overlaps between moving from script to performance using published plays and devising an original drama from a stimulus. In both processes, learners should take an integrated approach to the creation and staging of dramatic performance. This means that teachers and learners should consider the contribution of actors, directors and designers to the interpretation and shaping of dramatic material.

The content listed under the headings 'Elements of practical drama', 'Performance skills' and 'Staging and design' are fundamental to **both** moving from script to performance and devising original drama. Content specific to each approach is provided under the headings 'From script to performance' and 'Devising original drama from a stimulus'.

#### From script to performance and Devising from a stimulus

##### Elements of practical drama

Candidates should be able to demonstrate knowledge and understanding of:

- key practical drama concepts such as:
  - structure and plot
  - characterisation and role
  - dialogue
  - physicality
  - pacing
  - contrast and dynamics
  - tension
  - spatial awareness and proxemics
- how actors, directors and designers respond to different styles and genres of drama
- how choices made by actors, directors and designers can affect performances and audience responses
- how actors, directors and designers work within constraints, such as available resources and performance space
- how to use appropriate performance, technical and design vocabulary when writing about drama
- how to communicate with an audience

## From script to performance and Devising from a stimulus (continued)

### Elements of practical drama (continued)

Candidates should be able to:

- reflect on and evaluate the effectiveness of their own artistic choices as actor, director or designer
- write critically about the process of bringing a piece of drama to a finished performance
- analyse and evaluate their own performance including their contribution to the group

### Performance skills

Candidates should be able to understand and demonstrate:

- a range of vocal and physical performance techniques
- effective use of performance space
- creation of role through realisation of character
- the ability to sustain role(s) throughout a performance
- the use of pacing, tension and emotional intensity in performance
- how to communicate with the audience through engaging performance
- skills in individual/solo performance
- skills in working with others in group performance
- how to improve their own performance through rehearsal and interaction

### Staging and design

Learners should be aware of staging and design aspects of both scripted and devised performances. Learners should be able to discuss how design elements are integral to a dramatic production and enhance its effectiveness. Learners do **not** need specialist knowledge or access to specialist equipment. The examples listed here are suggested rather than prescribed ways in which candidates can demonstrate knowledge and understanding. These examples are **not** exhaustive.

Candidates should be aware of:

- key design areas and their contribution to a dramatic performance:
  - **costume**, e.g. how costume design can communicate period, style, character, status
  - **set**, e.g. how set design can help communicate a director's dramatic ideas
  - **props**, e.g. how stage properties can be a part of a set design and how the use of personal props can help actors develop their character
  - **lighting**, e.g. how lighting can create mood and atmosphere and contribute to transitions
  - **sound**, e.g. how sound can be used to create spot or atmospheric effects
  - **stage space**, e.g. how the use of the performance space and staging can affect an audience's reaction to a performance

## From script to performance

The process of moving from script to performance refers to the theoretical and practical journey undertaken by actors, directors and designers from the initial read-through of a play script to the final performance. This might include discussion of dramatic intention and how it may be achieved, practical exploration and evaluation of ideas, and application of appropriate performance skills. This process encourages a holistic approach of learning by doing where learning comes from the activity of delivering a performance. Learners should focus on the script as a piece of drama rather than a piece of literature.

In addition to the content listed under the headings 'Elements of practical drama', 'Performance skills' and 'Staging and design', candidates must also study the content under the heading 'Working with published plays'.

### Working with published plays

Candidates should be able to:

- demonstrate skills in performing an extract from a published play
- understand how to bring the printed script alive on the stage, including the speaking of words and lines, the use of pause or delay, tone, character interaction, movement, timing, business, action, etc.
- understand the relationship between spoken word, facial expression, gesture and posture
- understand approaches to interpreting a published play from a director's viewpoint
- demonstrate the ability to write about the process of bringing the script to life
- demonstrate the ability to write about the contribution of design elements to final performance

## Devising original drama from a stimulus

The devising process consists of the interpretation of a stimulus from which learners develop a scenario and its characters within a dramatic structure. A key part of the process requires learners to reflect on and evaluate their contribution to the devised piece, as well as evaluate the effect of the piece on the audience.

In this syllabus, the most important characteristics of a devised dramatic performance are:

- it grows out of the exploration of a stimulus
- performers collaborate in its creation
- it is an original piece of work, which may make use of an appropriate style or genre of drama.

