



## Syllabus

# Cambridge International AS & A Level Drama 9482

Use this syllabus for exams in 2024, 2025 and 2026.  
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 students to progress from one stage to the next, and are well supported by teaching and learning resources.

We review all our syllabuses regularly, so they reflect the latest research evidence and professional teaching practice – and take account of the different national contexts in which they are taught.

We consult with teachers to help us design each syllabus around the needs of their learners. Consulting with leading universities has helped us make sure our syllabuses encourage students to master the key concepts in the subject and develop the skills necessary for success in higher education.

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.

**School feedback:** ‘We think the Cambridge curriculum is superb preparation for university.’

**Feedback from:** 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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## **Important: Changes to this syllabus**



**For information about changes to this syllabus for 2024, 2025 and 2026, go to page 57.**

The latest syllabus is version 1, published September 2021.

Any textbooks endorsed to support the syllabus for examination from 2021 are still suitable for use with this syllabus.

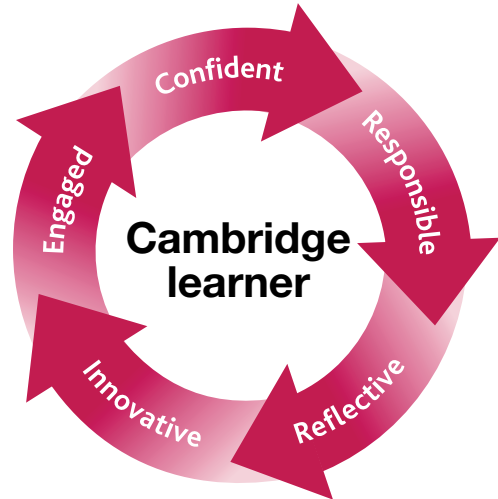
# 1 Why choose this syllabus?

## Key benefits

The best motivation for a student is a real passion for the subject they're learning. By offering students a variety of Cambridge International AS & A Levels, you can give them the greatest chance of finding the path of education they most want to follow. With over 50 subjects to choose from, students can select the ones they love and that they're best at, which helps motivate them throughout their studies.

Following a Cambridge International AS & A Level programme helps students develop abilities which universities value highly, including:

- a deep understanding of their subjects
- higher order thinking skills – analysis, critical thinking, problem solving
- presenting ordered and coherent arguments
- independent learning and research.



**Cambridge International AS & A Level Drama** provides opportunities for learners to develop their skills as theatrical practitioners, engaging with performance texts in practical and creative ways. It fosters engagement with, and enjoyment of, the study of a wide range of theatrical styles and genres. Through their study, learners will develop as skilled, well-informed, reflective practitioners, able to research ideas and create and interpret meaning through drama.

Our approach in Cambridge International AS & A Level 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 as a means of nourishing their own continuing practical, intellectual and artistic growth.

**School feedback:** 'Cambridge students develop a deep understanding of subjects and independent thinking skills.'

**Feedback from:** Principal, Rockledge High School, USA

## Key concepts

Key concepts are essential ideas that help students develop a deep understanding of their subject and make links between different aspects. Key concepts may open up new ways of thinking about, understanding or interpreting the important things to be learned.

Good teaching and learning will incorporate and reinforce a subject's key concepts to help students gain:

- a greater depth as well as breadth of subject knowledge
- confidence, especially in applying knowledge and skills in new situations
- the vocabulary to discuss their subject conceptually and show how different aspects link together
- a level of mastery of their subject to help them enter higher education.

The key concepts identified below, carefully introduced and developed, will help to underpin the course you will teach. You may identify additional key concepts which will also enrich teaching and learning.

The key concepts for Cambridge International AS & A Level Drama are:

- **Communication**  
Drama is about communicating meaning to an audience through verbal and physical performance. Such a performance requires a company of actors, designers and director to stage a production in a chosen performance space at a given time.
- **Performance processes**  
A performance may consist of a realisation of an existing play, an original piece of devised work, or a combination of the two. It requires all members of the company to work collaboratively to interpret or create dramatic material, to negotiate the journey through rehearsing and refining this material, and to present the final performance with confidence and authority to an audience.
- **Practical skills**  
The staging of a successful dramatic performance requires a wide range of well-developed practical skills. The overall theatrical vision for the performance is realised through performers playing a role bringing their characters to life, and the integral work of designers.
- **Genre, style and structure**  
Drama practitioners work in a style that expresses the concerns of their own times and cultures, or they adopt conventions from other contexts. They choose the genre, style and structure that best suit their dramatic intention, which may variously promote, challenge, or influence aspects of the cultures in which they live and practise.
- **Research and critical reflection**  
Drama practitioners use research and critical reflection to prepare, refine and evaluate their work. Research and critical reflection is the ongoing process that helps performers, directors and designers to discover what works and what does not. They need to research the work of established practitioners, estimating its significance and evaluating their own success in achieving a vision for performance.

## 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. Every year thousands of students with Cambridge International AS & A Levels gain places at leading universities worldwide. Our programmes and qualifications are valued by top universities around the world including those in the UK, US (including Ivy League universities), Europe, Australia, Canada and New Zealand.

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 International AS & A Level and found it to be comparable to the standard of AS & A Level in the UK. This means students can be confident that their Cambridge International AS & A Level qualifications are accepted as equivalent, grade for grade, to UK AS & A Levels by leading universities worldwide.

Cambridge International AS Level Drama makes up the first half of the Cambridge International A Level course in drama and provides a foundation for the study of drama at Cambridge International A Level. Depending on local university entrance requirements, students may be able to use it to progress directly to university courses in drama or some other subjects. It is also suitable as part of a course of general education.

Cambridge International A Level Drama provides a foundation for the study of drama or related courses in higher education. Equally it is suitable as part of a course of general education.

For more information about the relationship between the Cambridge International AS Level and Cambridge International A Level see the 'Assessment overview' section of the Syllabus overview.

We recommend learners check the Cambridge recognition database and university websites to find the most up-to-date entry requirements for courses they wish to study.

Learn more at [www.cambridgeinternational.org/recognition](http://www.cambridgeinternational.org/recognition)

**School feedback:** 'The depth of knowledge displayed by the best A Level students makes them prime targets for America's Ivy League universities.'

**Feedback from:** Yale University, USA

## Supporting teachers

We provide a wide range of resources, detailed guidance and innovative training and professional development so that you can give your students the best possible preparation for Cambridge International AS & A Level. To find out which resources are available for each syllabus go to [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support)

The School Support Hub is our secure online site for Cambridge teachers where you can find the resources you need to deliver our programmes. You can also keep up to date with your subject and the global Cambridge community through our online discussion forums.

Find out more at [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support)

Support for Cambridge International AS & A Level			
<p><b>Planning and preparation</b></p> <ul style="list-style-type: none"> <li>• Next steps guides.</li> <li>• Schemes of work.</li> <li>• Specimen papers.</li> <li>• Syllabuses.</li> <li>• Teacher guides.</li> </ul>	<p><b>Teaching and assessment</b></p> <ul style="list-style-type: none"> <li>• Endorsed resources.</li> <li>• Online forums.</li> <li>• Support for coursework and speaking tests.</li> </ul>	<p><b>Learning and revision</b></p> <ul style="list-style-type: none"> <li>• Example candidate responses.</li> <li>• Past papers and mark schemes.</li> <li>• Specimen paper answers.</li> </ul>	<p><b>Results</b></p> <ul style="list-style-type: none"> <li>• Candidate Results Service.</li> <li>• Principal examiner reports for teachers.</li> <li>• Results Analysis.</li> </ul>

Sign up for email notifications about changes to syllabuses, including new and revised products and services at [www.cambridgeinternational.org/syllabusupdates](http://www.cambridgeinternational.org/syllabusupdates)

## Professional development

We support teachers through:

- Introductory Training – face-to-face or online
- Extension Training – face-to-face or online
- Enrichment Professional Development – face-to-face or online

Find out more at [www.cambridgeinternational.org/events](http://www.cambridgeinternational.org/events)

- Cambridge Professional Development Qualifications

Find out more at [www.cambridgeinternational.org/profdev](http://www.cambridgeinternational.org/profdev)



### Supporting exams officers

We provide comprehensive support and guidance for all Cambridge exams officers.