In addition to the content listed under the headings 'Elements of practical drama', 'Performance skills' and 'Staging and design', candidates must also study the content under the headings 'Developing dramatic material through the devising process' and 'Working with stimuli in the devising process'.

## Developing dramatic material through the devising process

Candidates should be able to:

- understand how original drama may be created
- demonstrate understanding of how to structure an original dramatic piece, including:
  - establishing a clear dramatic intention
  - creating a scenario and structure that will enable the dramatic intention to be realised
  - creating credible characters
  - using dialogue, pacing and inflections of spoken English
  - exploring the relationship between spoken word, facial gesture and bodily posture
  - using physical space effectively
  - taking or giving direction where appropriate
  - exploring how design elements can contribute to the effectiveness of the piece
- evaluate the devising process and write about it

## Working with stimuli in the devising process

Candidates should be able to:

- demonstrate skills in creating performance from a dramatic stimulus
- analyse and evaluate their contribution to the devised piece
- analyse and evaluate the effect of the devised piece on the audience
- understand the devising and rehearsal processes, and be able to write about them

Examples of possible stimuli are:

- dramatic styles or genres:
  - children's drama
  - melodrama
  - commedia dell'Arte
  - documentary theatre
  - forum theatre (Boal)
  - folk theatre
- socio-historical stimuli:
  - an issue of conscience
  - a personal issue
  - an environmental issue
- other options:
  - a piece of music or song
  - a poem
  - a sculpture or image
  - a historical figure
  - a traditional story

## Dramatic and theatrical terms

Learners should become familiar with the list of terms below during their study of Cambridge IGCSE (9–1) Drama. Understanding these terms will help learners write about drama and participate more effectively in their practical work.

The list of terms is **not** exhaustive. Teachers are advised to consult the *Cambridge IGCSE (9–1) Drama (0994) Glossary of dramatic and theatrical terms*, published on the School Support Hub at [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support). The glossary provides definitions for a wide range of terms including technical vocabulary. The glossary is designed to support teaching and learning but is not prescriptive.

### Core drama terms

Action	Mood/atmosphere
Chorus	Moment
Comedy/tragedy	Pace/rhythm/tempo
Conflict/suspense/tension	Plot/storyline
Contrast	Rehearsal process
Devised drama (as intended by this syllabus*)	Script
Devising process (as intended by this syllabus*)	Status
Dialogue	Structure
Ensemble	Theme
Exposition, climax and resolution	Theatre
Genre/style (of plays and performance)	Transition
Improvisation	

\*see 'Devising original drama from a stimulus' on page 10

### Spatial and staging terms

Acting area	Levels
Apron stage	Props
Arena stage	Proscenium (arch)
Auditorium (and audience configuration)	Scene
Blocking	Scenery
Design elements (lighting, sound, set, props, costume)	Set/setting
Downstage/upstage	Staging
End on staging	Theatre-in-the-round
Fourth wall	Thrust stage
	Traverse staging

**Performance terms**

Articulation	Motivation
Character and role	Movement and spatial awareness (proxemics)
Focus	Non-verbal expression
Gesture	Physicality
Inflection	Pitch, pause, pace
Interaction	Posture
Language (including tone, accent, dialect)	Status
Mime	Vocal expression and projection

**Key personnel**

Actor  
Designer (set, costume, props, lighting, sound)  
Director

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## 4 Details of the assessment

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This syllabus has two compulsory components:

- Component 1 – Written examination
- Component 2 – Coursework.

Component 1 has pre-release material.

### Component 1 – Pre-release material

The pre-release material for Component 1 Written examination is available to centres before the exam. It is also reproduced with the question paper. Candidates must not bring any prepared material into the examinations.

Teachers should check the *Cambridge Handbook* for the relevant year of assessment for information on when the pre-release material will be available at [www.cambridgeinternational.org/eoguide](http://www.cambridgeinternational.org/eoguide)

The pre-release material will be available from the School Support Hub at [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support). You will need access to the School Support Hub, our secure online site. This site is password protected. Please contact your school coordinator for instructions on how to access the School Support Hub.

**It is the centre's responsibility to download the pre-release material** and to provide learners with a printed copy for use during the course. Candidates may annotate this copy during the course but they may not take it into the examination with them. A clean printed copy will be provided by Cambridge International for the examination.

**You must make sure you download the pre-release material for Cambridge IGCSE (9–1) Drama (0994).** The questions in Sections A and B of Component 1 will be based on the extracts from the associated pre-release material.