Find out more at: [www.cambridgeinternational.org/eoguide](http://www.cambridgeinternational.org/eoguide)

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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 interest in, and lasting enjoyment of, drama and theatre as a unique means of human communication and expression
- appreciate the aesthetic power of drama and theatre, and expand their ability to stage imaginative interpretations of existing repertoire and devise creative practical work of their own
- develop their practical skills in drama, and understand the contribution of actors, designers and directors in a production situation
- develop the critical and theoretical apparatus necessary for in-depth analysis of drama
- expand their knowledge and understanding of practitioners, performance texts, styles and genres, and increase their appreciation of the social, cultural and historical dimensions of drama and theatre
- form a suitable preparation for higher education, whether at university, drama school or elsewhere.



Cambridge Assessment International Education is an education organisation and politically neutral. The contents 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.



## Content overview

Cambridge International AS & A Level Drama encourages students to explore a range of practical and theoretical approaches to drama from script to performance. The syllabus encourages students to develop the ability to apply practical skills effectively and to analyse and evaluate both their own work and the work of others.

At AS Level, students focus on three key areas:

- the exploration, interpretation and analysis of the potential of dramatic texts in a performance context
- the development of dramatic skills and their application to the process of devising based on a selected stimulus
- the development of acting skills and their application to scripted performance.

At A Level, students focus on three key areas:

- theatre-making and performance through the process of devising and presenting a piece inspired by a selected practitioner or tradition or style
- structuring individual performance work from materials on a chosen theme selected and linked by the student
- exploration of and research into performance texts, practitioners, styles, and genres.

Skills developed through drama are all highly transferable. They can help students in other subject areas, and can help equip them for higher education or employment.



### Support for Cambridge International AS & A Level 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)

**School feedback:** ‘Cambridge International AS & A Levels prepare students well for university because they’ve learnt to go into a subject in considerable depth. There’s that ability to really understand the depth and richness and the detail of a subject. It’s a wonderful preparation for what they are going to face at university.’

**Feedback from:** US Higher Education Advisory Council

## Assessment overview

### Component 1

**Written exam** 2 hours  
60 marks  
Candidates answer two questions: one question from Section A and one question from Section B.  
Open-book exam  
Externally assessed  
50% of the AS Level  
25% of the A Level

### Component 3

**Theatre-making and performing** Coursework  
60 marks  
There are two compulsory parts: devising and performing.  
Candidates work in a group to devise and perform a play inspired by one of the theatre practitioners, traditions or styles prescribed in the syllabus.  
There are two parts to the devising coursework:  
– 15–20 minute group devised performance  
– 800 word analysis and evaluation  
Candidates individually create a programme of thematically linked materials and perform it.  
There is one part to the performing coursework:  
– 6–8 minute individual performance  
Internally assessed and externally moderated  
25% of the A Level

### Component 2

**Practical drama** Coursework  
60 marks  
There are two compulsory parts: devising and performing.  
Candidates work in a group to devise and perform a play based on the stimulus prescribed in the syllabus.  
There are two parts to the devising coursework:  
– 10–15 minute devised piece  
– 3 minute self-evaluation  
Candidates work in a group to prepare and perform an extract from a published play of their own choice.  
There is one part to the performing coursework:  
– 10–25 minute scripted performance  
Internally assessed and externally moderated  
50% of the AS Level  
25% of the A Level

### Component 4

**Theatre in context** Coursework  
60 marks  
Candidates explore performance texts, a theatre genre, a theatre practitioner's work or a performance style.  
There is one part to the research coursework:  
– 2500–3000 word research essay  
Externally assessed  
25% of the A Level

There are three routes for Cambridge International AS & A Level Drama:

Route	Component 1	Component 2	Component 3	Component 4
<b>1 AS Level only</b> (Candidates take all AS components in the same exam series)	Yes	Yes	No	No
<b>2 A Level</b> (staged over two years) Year 1 AS Level*	Yes	Yes	No	No
Year 2 Complete the A Level	No	No	Yes	Yes
<b>3 A Level</b> (Candidates take all components in the same exam series)	Yes	Yes	Yes	Yes

\* Candidates carry forward their AS Level result subject to the rules and time limits described in the *Cambridge Handbook*.

Candidates following an AS Level route will be eligible for grades a–e. Candidates following an A Level route are eligible for grades A\*–E.

## Assessment objectives

The assessment objectives (AOs) are:

### AO1 Knowledge and understanding

Candidates demonstrate their knowledge and understanding of drama text and its performance context, and of theatre-making traditions and theatre practice.

### AO2 Devising

Candidates demonstrate skill and creativity in devising original pieces of theatre for group performance.

### AO3 Performing

Candidates demonstrate acting skills in performing a range of text-based materials.

### AO4 Analysing and evaluating

Candidates demonstrate the ability to analyse and reflect on their own performance practice and devising processes; candidates evaluate their own work and that of playwrights, performers or theatre-makers.

## Weighting for assessment objectives

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

### Assessment objectives as a percentage of each qualification

Assessment objective	Weighting in AS Level %	Weighting in A Level %
AO1 Knowledge and understanding	50	42
AO2 Devising	17	21
AO3 Performing	25	21
AO4 Analysing and evaluating	8	16
Total	100	100

### Assessment objectives as a percentage of each component

Assessment objective	Weighting in components %			
	Component 1	Component 2	Component 3	Component 4
AO1 Knowledge and understanding	100	0	0	65
AO2 Devising	0	33	50	0
AO3 Performing	0	50	33	0
AO4 Analysing and evaluating	0	17	17	35
Total	100	100	100	100

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## 3 Subject content

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This section sets out the knowledge, understanding and skills that learners need to develop during the course in preparation for the assessment.

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.

### Component 1 Written exam

Candidates develop their knowledge and understanding of drama through the study of published plays.

Candidates learn to explore *play extracts* in detail and to justify their ideas, while taking into account the relationship of the extract to the play as a whole. Candidates learn about performance characteristics of the play's original production period or an appropriate modern revival. They learn about performance of a given role, ensemble and interaction, direction of the scene and appropriate design ideas.

Candidates also develop their understanding of how to approach a *complete play* from a performance perspective. They explore how actors, designers and directors could interpret and present a play. Candidates consider the intended effects of artistic choices on an audience.

Candidates learn about the genre and tradition of theatre from which a play comes and relevant aspects of its historical context, including its performance history. Candidates draw on their knowledge and experience of theatre practice, but the emphasis is on developing their own ideas for performing, designing and directing in relation to the text. They become able to articulate their understanding of the potential of the text and its practical applications in performance. Candidates learn to support their work with clear expression and to make close reference to relevant detail.

In this component, all texts in Section A are texts originally written in English and **must** be studied in the editions specified. Texts in Section B are from a wide range of world theatre and from different historical periods including some plays in translation into English. Particular editions are not specified for Section B.

Candidates study **one** set text from Section A and **one** from Section B.

## Set texts for exams in 2024, 2025 and 2026

The set texts listed below are for exams in **2024**, **2025** and **2026**.

### Section A

William Shakespeare	<i>As You Like It</i> (1599–1600)	ed. Cedric Watts, Wordsworth Classics, ISBN: 9781853260599
Richard Sheridan	<i>The Rivals</i> (1775)	ed. Kathy Casey, Dover, 1998 ISBN 9780486404332
Arthur Miller	<i>A View from the Bridge</i> (1955)	Penguin Books, 1977, Penguin Modern Classics, (reprinted, 2009, 2010, ISBN 9780141189963)
Wole Soyinka	<i>The Beatification of Area Boy</i> (1995)	Methuen Drama 1995, ISBN 9780413686800
Helen Edmundson	<i>Small Island</i> (2019)	Nick Hern Books, 2019, ISBN 9781848428515

Texts in Section A **must** be studied in the editions specified.

### Section B

Sophocles	<i>Oedipus Rex</i> (c. 429 BCE)*
Nicolai Gogol	<i>The Government Inspector</i> (1842)*
Anton Chekhov	<i>The Cherry Orchard</i> (1904)*
Federico Lorca	<i>Blood Wedding</i> (1933)*
Jean Tey	<i>Boom</i> (2015)

No editions are specified for Section B.

\*Texts in translation

These plays must be studied in English translation. Any appropriate translation into English may be used. Schools are advised to avoid translations which are essentially adaptations or re-workings of the original.