## Component 1 – Written examination

Written paper, 2 hours 30 minutes, 80 marks

This written examination has three sections. Candidates are advised to divide their time equally between each section.

	Focus of questions	Question type	Marks
<b>Section A</b>	An extract from a published play. Candidates should have studied the extract and explored it as practical theatre, investigating performing and staging opportunities. The extract is supplied in the pre-release material.	Up to eight short-answer and extended-response questions. Marks per question range from 2 to 10. Candidates answer <b>all</b> questions.	30
<b>Section B</b>	An extract from a different published play. Candidates should have studied the extract and explored it as practical theatre, investigating performing and staging opportunities. The extract is supplied in the pre-release material.	Candidates answer <b>two</b> extended-response questions. One compulsory question (10 marks) and one question from a choice of two (15 marks).	25
<b>Section C</b>	A devised piece that candidates have developed and performed to an audience. The pre-release material is <b>not</b> required for the devised piece – teachers choose the stimulus.	Two extended-response questions. Candidates answer <b>both</b> questions (one is worth 10 marks, the other 15 marks).	25

**Please note that all written responses must be presented in English.**

### Component 1 – Sections A and B

The questions in Sections A and B relate to the pre-release material. The pre-release material must be downloaded from the School Support Hub. You must **not** use the specimen pre-release material.

The pre-release material consists of **two** extracts, one from each of two published plays. Extracts will be selected from plays representing a range of genres, styles, countries, cultures and periods. All extracts will be in English and may include work in translation. Each extract will be of sufficient length and substance to enable candidates to demonstrate their understanding of practical approaches to performance as actor, director or designer.

Candidates will be assessed on AO1 Knowledge and understanding of repertoire. The questions will assume that candidates have explored both extracts equally, taking a practical, rehearsal-based approach that allows them to consider the plays in performance. Candidates will be expected to have familiarity with a range of practical skills and approaches used by actors, directors and designers in interpreting specific sections of the extract as a whole. Candidates will be expected to have an overview of each extract and an understanding of its general context. Candidates will **not** be required to show familiarity with the complete play from which each extract is taken.

### Component 1 – Section C

The questions in Section C relate to an original piece of drama devised by the candidate as part of a group. The stimulus for this piece of drama is chosen by the teacher, so that it can be locally relevant and engaging for the candidates. Guidance on selecting an appropriate stimulus is provided on page 19. The devised piece that candidates choose to write about should be one that they have prepared to the same standard as the devised pieces they prepare for Component 2. For this reason, candidates may choose to answer the questions in Section C of Component 1 on the same devised piece that they submit for assessment in Component 2, or another devised piece of comparable quality, size and substance.

Candidates will be assessed on AO2 Devising original drama, assessing the candidate's ability to reflect on, analyse and evaluate the devising, rehearsing and performance of their original piece of drama. The questions in Section C will assume that candidates have performed their devised piece to an audience.

### Component 1 – Sections A, B and C

In all sections of Component 1, candidates' answers should show practical and theoretical understanding of the scripted and devised pieces. The questions will cover a variety of drama skills and techniques related to devising, rehearsing, staging and performing drama, as follows:

- **performing roles** – including use of voice and movement skills, spatial awareness, physicality, pacing and rhythm, interaction with other performers, ways of creating character
- **directing** – including advising actors, developing a directorial concept or interpretation, creating mood and atmosphere, use of space and levels, communicating with the audience
- **designing** – including the contribution of set, props, lighting, sound, costume and make-up to a performance
- **devising** – including use of dialogue and gesture, development of structure, creation of dramatic tension, storytelling (making the narrative clear to the audience), characterisation, use of dramatic contrast and pace, and ensemble.

Candidates should also consider the following aspects of creating drama where appropriate in their answers:

- understanding and interpretation of the extract (Sections A and B only)
- understanding and use of the devising stimulus (Section C only)
- understanding how drama can communicate meaning to an audience
- the resources needed to produce effective drama performance
- the reasons behind the choices they have made and how successful these choices were, or could be, in performance.

Candidates should also know and understand the terms included in the Dramatic and theatrical terms (see section 3 Subject content).

## Component 2 – Coursework

Practical work (performance), 120 marks

Component 2 is made up of three compulsory performances. All work must be staged in an appropriate performance space and intended for live performance to an audience.

Practical work	Duration*	Source material
Individual performance	3 minutes maximum	An extract from a published play. The extract is chosen by the teacher and must <b>not</b> be from the pre-release material.
Group performance (2–6 candidates)	3–5 mins per candidate; 20 minutes maximum	An extract from a published play. The extract is chosen by the teacher and must <b>not</b> be from the pre-release material.
Group devised piece (2–6 candidates)	3–5 mins per candidate; 20 minutes maximum	Stimulus chosen by the teacher.

\* Each candidate should have broadly equal exposure (performance time) when working in a group. As a guide, each candidate should have 3–5 minutes exposure. We will allow a short overrun from the stated maximum durations when it is required to bring a piece to a clear finish.

Candidates will be assessed **individually** for each performance. 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. Candidates may select the devised piece submitted for Component 2 as the basis for answering the questions in Section C of Component 1.

Performances must be recorded for moderation purposes, but the performances produced should **not** be conceived for film or television. The purpose of the video recording is to reproduce the experience of being in the audience for the moderator.

You **must** read the instructions 'Video recording candidates' work' (on page 20) to ensure that you record candidates' work appropriately.

This component assesses candidates' abilities in practical work. This includes the ability to interpret published plays, to devise an original piece of drama and to perform effectively to an audience.

### Individual and group performance – extracts from a published play

The individual performance requires the candidate to perform an extract from a published play that allows the candidate to demonstrate their abilities within three minutes. There is no stated minimum time, but it is likely that a performance that is significantly shorter than three minutes will be self-penalising. The group performance requires that each candidate has roughly equal exposure of about three to five minutes, depending on the size of the group and the extract being performed. The selection of the extract is important to ensure that each candidate has the opportunity to demonstrate understanding of the style of the drama and the context of their role in the play as a whole.

In both individual and group performances, candidates will be assessed individually on AO1 Knowledge and understanding of repertoire and AO3 Performance skills.

Candidates need to demonstrate their:

- practical understanding of repertoire
- performance skills
- ability to communicate effectively with an audience.

### Guidance on selecting play extracts

The extracts for use in the individual and group performances, **must** be chosen by the teacher and be:

- taken from full-length published plays written for the stage (this may include one-act plays)
- chosen according to candidates' abilities and interests
- chosen according to available resources.

You must **not** use television (TV) drama, film screenplays, material taken directly from novels, unpublished works, mini-plays or monologues written specifically for use in the classroom. These will not allow the candidates to demonstrate their understanding or skills appropriately.

Candidates should **not** perform material taken directly from the extracts set as pre-release material for Component 1. You may choose to perform a **different** scene from the same plays used in the pre-release material. Candidates should **not** perform material taken from the same play for both their individual and group performances.

### Group devised piece

The group devised piece must be one that candidates have taken through the devising and rehearsal process. The chosen piece must allow each candidate roughly equal exposure of three to five minutes, depending on the size of the group. The piece must be based on a stimulus chosen by the teacher (see Component 1 and Component 2 – Guidance on selecting stimuli on page 19). Candidates must decide collectively within their groups on the subject matter, style, characterisation, structure and intention of the piece (with teacher support). Teachers may select the same stimulus or a different stimulus for each group in the class, depending on the abilities and interests of the candidates.

Candidates will be assessed on AO2 Devising original drama and AO3 Performance skills.

They need to demonstrate their:

- ability to devise dramatically effective material from a stimulus
- ability to develop their own role within the piece
- appropriate performance skills
- ability to communicate effectively with an audience.

### Use of costume and set in Component 2

Candidates are expected to wear clothes that give an indication of the character they are playing. They are **not** assessed specifically on their use of costume. Candidates' clothes must not conflict with the overall dramatic intention of the character they are seeking to portray, in style, period or fashion. The clothes worn by candidates should be different from their everyday dress unless appropriate to the piece. Candidates are advised not to perform in their school uniforms unless that is appropriate to the role they are playing.

The same principle applies for set, furniture and props. These elements must not undermine, or detract from, the dramatic intention of the piece, but candidates will not be assessed specifically on their use of set design.

## Component 1 and Component 2 – Guidance on selecting stimuli

When answering questions on their devised piece in Component 1, candidates may choose to write about the same devised piece that they submit for Component 2, or another devised piece of comparable quality, size and substance. **All** devised pieces should be developed using the process described in section 3 Subject content.