### Requirements: set texts in open-book exams

Candidates may **not** take set texts into open-book exams that include any additional notes, highlighting or underlining. See section 4 Details of the assessment for further information.

## Component 2 Practical drama

The focus of this component is on developing the practical skills of devising and performing. All candidates must submit two parts: a devised piece and a scripted performance.

Teachers and candidates have the flexibility to approach this component in the most appropriate way to support candidates' interests and abilities, and draw on their previous experience in theatre and drama.

### Devised piece

Candidates work in a group to devise a piece of drama which is performed to a live audience.

Teachers support each group of candidates in learning to devise a performance in response to a stimulus. The choice of stimulus, which can be literary, artistic, or based on current affairs or historical events, forms the beginning of this work.

Candidates learn to research and explore a stimulus for its dramatic possibilities. To do this, they explore structure and dramatic effectiveness, and create and communicate a role. Candidates in each group also learn to build a sense of ensemble in the performance of their devised piece.

As candidates learn to devise a performance piece, they may also gain experience in using simple props, costumes and set.

### Stimulus choices for exams in 2024, 2025 and 2026

The stimulus choices listed below are for exams in **2024, 2025** and **2026**.

The devised piece must be developed from **one** chosen stimulus, selected from the options set out below. For example, a group may decide to choose from the artistic category a sculpture as their stimulus.

- |                   |  |
|-------------------|--|
| Literary          | <ul style="list-style-type: none"> <li>• A poem or pair of short poems</li> <li>• A short story</li> <li>• A speech or brief episode from a published play</li> <li>• The opening paragraph of a novel</li> </ul>              |
| Artistic          | <ul style="list-style-type: none"> <li>• A painting, photograph or sculpture</li> <li>• A short piece of music</li> </ul>  |
| Current events    | <ul style="list-style-type: none"> <li>• A documented news story or clip of news footage</li> </ul>  |
| Historical events | <ul style="list-style-type: none"> <li>• Documented events from the past</li> <li>• Key historical moments or encounters</li> <li>• Aspects of the lives of people from the past</li> <li>• A historical photograph</li> </ul> |

Candidates learn to evaluate strengths and weaknesses of their work in devised performance. They gain experience in reflecting on the devising process and on the achievement of the artistic intentions of a devised performance.

## Scripted performance

Candidates work in a group to perform a piece of scripted drama to a live audience.

As teachers support each group of candidates in learning to perform an extract from a published play, candidates develop appropriate acting skills.

Candidates learn vocal and physical skills, characterisation appropriate to the genre and style of the piece, and how to pace their performance of the extract. Candidates in each group learn to work as part of an ensemble in the performance of their scripted piece and develop a sense of audience. They learn to engage and communicate with the audience.

As candidates develop their skills in performing, they may also gain experience in using simple props, costumes and set.

The choice of play is guided by the teacher.

The play must be in English or an English translation from another language and it must be performed in English. It should be sufficiently challenging, published with an ISBN number and have been performed professionally. It must not be published only online, or intended as classroom drama, or material intended solely for youth theatre. Candidates may **not** use any texts set for study for Component 1.



## Component 3 Theatre-making and performing

The focus of this component is on developing the practical skills of devising a group performance either as performer or designer, and performing individually.

Teachers and candidates have the flexibility to structure this component to support candidates' continued experience in theatre and drama and reflect their interests and abilities.

### Group devised drama

Candidates work in a group to devise a piece of drama which is performed to a live audience.

Each group of candidates chooses a theatre practitioner, tradition or style with the support of their teacher. The choice is from a set list, and forms the beginning of this work.

In devising the group piece, candidates may work as performers or designers. Teachers support candidates in learning performing and design skills. The design skills may be chosen from:

- lighting and/or sound design
- costume and/or mask design
- set and/or prop design.

Each group may have **no more than one** design candidate (irrespective of the design area).

### Set practitioners, traditions and styles for exams in 2024, 2025 and 2026

The practitioners, traditions and styles listed below are for exams in **2024, 2025** and **2026**.

From the set list, each group of candidates chooses **one** practitioner, tradition or style and carries out an investigation of a particular production of a text as a case study.

#### Practitioners

Antonin Artaud  
 Steven Berkoff  
 Bertolt Brecht  
 Finger Players Theatre  
 Frantic Assembly  
 Jerzy Grotowski  
 Katie Mitchell  
 Complicité  
 Robert Wilson

#### Theatre traditions and styles

Absurd drama  
 Commedia dell'arte  
 Farce  
 Kabuki  
 Noh  
 Revenge tragedy

### Preparatory work

Each group of candidates chooses **one** practitioner, tradition or style from this list and carries out an investigation. Each group should investigate **one** professionally performed production (either current or historic) that represents the work of their chosen practitioner or which bears the distinct hallmarks of their chosen tradition or style.

The investigation itself is not assessed. Its purpose is to support candidates in devising, performing, and analysing and evaluating. The practical work emerges from this process.

The group performance does not have to reproduce the content or themes of the ‘investigation production’ but should reflect its stylistic elements and present clear evidence for it having been the source of inspiration. The content and themes of the devised piece should be appropriate to the application of the chosen practitioner, tradition or style.

The following are examples of ‘case study’ productions which could provide the starting point for candidates’ own work:

Brecht, as exemplified through *The Caucasian Chalk Circle* at the Berliner Ensemble in 1954

Frantic Assembly, as exemplified through their production of *Othello* (on tour) in 2008, 2014 and 2015

Commedia dell’arte, as exemplified through *The Servant of Two Masters* at the Royal Shakespeare Company (RSC) in 1999.

As candidates research the practitioner, tradition or style, they learn about some or all of the following areas:

- the socio-historical, cultural/theatrical context in which the tradition or style emerged or in which the practitioner was/is practising
- the cultural purpose of the drama produced
- the political intentions of the drama produced
- the artistic ideals of the drama produced
- the practitioner
- working methods
- preferred venues and/or actor/audience configuration
- the contribution of director, actor and designer to the work.

The investigation must include:

- a review of specific productions and projects relevant to the study, **one** of which will be studied in depth using production history, photographs or archive recordings as appropriate to the chosen practitioner, tradition or style.

## Devising

Candidates learn the skills required to devise a piece from a particular starting point (theatre practitioner, tradition or style). This starting point will be the focus of a case study investigation. They draw on their understanding of drama forms and techniques to create an original piece of drama, identifiably developed from their chosen starting point. Groups produce a case study statement describing the basis and intentions of their work.

Each group of candidates should be self-contained and entirely responsible for developing the finished piece. Candidates learn to build on their individual and collaborative skills with this in mind.

If no candidates offer design skills, the performers may also gain experience in using simple props, costume, set, lighting or sound as part of their developing understanding of the devising process.

Candidates learn to analyse and evaluate their work in group devised performance.

## Individual performance

Candidates work to prepare an individual performance to a live audience. The Individual performance is an opportunity for candidates to present a solo performance created from a range of existing written texts that are thematically linked. This is referred to as the 'programme' in this syllabus.

Teachers support individual candidates in selecting a range of material related to a given theme. Candidates learn to perform a connected and integrated piece, which includes appropriate links between the different materials they have chosen.

Candidates learn a range of acting skills appropriate to the material chosen. They learn to guide an audience through a sequence of three or more chosen pieces of text.

Candidates may **not** use any texts set for study for Component 1.

Within the context of their individual performance, candidates may learn to use appropriate lighting and sound or puppetry, masks, props, costume.

### Example Individual performance

This example is a programme based on the theme of 'War and its effects'. It draws on a range of suitable texts.

Candidates might select **three or more** of the following pieces to form their programme:

- an extract from *Testament of Youth* by Vera Brittain
- an extract from *Henry V* by William Shakespeare
- Denise Levertov's poem 'What Were They Like?'
- an extract from a newspaper report on conflict in a war zone
- an extract from transcripts from an International War Crimes Tribunal in The Hague.

Candidates learn to create linking material spoken as part of the performance.

Some of the material chosen for the individual performance may be suitable for use as conservatoire or drama school audition pieces.

## Component 4 Theatre in context

Candidates research an individual area of theatre and drama of their own choice. The focus of their work is on the practicalities of theatre-making and performance.