Teachers must select the stimulus for each devised piece the candidates develop. They should choose stimuli that enable the candidates to:

- work as a group
- develop strong characters and narratives
- apply the content and skills as described in section 3 Subject content
- analyse and evaluate the devising process and their final performance
- meet the requirements of the assessment objectives.

The best stimuli are likely to be focused and specific rather than abstract.

See section 3 Subject content for examples of possible stimuli.

The list is **not** exhaustive and teachers are free to use any material that is appropriate to this level of examination and that enables candidates to devise and perform to the best of their abilities. The stimuli should also be age-appropriate and not offensive in any way.

Although the teacher selects a stimulus for each group, the devised piece must be the original work of the candidates and the group must decide collectively on the subject matter, style, characterisation, structure and intention of the pieces.

## Guidance for Component 2 – Coursework

Candidates should undertake coursework with the guidance and ongoing supervision of their teacher. The amount of teacher guidance will vary between individual, group scripted and group devised pieces, and the needs of the candidates.

The teacher **must**:

- select appropriate repertoire and stimuli for candidates
- set and/or negotiate coursework tasks
- supervise the work throughout to monitor individual progress
- support, challenge, critique or direct as necessary during the process
- 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
- assess the live performance of the work using the assessment criteria on pages 23 to 25 in accordance with the guidance given on page 21.

The teacher **may**:

- challenge candidates on their use of ideas and the crafting of the drama
- act as director for the group performance of the piece of repertoire.

It is recommended that teachers provide time for learners to record their progress, and to evaluate the success of their practical choices and the approaches they have taken.

### Video recording candidates' work

The centre must record (make a digital video recording of) all practical work undertaken during the course in order to be able to select each candidate's best work for the final assessment; it is advisable to keep back-up copies of all recordings in case of files being lost or corrupted.

### Identifying the candidates

It is essential that the Cambridge International moderator can easily identify the candidates dressed as they will appear in the pieces. At the beginning of each performance, the candidate must identify himself/herself clearly by stating his/her name and candidate number (if known at time of recording). The teacher should also provide notes on the *Individual Candidate Mark Sheet* to help identify the candidate (see 'Submitting candidates' marks and work').

### Quality of recordings

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

- position cameras level with the performance space, and so that the whole action can be clearly seen
- each candidate must be clearly visible and easily identified by the external moderator
- avoid zooming in and out, as this can be distracting
- the camera should be static, not hand-held
- avoid panning to follow performers
- avoid extraneous noise and echo, as this makes it difficult to hear the candidates
- the soundtrack must be clearly audible
- the recording should not be stopped and re-started once the performance has begun.

The centre should re-record any work that does not meet the above standards.

### Marking

Each candidate's work must be marked by the teacher according to the assessment criteria provided in this syllabus. Marks are awarded for each candidate as follows:

- AO1 Knowledge and understanding of repertoire – a mark for the **individual** performance and a mark for the **group** performance
- AO2 Devising original drama – a mark for the **group devised** piece
- AO3 Performance skills – a separate mark for **each** of the **three** performances.

## Guidance on using levels-based mark schemes

Marking of work should be positive, rewarding achievement where possible, but clearly differentiating across the whole range of marks, where appropriate.

The marker should look at the work and then make a judgement about which level statement is the best fit. In practice, work does not always match one level statement precisely so a judgement may need to be made between two or more level statements.

For each candidate and for each assessment objective, start at the bottom of the grid and work upwards until you reach the level statements that most closely match the quality of the candidate's performance. Use a 'best fit' approach, settling on the level statement that you are confident most fully describes the candidate's performance as a whole. Then check the level statements in the level above to confirm that the candidate has not done enough to be awarded a mark from that level.

Once a best-fit level statement has been identified, use the following guidance to decide on a specific mark:

- If the candidate's work **convincingly** meets the level statements, award the highest mark.
- If the candidate's work **adequately** meets the level statements, award the most appropriate mark in the middle of the range (where middle marks are available).
- If the candidate's work **just** meets the level statements, award the lowest mark.

If you are unsure which mark to award, always choose the **higher** one.

**Always** assess the live performance of the work rather than the video recording. Make notes during the performance relating to the relevant two assessment objectives for each piece.

To justify the marks that have been awarded, the teacher needs to provide sufficient evidence in the *Individual Candidate Mark Sheet* (see 'Submitting candidates' marks and work'). The comments must be specific and refer to how particular aspects of the candidate's performance meet the assessment criteria.

## 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 sample you submit to Cambridge International should include examples of the marking of each teacher. The samples database at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples) explains how the sample will be selected. The samples database also provides details of how to submit the marks and work.

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

## 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. (If only one teacher is marking internal assessments, no internal moderation is necessary.) You can find further information on the process of internal moderation on the samples database at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples). The sample of candidate work that is submitted to Cambridge International should include examples of marking from **each** teacher that marks the internal assessment.

You should record the internally moderated marks for all candidates on the *Individual Candidates Mark Sheet* (see 'Submitting candidates' marks and work') and submit these marks to Cambridge International according to the instructions set out in the *Cambridge Handbook* ([www.cambridgeinternational.org/eoguide](http://www.cambridgeinternational.org/eoguide)) for the relevant year of assessment.

## Submitting candidates' marks and work

Please refer to the samples database at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples) for information, dates and methods of submission of candidates' marks and work.

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

- a signed printout of the candidates' total marks as submitted to Cambridge International
- *Individual Candidate Mark Sheet* (0994/ICMS) for all candidates, including those not in the sample; the marks on this form must be the same as the marks you submit to Cambridge International
- *Recording cover sheet* for **all** candidates
- *Group scripted performance information sheet* for each group included in the sample
- *Group devised piece information sheet*.

All of these forms and the instructions for completing them should be downloaded from [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples) each year, to make sure you have the most up-to-date instructions. The database will ask you for the syllabus code (i.e. 0994) 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.

The *Individual Candidate Mark Sheet* (0994/ICMS) is required to provide details of the three performances selected for final assessment and the marks awarded for each. You should enter candidates' marks for Component 2 on this form. Teachers should provide sufficiently detailed comments to support the marks awarded. The marks on this form must be identical to the marks you submit to Cambridge International.

The *Group scripted performance information sheet* and *Group devised piece information sheet* are required to provide summary information for the moderator about group composition, roles played and the context/stimulus of the material presented.

Please keep at the centre:

- one complete set of copies of the forms
- all other recorded work.

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 for Component 2

### Assessment criteria for AO1 Knowledge and understanding of repertoire

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

- bring a character to life based on understanding of the role in the play
- interpret this role in a way that demonstrates understanding of the style/genre of the play
- make an informed contribution to the process of moving from script to performance.

Level	Mark	Description
5	13–15	<ul style="list-style-type: none"> <li>• A perceptive and well-conceived realisation of the character, informed by an in-depth understanding of the role.</li> <li>• An accomplished interpretation of the role, based on an in-depth understanding of the style/genre of the play.</li> <li>• A constructive, problem-solving approach to the process of moving from script to performance.</li> </ul>
4	10–12	<ul style="list-style-type: none"> <li>• An assured realisation of the character, informed by a clear understanding of the role.</li> <li>• An effective interpretation of the role, based on a clear understanding of the style/genre of the play.</li> <li>• A reliable and effective contribution to the process of moving from script to performance.</li> </ul>
3	7–9	<ul style="list-style-type: none"> <li>• A competent realisation of the character, informed by a straightforward understanding of the role.</li> <li>• A believable interpretation of the role, based on a broad understanding of the style/genre of the play.</li> <li>• A competent contribution to the process of moving from script to performance.</li> </ul>
2	4–6	<ul style="list-style-type: none"> <li>• A superficial realisation of the character, informed by a partial understanding of the role.</li> <li>• An uneven interpretation of the role, based on a partial understanding of the style/genre of the play.</li> <li>• An uneven contribution to the process of moving from script to performance.</li> </ul>
1	1–3	<ul style="list-style-type: none"> <li>• An implausible realisation of the character, informed by a limited understanding of the role.</li> <li>• A one-dimensional interpretation of the role, based on a limited understanding of the style/genre of the play.</li> <li>• An ineffective contribution to the process of moving from script to performance.</li> </ul>
0		<ul style="list-style-type: none"> <li>• No creditable response.</li> </ul>

## Assessment criteria for AO2 Devising original drama

The devised piece assessment criteria cover:

- the quality of the individual role that the candidate has devised within the group piece
- the contribution made by the role to the piece as a whole
- the ability to engage with the devising process in order to create and shape the piece.

Please note that in these criteria the term 'role' is understood to include 'roles' in situations where a candidate performs more than one role within the devised piece.