Candidates explore **one** from the following:

- performance texts (two) or
- a theatre genre or
- the work of a theatre practitioner (in more than one performance piece) or
- a performance style (as applied across several pieces).

They then explore **one or more** of the following aspects:

- performance of roles/chorus
- stage movement/choreography
- dramatic use of music and/or dance
- technical/design aspects of production
- directing
- production history
- audience.

Teachers support candidates to gain the research and written skills needed to explore the dramatic and theatrical possibilities of their chosen material. Candidates develop skills in writing a research essay, which may include visual or diagrammatic material as well as written text. Candidates learn to structure their (written) work and to develop clarity of expression. Candidates learn to analyse, evaluate and reflect throughout the process.

The research essay may build on and extend work done for Component 2 and/or Component 3 or may stand alone. Candidates may **not** use any texts set for study for Component 1 as the focus for their study, although passing reference to these texts as part of a wider consideration of a playwright's work or genre or style of theatre would be acceptable.

The following are examples of appropriate essay titles:

- To what extent has the work of the Berliner Ensemble influenced contemporary theatre practice?
- 'Japanese Noh Theatre provides audiences with a very different experience and response from western theatre forms.' How can this be demonstrated?
- The chorus was an essential component of Greek tragedy. In what ways have modern playwrights made use of this convention?
- 'Wole Soyinka's belief in the evils inherent in the exercise of power fundamentally informs his theatre.' How is this shown in Soyinka's theatrical practice?
- How do the key tenets of existentialism manifest themselves in performances of Samuel Beckett's *Waiting for Godot* and Eugène Ionescu's *The Lesson*?
- 'The theatrical mask is an archaic convention and has no place in contemporary theatre.' To what extent do you think this is true?
- According to Hans-Thies Lehmann, contemporary 'post-dramatic' theatre no longer relies upon narrative for a profound theatrical experience. Discuss this with reference to two modern productions.
- To what extent are Suzuki's methods useful to a variety of performance styles? Discuss with reference to two different contrasting performances.
- How has *Show Boat* influenced the development of musical theatre?

- Hubert Ogunde is often considered the father of Nigerian theatre. Discuss this statement with reference to the theatre practice of two other Nigerian playwrights.
- ‘The line between religious ritual and theatrical performance is often blurred.’ (Richard Schechner). Discuss with reference to two different performance traditions.
- Evaluate the contribution of Deborah Warner to contemporary British theatre.

## Dramatic and theatrical terms

Candidates should become familiar with the list of key terms during their study of AS & A Level Drama. Understanding these terms will help candidates write about drama and participate more effectively in their practical work.

The list of terms is not intended to be exhaustive. Teachers are advised to consult the complete *Cambridge International AS & A Level Drama (9482) Glossary of dramatic and theatrical terms*, published on the School Support Hub ([www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support)). The glossary provides definitions for a wide range of terms including technical vocabulary. This glossary is designed to support teaching and learning but is not prescriptive.

### Core drama terms

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

### Spatial and staging terms

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

### Performance terms

Character and role	Movement and spatial awareness
Focus	Non-verbal expression
Gesture	Physicality
Inflection	Pitch, pause, pace
Interaction	Posture
Language	Status
Mime	Vocal expression and projection
Motivation	

### Key personnel

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

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## 4 Details of the assessment

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### Component 1 Written exam

Written paper, 2 hours, 60 marks

This paper has two sections, Section A and Section B.

Candidates respond to one text in each section. Candidates answer **two** questions: **one** question in Section A and **one** question in Section B.

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

All questions carry equal marks.

Candidates are expected to write their answers to both sections in continuous prose in English. However, answers may be supported by sketches and/or diagrams where appropriate.

For Section A the prescribed set text editions **must** be used. For Section B particular editions are not specified but candidates should **not** use editions that include extensive study notes or explanations or footnotes in the exam. Clean copy text only should be used in the exam for AS & A Level Drama.

Further information about the requirements for the open-book exam in drama is in the *Cambridge Handbook*.

### Section A

A total of 30 marks is available for Section A. Candidates should spend no more than one hour on this section.

In this section there are ten questions. Two questions will be set on each extract. Candidates answer **one** question.

The questions in Section A assess AO1. This section will assess candidates' knowledge and understanding of the details of the play extract. Their responses will be informed by a practical sense of theatre, and the ability to offer an interpretation that is consistent with the play as a whole.

Candidates must be prepared to engage with the extract from the perspective of performer, director **or** designer as specified by the question.

In developing their own ideas, candidates should refer to any of the following aspects where appropriate:

- the theatrical/cultural/historical context of the play
- language and stage imagery
- genre and style
- performance history of the play.

For each text, a specified extract will be indicated in the question. The extract is about two to three pages of text and is about five minutes of performance time.

## Section B

A total of 30 marks is available for Section B. Candidates should spend no more than one hour on this section.

In this section there are ten questions. Two questions will be set on each play. Candidates answer **one** question.

The questions in Section B assess AO1. This section will assess candidates' knowledge and understanding of appropriate details of the play. Their responses will be informed by a practical sense of theatre, and the ability to offer an interpretation that is consistent with the play as a whole.

Candidates must be prepared to engage with the play from the perspective of performer, director **or** designer as specified by the question.

In developing their own ideas, candidates should refer to any of the following aspects where appropriate:

- the theatrical/cultural/historical context of the play
- language and stage imagery
- genre and style
- performance history of the play.

## Component 2 Practical drama

Coursework, 60 marks

Component 2 is internally assessed and externally moderated by Cambridge International.

Each candidate will participate in **two** group performances, and material chosen for both pieces must be performed to a live audience.

There are two parts to this component:

- 1 Devised piece (30 marks) and
- 2 Scripted performance (30 marks).

Candidates must take both parts, Devised piece and Scripted performance. Both must be recorded.

The following items must be submitted for each part. Refer to the assessment details below.

For each	1 Devised piece	2 Scripted performance
Candidate	Coursework authentication cover sheet Individual Candidate Mark Sheet covering both parts	
	For the self-evaluation:	
	<ul style="list-style-type: none"> <li>• Video recording</li> </ul>	
Group	<ul style="list-style-type: none"> <li>• Video recording</li> <li>• Group devised and scripted pieces cover sheet</li> </ul>	<ul style="list-style-type: none"> <li>• Video recording</li> <li>• Group devised and scripted pieces cover sheet</li> </ul>
Cohort	Recording cover sheet listing all recordings for both parts	



## Part 1 Devised piece (30 marks)

The Devised piece assesses AO2 (20 marks) and AO4 (10 marks).

Candidates must (a) contribute to a group piece and (b) provide a spoken self-evaluation.

### The group piece

Candidates work in a group of between two and five students to devise and present a piece of between 10 and 15 minutes performance time.

The devised piece must be developed from **one** selected stimulus from the options set out on page 15 of section 3 Subject content.

The piece may be supported by the use of simple props, costumes and set. The props, costumes and set will not be assessed.

Teachers may support and advise as the devised piece develops. Teachers must **not** make creative decisions or work as directors.

The performance of the devised piece is recorded by the centre.

### The spoken self-evaluation

In addition to the group performance of the devised piece, each individual candidate will submit a three-minute filmed recording of their spoken self-evaluation of the strengths and weaknesses of their personal contribution to the piece.

## Part 2 Scripted performance (30 marks)

The Scripted performance assesses AO3 (30 marks).

Candidates work in a group to prepare and perform an extract of between 10 and 25 minutes from a published play of their own choice.

The group will consist of between two and five candidates and each candidate will be assessed individually on their performance.

The length of the extract will depend on the number of performers. It must allow each candidate approximately five minutes' exposure.

Note that candidates may **not** use any texts set for study for Component 1 in their scripted performance for Component 2.

Teachers will guide candidates in the choice of appropriate scripted material. Teachers work to ensure that each group has a thorough understanding of the period, genre and style of the drama in order to inform each candidate's practical realisation of his/her role. Teachers may provide support to the group including reviewing rehearsals and offering feedback but they must **not** act as directors. Teachers must **not** be involved in creative decisions.

Although candidates are not assessed specifically on their use of technical and design elements, simple props, costume and set may be used. Candidates are expected to understand the relationship between design elements and performance, for example how a character may be expressed through the costume worn by that character. Any props, costume or set used should be consistent with the overall style of the piece.

The scripted performance is recorded by the centre.

## Assessment criteria for Component 2

### Guidance on using levels-based mark schemes

Marking of Component 2: Part 1 (Devised piece) and Part 2 (Scripted performance) 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.

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 statement, award the highest mark.
- If the candidate's work **adequately** meets the level statement, 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 statement, award the lowest mark.

### Part 1 Devised piece (30 marks)

In the devised piece each candidate is assessed individually in the presentation of this task.

In the context of this syllabus *creativity* is taken to refer to originality of approach and inventiveness of ideas in making drama.

Each candidate is assessed individually under:

- A Response to stimulus
- B Ensemble, structure, role

#### A Stimulus (5 marks)

Candidates are awarded marks for their creative response to the stimulus:

- creative interpretation of the chosen stimulus
- exploitation of the dramatic possibilities of the chosen stimulus.

**B Ensemble, structure, role (15 marks)****Interaction and ensemble**

Candidates are awarded marks for their interaction and sense of ensemble in final performance:

- the individual engages and interacts with other performers effectively
- the individual supports other performers as required in ensemble pieces.

**Structure and effectiveness of the piece**

Candidates are awarded marks for their contribution to the structure and dramatic effectiveness of the piece through:

- effective use of structural features, for example but not limited to: openings, endings, transitions, dénouement, reversals, circularity, linear form.

**Creation and communication of role**

Candidates are awarded marks for their creation and communication of their chosen role (or roles, if appropriate):

- the individual's performance is clear, sustained and consistent with the style of the piece
- the role communicates with the audience.

<b>A Response to stimulus (AO2)</b>			<b>B Ensemble, structure, role (AO2)</b>	
<b>Level</b>	<b>Descriptors</b>	<b>Marks</b>	<b>Descriptors</b>	<b>Marks</b>
<b>5</b>	<ul style="list-style-type: none"> <li>• A high level of inventiveness with sustained originality in response to the chosen stimulus.</li> </ul>	<b>5</b>	<ul style="list-style-type: none"> <li>• Excellent and artistically purposeful engagement with the group.</li> <li>• High level of skill and inventiveness in shaping the material with others.</li> <li>• Dramatically effective and sustained performance of a highly developed and coherent role or roles.</li> </ul>	<b>13–15</b>
<b>4</b>	<ul style="list-style-type: none"> <li>• A good level of inventiveness with elements of originality in response to the chosen stimulus.</li> </ul>	<b>4</b>	<ul style="list-style-type: none"> <li>• Good and artistically purposeful engagement with the group.</li> <li>• Assured level of skill with some inventiveness in shaping the material with others.</li> <li>• Dramatically effective performance of a well-developed and coherent role or roles.</li> </ul>	<b>10–12</b>
<b>3</b>	<ul style="list-style-type: none"> <li>• A straightforward and consistent response to the chosen stimulus.</li> </ul>	<b>3</b>	<ul style="list-style-type: none"> <li>• Supportive engagement with the group.</li> <li>• Competence in shaping the material with others.</li> <li>• Straightforward performance of a mainly coherent role or roles.</li> </ul>	<b>7–9</b>

A Response to stimulus (AO2)			B Ensemble, structure, role (AO2)		
Level	Descriptors	Marks	Descriptors	Marks	
2	<ul style="list-style-type: none"> <li>An uneven response to the chosen stimulus.</li> </ul>	2	<ul style="list-style-type: none"> <li>Variable level of engagement with the group.</li> <li>Uneven level of skill in shaping the material with others.</li> <li>Uneven performance of a partially realised role or roles.</li> </ul>	4–6	
1	<ul style="list-style-type: none"> <li>A limited response to the chosen stimulus.</li> </ul>	1	<ul style="list-style-type: none"> <li>Ineffectual level of engagement with the group.</li> <li>Limited level of skill in shaping the material with others.</li> <li>Limited or incoherent performance of an ill-defined role or roles.</li> </ul>	1–3	
0	<ul style="list-style-type: none"> <li>No creditable response.</li> </ul>	0	<ul style="list-style-type: none"> <li>No creditable response.</li> </ul>	0	

### C Quality of analysis and evaluation (AO4) (10 marks)

Each candidate is also separately assessed by means of a spoken three minute reflective account. This will offer a personal perspective on the success of the devised piece in achieving its artistic intentions and on their contribution to it. The reflective account is video-recorded.

Candidates are awarded marks for their ability to:

- analyse the process of devising the piece and identifying its artistic intentions
- evaluate their personal contribution to the success of the devised piece in achieving its artistic intentions.

Level	Descriptors	Marks
5	<ul style="list-style-type: none"> <li>Insightful and analytical account of the process of devising the piece and identifying its artistic intentions.</li> <li>Perceptive evaluation of their personal contribution to the success of the devised piece in achieving its artistic intentions.</li> </ul>	9–10
4	<ul style="list-style-type: none"> <li>Clear and reasoned account of the process of devising the piece and identifying its artistic intentions.</li> <li>Well-developed evaluation of their personal contribution to the success of the devised piece in achieving its artistic intentions.</li> </ul>	7–8
3	<ul style="list-style-type: none"> <li>Competently explained account of the process of devising the piece and identifying its artistic intentions.</li> <li>Broad evaluation of their personal contribution to the success of the devised piece in achieving its artistic intentions.</li> </ul>	5–6
2	<ul style="list-style-type: none"> <li>A variable account of the process of devising the piece with occasional reference to identifying its artistic intentions. The approach may be uneven or largely narrative.</li> <li>Occasional points of evaluation of their personal contribution to the success of the devised piece in achieving its artistic intentions.</li> </ul>	3–4

Level	Descriptors	Marks
1	<ul style="list-style-type: none"> <li>A limited account of the process of devising the piece with minimal reference to identifying its artistic intentions. The approach may be inconsistent, narrative, confused or irrelevant.</li> <li>A general review on their role in the piece.</li> </ul>	1–2
0	<ul style="list-style-type: none"> <li>No creditable response.</li> </ul>	0

## Part 2 Scripted performance (30 marks)

### A Interpretation and performance skills (15 marks)

Candidates are credited for the ability to:

- understand and interpret the role they are playing
- use vocal, physical and movement skills appropriately.

### B Communication (15 marks)

Candidates are credited for the ability to:

- engage and communicate with the audience
- engage with others when performing.

A Interpretation and performance skills (AO3)			B Communication (AO3)	
Level	Descriptors	Marks	Descriptors	Marks
5	<ul style="list-style-type: none"> <li>A highly developed and refined interpretation of the role, showing clear understanding of the play and its style.</li> <li>A highly developed and refined use of vocal, physical and movement skills, entirely suited to the demands of the role and the play.</li> </ul>	13–15	<ul style="list-style-type: none"> <li>Confident, sensitive, assured delivery communicating powerfully with the audience.</li> <li>A secure sense of the other characters and relationships within the play, reacting and responding effectively to other performers and consistently supporting the ensemble.</li> </ul>	13–15
4	<ul style="list-style-type: none"> <li>A developed and secure interpretation of the role, showing understanding of the play and its style.</li> <li>A developed and secure use of vocal, physical and movement skills, mainly suited to the demands of the role and the play.</li> </ul>	10–12	<ul style="list-style-type: none"> <li>Confident delivery communicating effectively with the audience.</li> <li>A clear sense of the other characters and relationships within the play, reacting and responding appropriately to other performers and consistently supporting the ensemble.</li> </ul>	10–12