Level	Mark	Description
5	25–30	<ul style="list-style-type: none"> <li>• A perceptive and well-crafted role showing some originality.</li> <li>• The role makes an integral contribution to the piece as a whole.</li> <li>• A creative contribution to the process of devising and shaping the piece.</li> </ul>
4	19–24	<ul style="list-style-type: none"> <li>• A well-observed and coherent role.</li> <li>• The role effectively supports the piece as a whole.</li> <li>• A reliable and effective contribution to the process of devising and shaping the piece.</li> </ul>
3	13–18	<ul style="list-style-type: none"> <li>• A competent and recognisable role.</li> <li>• The role generally supports the piece as a whole.</li> <li>• A competent contribution to the process of devising and shaping the piece.</li> </ul>
2	7–12	<ul style="list-style-type: none"> <li>• A superficial role that may rely on stereotype.</li> <li>• The role makes some contribution at key moments in the piece.</li> <li>• An uneven contribution to the process of devising and shaping the piece.</li> </ul>
1	1–6	<ul style="list-style-type: none"> <li>• A patchy, inconsistent or confusing role.</li> <li>• The role makes a peripheral contribution to the piece.</li> <li>• An ineffective contribution to the process of devising and shaping the piece.</li> </ul>
0		<ul style="list-style-type: none"> <li>• No creditable response.</li> </ul>

## Assessment criteria for AO3 Performance skills

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

- the quality of the candidate's performance skills, including but not limited to: vocal articulation, projection, physicality, movement, use of performance space, pace, emotional intensity/truth
- the ability to sustain role(s) throughout the performance
- the extent of the candidate's communication with the audience.

Level	Mark	Description
5	17–20	<ul style="list-style-type: none"> <li>• An excellent performance that demonstrates consistently effective use of performance skills appropriate to the devised or scripted material.</li> <li>• Portrayal of the role(s) is sustained throughout the performance.</li> <li>• Consistently engaging performance; excellent communication with the audience.</li> </ul>
4	13–16	<ul style="list-style-type: none"> <li>• An assured performance that demonstrates a mostly effective use of performance skills appropriate to the devised or scripted material.</li> <li>• Portrayal of the role(s) is sustained for most of the performance.</li> <li>• An engaging performance; good communication with the audience.</li> </ul>
3	9–12	<ul style="list-style-type: none"> <li>• A competent performance that demonstrates some effective use of performance skills appropriate to the devised or scripted material.</li> <li>• Portrayal of the role(s) is broadly sustained but with some lapses of focus.</li> <li>• A fairly engaging performance; some communication with the audience.</li> </ul>
2	5–8	<ul style="list-style-type: none"> <li>• An uneven performance that demonstrates some use of performance skills appropriate to the devised or scripted material.</li> <li>• Portrayal of the role(s) is evident at some key moments.</li> <li>• A functional performance; little communication with the audience.</li> </ul>
1	1–4	<ul style="list-style-type: none"> <li>• A rudimentary performance that demonstrates limited use of performance skills appropriate to the devised or scripted material.</li> <li>• The portrayal of the role(s) is seldom in focus.</li> <li>• A low level of energy; hardly any communication with the audience.</li> </ul>
0		<ul style="list-style-type: none"> <li>• No creditable response.</li> </ul>

## Command words

Command words and their meanings help candidates know what is expected from them in the exams. The table below includes command words used in the assessment for this syllabus. The use of the command word will relate to the subject context.

Command word	What it means
<b>Advise</b>	write down a suggested course of action in a given situation
<b>Describe</b>	state the points of a topic / give characteristics and main features
<b>Evaluate</b>	judge or calculate the quality, importance, amount, or value of something
<b>Explain</b>	set out purposes or reasons / make the relationships between things evident / provide why and/or how and support with relevant evidence
<b>Explore</b>	write in detail about particular aspects
<b>Identify</b>	name/select/recognise
<b>Outline</b>	set out main points
<b>Suggest</b>	apply knowledge and understanding to situations where there are a range of valid responses in order to make proposals / put forward considerations

Phrases such as 'How would you ...?', 'What advice would you give?', 'In what ways would you ...?', and 'How effective ...?' may also be seen in the assessment for this syllabus.

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## 5 What else you need to know

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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/eoguide](http://www.cambridgeinternational.org/eoguide)

### 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 and November series.

All Cambridge schools are allocated to one of six administrative zones. Each zone has a specific timetable.