A Interpretation and performance skills (AO3)			B Communication (AO3)	
Level	Descriptors	Marks	Descriptors	Marks
<b>3</b>	<ul style="list-style-type: none"> <li>• A straightforward interpretation of the role, showing broad understanding of the play and its style.</li> <li>• A competent use of vocal, physical and movement skills, broadly suited to the demands of the role and the play.</li> </ul>	<b>7–9</b>	<ul style="list-style-type: none"> <li>• Mostly confident delivery communicating with the audience.</li> <li>• An awareness of the other characters and relationships within the play, sometimes reacting and responding appropriately to other performers and generally supporting the ensemble.</li> </ul>	<b>7–9</b>
<b>2</b>	<ul style="list-style-type: none"> <li>• An attempt to interpret the role, showing partial or uneven understanding of the play and its style.</li> <li>• Some attempt to use vocal, physical and movement skills, sometimes suited to the demands of the role and the play.</li> </ul>	<b>4–6</b>	<ul style="list-style-type: none"> <li>• Uneven delivery partially communicating with the audience.</li> <li>• Some awareness of the other characters and relationships within the play, showing occasional appropriate response to other performers and attempting to support the ensemble.</li> </ul>	<b>4–6</b>
<b>1</b>	<ul style="list-style-type: none"> <li>• A limited attempt to interpret the role, showing little understanding of the play and its style.</li> <li>• A limited attempt to use vocal, physical and movement skills, perhaps inappropriate or unsuited to the demands of the role and the play.</li> </ul>	<b>1–3</b>	<ul style="list-style-type: none"> <li>• Insecure, faltering or inappropriate delivery resulting in limited communication.</li> <li>• Limited awareness of the other characters and relationships within the play; limited response to other performers or support for the ensemble.</li> </ul>	<b>1–3</b>
<b>0</b>	<ul style="list-style-type: none"> <li>• No creditable response.</li> </ul>	<b>0</b>	<ul style="list-style-type: none"> <li>• No creditable response.</li> </ul>	<b>0</b>

## Administration for Component 2

### Cover sheets

You should submit a cover sheet completed for each (devised and scripted) performance group. Include the cover sheets with the sample materials you send to Cambridge International. Download the cover sheet from the samples database at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples). The database will ask you for the syllabus code (i.e. 9482) after which it will take you to the correct form. Follow the instructions on the form itself to complete it.

In addition, you should submit a recording cover sheet completed for the cohort. Include the recording cover sheet with the sample materials you send to Cambridge International. Download the recording cover sheet from the samples database at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples). The database will ask you for the syllabus code (i.e. 9482) after which it will take you to the correct form. Follow the instructions on the form itself to complete it.

### Recording and 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.

You should record candidates' marks for Component 2 on the Individual Candidate Mark Sheet which you should download each year from the samples database at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples). The database will ask you for the syllabus code (i.e. 9482), after which it will take you to the correct form. Follow the instructions on the form to complete it.

Each candidate must have a record of marks for Part 1 Devised piece and a record of marks for Part 2 Scripted performance.

The marks on this form must be identical to the marks you submit to Cambridge International.

**See the section Authentication of coursework.**

### 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)

You should record the internally moderated marks for all candidates on the Individual Candidate Mark Sheet and submit these marks to Cambridge International according to the instructions set out in the *Cambridge Handbook* for the relevant year of assessment.

### 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 at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples) 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.

## Authentication of coursework

It is the centre's responsibility to make sure all assessed work is kept under teacher supervision and is the candidate's original work. Teachers should note the guidance given about the permitted level of support and involvement in developing the material, and confirm that no further help beyond that permitted in the syllabus has been given to candidates. A general discussion on the progress of coursework is a natural part of the teacher–candidate relationship, as it is for other parts of the course.

Candidates must sign a statement confirming that they have received no additional support in developing, rehearsing and performing their material, and that the devised piece they have performed is their own invention. Teachers must countersign to confirm that they believe this to be the case.

Candidates must understand that they cannot submit someone else's work as their own, or use material produced by someone else without citing and referencing it properly. You should make candidates aware of the academic conventions governing quotation and reference to the work of others, and teach candidates how to use them.

A candidate taking someone else's work or ideas and passing them off as his or her own is an example of plagiarism. It is your responsibility as a teacher to prevent plagiarism from happening and to detect it if it does happen. For more information, search for 'Preventing plagiarism – guidance for teachers' on our website at [www.cambridgeinternational.org](http://www.cambridgeinternational.org)

At the time of submission, the candidate must sign a statement confirming that they are submitting their own work. You countersign it to confirm that you believe the work is theirs. Centres should use the cover sheet on the samples database for this purpose.

## Component 3 Theatre-making and performing

Coursework, 60 marks

Component 3 is internally assessed and externally moderated by Cambridge International.

Each candidate will participate in **two** performances and material chosen for both pieces must be performed to a live audience.

There are two parts to this component:

- 1 Group devised drama (40 marks) and
- 2 Individual performance (20 marks).

Candidates must take both parts, Group devised drama and Individual performance. Both must be recorded.



The following items must be submitted for each part. Refer to the assessment details below.

For each	1 Group devised drama	2 Individual performance
Candidate	Coursework authentication cover sheet Individual Candidate Mark Sheet covering both parts	
	For a design candidate: <ul style="list-style-type: none"> <li>• Written portfolio</li> <li>• Written portfolio cover sheet</li> </ul>	<ul style="list-style-type: none"> <li>• Video recording</li> </ul>
	For the written analysis and evaluation: <ul style="list-style-type: none"> <li>• Written work</li> <li>• Cover sheet</li> </ul>	
Group	<ul style="list-style-type: none"> <li>• Video recording</li> <li>• Cover sheet</li> </ul>	
Cohort	Recording cover sheet listing all recordings for both parts	

### Part 1 Group devised drama (40 marks)

The Group devised drama assesses AO2 (30 marks) and AO4 (10 marks).

Candidates must (a) contribute to a group piece and (b) provide a written analysis and evaluation.

#### The group piece

Candidates work in a group of between two and five candidates to devise and present a piece of between 17 and 20 minutes to a live audience.

The piece must be inspired by and clearly informed by one of the practitioners, traditions or styles from the set list on page 17 of section 3 Subject content.

#### Investigation

Each group of candidates chooses **one** practitioner, tradition or style from the set list and carries out an investigation.

The investigation itself is not assessed. Its purpose is to support candidates in devising and performing, and analysing and evaluating. The practical work emerges from this process.

Candidates must investigate **one** professionally performed production, either current or historic (the 'case study'), that represents the work of their chosen practitioner or bears the distinct hallmarks of their chosen tradition or style.

The group performance does not have to reproduce the content or themes of the production used for the case study investigation. The group performance must reflect the stylistic elements of the production used and present clear evidence of it having been the source of inspiration. The content and themes of the devised piece must be appropriate to the application of the chosen practitioner, tradition or style. Refer to pages 17–18 of section 3 Subject content for further information, including examples of 'case study' productions and types of research.

The research into the practitioner, tradition or style may include some or all of the following areas:

- the socio-historical, cultural/theatrical context in which the tradition or style emerged or in which the practitioner was/is practising
- the cultural purpose of the drama produced
- the political intentions of the drama produced
- the artistic ideals of the drama produced
- the practitioner
- working methods
- preferred venues and/or actor/audience configuration
- the role of the director, actor and designer in the work

and **must** include:

- a review of specific productions and projects relevant to the study, **one** of which will be studied in depth using production history, photographs or archive recordings as appropriate to the chosen practitioner, tradition or style.

A statement describing the case study investigation must be included in the group cover sheet completed by the teacher. This statement should be the same for all the candidates in the group.

### Performers and designers

Candidates may work as performers **or** designers. Whatever skills are chosen within the group, all candidates must be inspired by the **same** practitioner, tradition or style.

Each group should have **no more than one** design candidate (irrespective of the design area).

In the context of the chosen theatre practitioner, tradition or style, candidates will therefore be assessed on **one** of the following:

- their ability to create and communicate a role as part of an ensemble
- or
- their creation and realisation of a technical or design element in support of the performance. **No more than one** candidate should offer design for each devised piece, and the piece should enable design candidates to present work of sufficient substance for assessment at this level.

Design skills that are acceptable include:

- costume and/or mask design
- set and/or prop design
- lighting and/or sound design.

Designers in all disciplines must present a written portfolio of evidence of their work and its contribution to the piece. Conceptualisations, supporting diagrams, layout plans and images must be of a sufficiently high standard to communicate ideas effectively at this level. If no candidates offer design skills, the piece may be supported by simple props, costume, set, lighting or sound, but these will not be assessed.

The performance of the group devised drama is recorded by the centre.

## The written analysis and evaluation

All candidates should participate actively in the development of the devised piece and ensure that the work produced both collectively and individually is substantial enough to allow all group members access to the full range of marks in the assessment criteria.

All candidates, whether performers or designers, will submit a written analysis and evaluation of their contribution to the devised piece. This must include:

- analysis of the application of the ideas/methods/style/practice of the chosen practitioner, tradition or style
- analysis of the original ideas and development of process for the piece
- evaluation of the refinement, process and outcomes of the piece
- evaluation of personal contribution.