This syllabus is **not** available in all administrative zones. To find out about availability check the syllabus page at [www.cambridgeinternational.org/igcse](http://www.cambridgeinternational.org/igcse)

You can view the timetable for your administrative zone at [www.cambridgeinternational.org/timetables](http://www.cambridgeinternational.org/timetables)

Check you are using the syllabus for the year the candidate is taking the exam.

Private candidates cannot enter for this syllabus. For more information, please refer to the *Cambridge Guide to Making Entries*.

#### 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 Drama (0411)
- 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.

## 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.

### Pre-release material

This syllabus has pre-release material.

You must check the *Cambridge Handbook* for the year candidates are taking the assessment for information on when the pre-release material will be available and where to access the material, at [www.cambridgeinternational.org/eoguide](http://www.cambridgeinternational.org/eoguide)

You must access the School Support Hub, our secure online site, at [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support)

The site is password protected. Please contact your school coordinator for instructions on how to access the School Support Hub.

### 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/eoguide](http://www.cambridgeinternational.org/eoguide)

### Estimated entries

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.

### 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/eoguide](http://www.cambridgeinternational.org/eoguide)

## Language

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

## After the exam

### Grading and reporting

Grades 9, 8, 7, 6, 5, 4, 3, 2 or 1 indicate the standard a candidate achieved at Cambridge IGCSE (9–1).

9 is the highest and 1 is the lowest. 'Ungraded' means that the candidate's performance did not meet the standard required for grade 1. '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 (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 (9–1) Drama will be published after the first assessment of the syllabus in 2020. Find more information at [www.cambridgeinternational.org/igcse](http://www.cambridgeinternational.org/igcse)

## Changes to this syllabus for 2022, 2023 and 2024

The syllabus has been reviewed and revised for first examination in 2022. This syllabus is version 2, published October 2019.

**You are strongly advised to read the whole syllabus before planning your teaching programme.**

<b>Changes to availability</b>	<b>Changes to version 2</b>
	<ul style="list-style-type: none"> <li>Both components for this syllabus are now available in the June and November series. There are no carry forward options available. Please see page 27 for details.</li> </ul>
<b>Changes to syllabus content</b>	<b>Changes to version 1</b>
	<ul style="list-style-type: none"> <li>A statement has been added to the list of performance skills in section 3 Subject content: 'the ability to sustain role(s) throughout a performance'.</li> <li>The syllabus content remains the same but has been reworded and reorganised.</li> <li>Section 4 Details of the assessment has been updated.</li> <li>The <i>Glossary of dramatic and theatrical terms</i> is available from the 'Teaching and learning' section of the School Support Hub; the syllabus contains a list of key terms.</li> <li>A list of Command words has been added to the syllabus.</li> </ul>
<b>Changes to assessment (including changes to specimen papers)</b>	<ul style="list-style-type: none"> <li>The wording of the assessment objectives (AOs) has been updated but the constructs being assessed have not changed.</li> <li>Paper 1 has been renamed Component 1.</li> <li>The weightings of the AOs as a percentage of the IGCSE have been amended slightly.</li> <li>There have been changes to the pre-release material for use with Component 1:               <ul style="list-style-type: none"> <li>the pre-release material is available online before the examination</li> <li>teachers must download, print and distribute copies of the pre-release material to candidates (Cambridge International will only supply printed copies for the exam)</li> <li>two shorter extracts from two different plays will replace one longer extract</li> <li>stimuli for the devised piece will no longer be provided; teachers choose the stimuli.</li> </ul> </li> </ul>

*continued*



**Changes to assessment  
(including changes to specimen  
papers) continued**

- There have been several changes to Component 1:
  - questions in Section A will be on one of the extracts in the pre-release material
  - questions in Section B will be on the other extract in the pre-release material
  - questions in Section C will be on a devised piece performed by the candidate (this can be the same piece that they have submitted for Component 2)
  - candidates will answer the questions directly on the question paper.
- There are no changes to the types of questions or constructs being assessed.
- The duration of each performance in Component 2 has been amended slightly.
- The assessment criteria for Component 2 have been updated to include marks for the candidate's ability to sustain role(s) throughout a performance. The wording of the assessment criteria has been revised.

In addition to reading the syllabus, you should refer to the updated specimen assessment materials. The specimen papers will help your students become familiar with exam requirements and command words in questions. The specimen mark schemes explain how students should answer questions to meet the assessment objectives.

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

You should take account of the changes described above when using these textbooks.



'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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