The analysis and evaluation must **not** exceed 800 words. A word count must be declared. Any work beyond the 800 words will not be assessed.

Each group of candidates should be self-contained and entirely responsible for developing the finished piece. During the devising process, candidates may expect support and constructive feedback from their teacher, in relation to their devising skills, and guidance, in relation to the choice of and research into the practitioner, tradition or style. However, teachers may **not** act as directors, contribute to the shaping of the piece or contribute artistic ideas of their own; they should retain sufficient objectivity to be able to assess the finished piece.

## Part 2 Individual performance (20 marks)

The Individual performance assesses AO3 (20 marks).

Candidates work individually to prepare and perform an individual programme of between six and eight minutes.

The individual performance will require candidates to select a range of material related to a given theme and perform it as a coherent and connected, integrated piece including appropriate links between the different materials.

The piece must be performed to a live audience.

This is a solo performance task. However, candidates may choose to perform the programme to a silent on-stage partner.

The programme should consist of a compilation of extracts from texts drawn from any theatrical tradition or genre. The programme may also include texts selected from poetry, prose fiction, non-fiction, news reportage or verbatim material. Note that candidates may **not** use any texts set for study for Component 1.

Candidates should select **three or more** texts to include in their individual programme. Each of the texts selected should be related to the candidate's chosen theme. Candidates may choose extracts from each of these texts or complete texts depending on length and balance. In order to create a coherent presentation, candidates should create their own brief links between the texts. These may be written or improvised, but are considered an assessed part of the performance. Links will introduce each piece, explain the relationship between pieces, for example identifying contrasts or similarities, and comment on how each piece relates to the theme. They are intended to guide the audience through the programme. There is no need for a concluding comment after the final piece. Linking material should not outweigh the performance of the texts and the whole performance, including the linking material, must not exceed the upper limit of eight minutes of performance time. Refer to page 19 of section 3 Subject content for an example of an individual performance.

Teachers work to ensure that each candidate has a thorough understanding of the task. They guide candidates in the choice of appropriate material. Teachers may provide support to each candidate including reviewing rehearsals and offering feedback. They must **not** act as directors. Teachers must **not** be involved in creative decisions.

Although this is primarily a performance of a programme, candidates are permitted to use lighting and sound in their performance and may choose to include puppetry, masks, props and/or costume to enhance the presentation, provided these do not distract from the primary focus of the task on performance skills and the selection of appropriate content.

The individual performance is recorded by the centre.

## Assessment criteria for Component 3

### Guidance on using levels-based mark schemes

Marking of Component 3: Part 1 (Group devised drama) and Part 2 (Individual performance) 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.

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 statement, award the highest mark.
- If the candidate's work **adequately** meets the level statement, 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 statement, award the lowest mark.

### Part 1 Group devised drama (40 marks)

In the group devised drama candidates may work as performers or designers. Each group may either comprise of (a) two to five performers or (b) one design candidate and one, two, three or four performers.

In the context of this syllabus *creativity* is taken to refer to originality of approach and inventiveness of ideas in making drama.

Each candidate is assessed individually under:

- A Use of tradition, practice or style to create a piece of theatre as performer **or** designer
- B Role **or** design; structure; interaction and ensemble.

#### A Use of tradition, practice or style to create a piece of theatre as performer or designer (10 marks)

Candidates are awarded marks for their application of the chosen practitioner, world theatre tradition or style to create a viable piece of drama:

- understanding and application of the characteristics of the chosen practitioner, tradition or style
- effective development of an engaging piece of theatre from a stated case study.

## **B Role or design; structure; interaction and ensemble (20 marks)**

### **Devise and communicate role**

Candidates are awarded marks for their creation and communication of role:

- the individual's role is clear and sustained
- the role is consistent with the group and the style of the piece
- the role communicates with the audience.

**or**

### **Devise and realise an element of design**

Candidates are awarded marks for their design proposal integral to the piece:

- the design/technical work realises clear intentions
- the work is consistent with the group and the style of the piece
- practical demonstration of design/technical skills supported by written portfolio of notes, instructions, sketches, diagrams, photographs.

### **Structure**

Candidates are awarded marks for their contribution to the structure and dramatic effectiveness of the piece through:

- effective use of structural features, for example but not limited to: openings, endings, transitions, dénouement, reversals, circularity, linear form.

### **Interaction and ensemble**

Candidates are awarded marks for their interaction and sense of ensemble in final performance:

- the individual engages and interacts with other members of the group effectively
- the individual supports other performers as required in ensemble pieces.

**A Use of tradition, practice or style to create a piece of theatre as performer or designer (AO2)**

**B Devise and communicate role or  
Devise and realise an element of design**

**Structure  
Interaction and ensemble (AO2)**

Level	Descriptors	Marks	Descriptors	Marks
5	<ul style="list-style-type: none"> <li>Excellent understanding and sustained application of the distinctive traits of the chosen practitioner, tradition or style.</li> <li>A high level of inventiveness and coherence in devising an engaging piece of theatre as performer or designer.</li> </ul>	9–10	<ul style="list-style-type: none"> <li>A highly developed, sustained and coherent role in keeping with the style of the piece.</li> </ul> <p><b>or</b></p> <ul style="list-style-type: none"> <li>A highly developed, innovative and coherent design proposal in keeping with the style of the piece and supported by a high standard of practical presentation in the portfolio.</li> <li>A high level of skill in shaping the dramatic and/or design material with others.</li> <li>Excellent and artistically purposeful engagement with the group's work.</li> </ul>	17–20
4	<ul style="list-style-type: none"> <li>Good understanding and broad application of the distinctive traits of the chosen practitioner, tradition or style.</li> <li>A good level of inventiveness and coherence in devising an effective piece of theatre as performer or designer.</li> </ul>	7–8	<ul style="list-style-type: none"> <li>A well-developed and coherent role in keeping with the style of the piece.</li> </ul> <p><b>or</b></p> <ul style="list-style-type: none"> <li>A well-developed and coherent design proposal in keeping with the style of the piece and supported by a good standard of practical presentation in the portfolio.</li> <li>An assured level of skill in shaping the dramatic and/or design material with others.</li> <li>Good and artistically purposeful engagement with the group's work.</li> </ul>	13–16

**A Use of tradition, practice or style to create a piece of theatre as performer or designer (AO2)**

**B Devise and communicate role or  
Devise and realise an element of design**

**Structure  
Interaction and ensemble (AO2)**

Level	Descriptors	Marks	Descriptors	Marks
<b>3</b>	<ul style="list-style-type: none"> <li>Competent, general understanding with some application of the distinctive traits of the chosen practitioner, tradition or style.</li> <li>A competent level of inventiveness in devising a viable piece of theatre as performer or designer.</li> </ul>	<b>5–6</b>	<ul style="list-style-type: none"> <li>A straightforward and mainly coherent role broadly in keeping with the style of the piece.</li> </ul> <p><b>or</b></p> <ul style="list-style-type: none"> <li>A straightforward and mainly coherent design proposal broadly in keeping with the style of the piece and supported by a competent standard of practical presentation in the portfolio.</li> <li>Competence in shaping the dramatic and/or design material with others.</li> <li>Supportive engagement with the group's work.</li> </ul>	<b>9–12</b>
<b>2</b>	<ul style="list-style-type: none"> <li>Partial understanding and uneven application of the distinctive traits of the chosen practitioner, tradition or style.</li> <li>Some contribution to devising a partly viable piece of theatre as performer or designer.</li> </ul>	<b>3–4</b>	<ul style="list-style-type: none"> <li>A partially realised role partially in keeping with the style of the piece.</li> </ul> <p><b>or</b></p> <ul style="list-style-type: none"> <li>A partially realised design proposal partially in keeping with the style of the piece and supported by an uneven or incomplete standard of practical presentation in the portfolio.</li> <li>An uneven level of skill in shaping the dramatic and/or design material with others.</li> <li>A variable level of engagement with the group's work.</li> </ul>	<b>5–8</b>

**A Use of tradition, practice or style to create a piece of theatre as performer or designer (AO2)**

**B Devise and communicate role or  
Devise and realise an element of design  
Structure  
Interaction and ensemble (AO2)**

<b>Level</b>	<b>Descriptors</b>	<b>Marks</b>	<b>Descriptors</b>	<b>Marks</b>
<b>1</b>	<ul style="list-style-type: none"> <li>Limited understanding and insecure application of the distinctive traits of the chosen practitioner, tradition or style.</li> <li>Limited contribution to creating a viable piece of theatre as performer or designer.</li> </ul>	<b>1–2</b>	<ul style="list-style-type: none"> <li>An ill-defined role with little relation to the style of the piece.</li> </ul> <p><b>or</b></p> <ul style="list-style-type: none"> <li>A poorly-realised design proposal with little relation to the style of the piece supported by a confused, incomplete or poor standard of practical presentation in the portfolio.</li> <li>A limited level of skill in shaping the dramatic and/or design material with others.</li> <li>An ineffectual level of engagement with the group's work.</li> </ul>	<b>1–4</b>
<b>0</b>	<ul style="list-style-type: none"> <li>No creditable response.</li> </ul>	<b>0</b>	<ul style="list-style-type: none"> <li>No creditable response.</li> </ul>	<b>0</b>



**C Quality of analysis and evaluation (AO4) (10 marks)**

Each candidate is also separately assessed by means of a written piece produced after the final performance.

Candidates are awarded marks for their ability to:

- set out a written analysis of the process of devising the group piece and the success of the group in achieving its artistic intentions
- evaluate their personal contribution to the success of the devised piece in achieving its artistic intentions.

<b>Level</b>	<b>Descriptors</b>	<b>Marks</b>
<b>5</b>	<ul style="list-style-type: none"> <li>• Insightful and analytical account of the process of devising the piece and identifying its artistic intentions.</li> <li>• Perceptive evaluation of their personal contribution to the success of the group devised drama in achieving its artistic intentions.</li> </ul>	<b>9–10</b>
<b>4</b>	<ul style="list-style-type: none"> <li>• Clear and reasoned account of the process of devising the piece and identifying its artistic intentions.</li> <li>• Well-developed evaluation of their personal contribution to the success of the devised piece in achieving its artistic intentions.</li> </ul>	<b>7–8</b>
<b>3</b>	<ul style="list-style-type: none"> <li>• Competently explained account of the process of devising the piece and identifying its artistic intentions.</li> <li>• Broad evaluation of their personal contribution to the success of the devised piece in achieving its artistic intentions.</li> </ul>	<b>5–6</b>
<b>2</b>	<ul style="list-style-type: none"> <li>• A variable account of the process of devising the piece with occasional reference to identifying its artistic intentions. The approach may be uneven or largely narrative.</li> <li>• Occasional points of evaluation of their personal contribution to the success of the devised piece in achieving its artistic intentions.</li> </ul>	<b>3–4</b>
<b>1</b>	<ul style="list-style-type: none"> <li>• A limited account of the process of devising the piece with minimal reference to identifying its artistic intentions. The approach may be inconsistent, narrative, confused or irrelevant.</li> <li>• A general review on their role in the piece.</li> </ul>	<b>1–2</b>
<b>0</b>	<ul style="list-style-type: none"> <li>• No creditable response.</li> </ul>	<b>0</b>

## Part 2 Individual performance (20 marks)

## A Performance skills (15 marks)

Candidates are awarded marks for:

- the ability to understand and perform the material they have selected and linked
- the quality of vocal and physical skills.

## B Communication (5 marks)

Candidates are awarded marks for:

- the ability to communicate with the audience.

A Performance skills (AO3)			B Communication (AO3)	
Level	Descriptors	Marks	Descriptors	Marks
5	<ul style="list-style-type: none"> <li>• An excellent performance that reveals insightful understanding of the selected material.</li> <li>• A highly developed and refined use of vocal and/or physical skills, applied appropriately and consistently to the demands of the material.</li> </ul>	13–15	<ul style="list-style-type: none"> <li>• Sensitive and sustained communication of the theme, confidently moving between pieces.</li> </ul>	5
4	<ul style="list-style-type: none"> <li>• An assured performance that reveals understanding of the selected material.</li> <li>• A developed and proficient use of vocal and/or physical skills, applied appropriately to the demands of the material.</li> </ul>	10–12	<ul style="list-style-type: none"> <li>• Clear communication of the theme, effectively moving between pieces.</li> </ul>	4
3	<ul style="list-style-type: none"> <li>• A competent performance that reveals broad understanding of the selected material.</li> <li>• A competent level of vocal and/or physical skills, mostly appropriate to the demands of the material.</li> </ul>	7–9	<ul style="list-style-type: none"> <li>• Straightforward communication of the theme, competently moving between pieces.</li> </ul>	3
2	<ul style="list-style-type: none"> <li>• An uneven performance showing variable understanding of the selected material.</li> <li>• Uneven use of vocal and/or physical skills, sometimes appropriate to the demands of the material.</li> </ul>	4–6	<ul style="list-style-type: none"> <li>• Uneven communication of the theme.</li> </ul>	2

A Performance skills (AO3)			B Communication (AO3)	
Level	Descriptors	Marks	Descriptors	Marks
1	<ul style="list-style-type: none"> <li>An insecure or faltering performance, with limited understanding of the selected material.</li> <li>Limited use of vocal and/or physical skills inconsistently applied to the demands of the material.</li> </ul>	1–3	<ul style="list-style-type: none"> <li>Minimal communication of the theme.</li> </ul>	1
0	<ul style="list-style-type: none"> <li>No creditable response.</li> </ul>	0	<ul style="list-style-type: none"> <li>No creditable response.</li> </ul>	0

## Administration for Component 3

### Cover sheets

You should submit cover sheets completed for each candidate as detailed below. Include the cover sheets with the sample materials you send to Cambridge International. Download the cover sheet from the samples database at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples). The database will ask you for the syllabus code (i.e. 9482) after which it will take you to the correct form. Follow the instructions on the form itself to complete it.

Each group must have a cover sheet for Part 1 Group devised drama.

In addition, you should submit a recording cover sheet completed for each cohort. Include the recording cover sheet with the sample materials you send to Cambridge International. Download the recording cover sheet from the samples database at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples). The database will ask you for the syllabus code (i.e. 9482) after which it will take you to the correct form. Follow the instructions on the form itself to complete it.

All individuals' written work must have a cover sheet attached to their written analysis and evaluation, and to their written portfolio in the case of candidates offering design.

### Recording and 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.

You should record candidates' marks for Component 3 on the Individual Candidate Mark Sheet which you should download each year from the samples database at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples). The database will ask you for the syllabus code (i.e. 9482), after which it will take you to the correct form. Follow the instructions on the form to complete it.

Each candidate must have a record of marks for Part 1 Group devised drama and a record of marks for Part 2 Individual performance.

The marks on these forms must be identical to the marks you submit to Cambridge International.

**See the section Authentication of coursework.**

## 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)

You should record the internally moderated marks for all candidates on the Individual Candidate Mark Sheet and submit these marks to Cambridge International according to the instructions set out in the *Cambridge Handbook* for the relevant year of assessment.

## 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 at [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples) 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.

## Authentication of coursework

It is the centre's responsibility to make sure all assessed work is kept under teacher supervision and is the candidate's original work. Teachers should note the guidance given about the permitted level of support and involvement in developing the material, and confirm that no further help beyond that permitted in the syllabus has been given to candidates. If plans and first drafts are completed under teacher supervision, you can be sure of the authenticity of the final coursework. You should not correct or edit draft coursework. Candidates can draft and redraft work, but you should only give brief summative comments on progress during this drafting phase. A general discussion on the progress of coursework is a natural part of the teacher–candidate relationship, as it is for other parts of the course.

Candidates must sign a statement confirming that they have received no additional support in developing, rehearsing and performing their material, and that the devised piece they have performed is their own invention. Teachers must countersign to confirm that they believe this is to be the case.

Candidates must understand that they cannot submit someone else's work as their own, or use material produced by someone else without citing and referencing it properly. You should make candidates aware of the academic conventions governing quotation and reference to the work of others, and teach candidates how to use them.

A candidate taking someone else's work or ideas and passing them off as his or her own is an example of plagiarism. It is your responsibility as a teacher to prevent plagiarism from happening and to detect it if it does happen. For more information, search for 'Preventing plagiarism – guidance for teachers' on our website at [www.cambridgeinternational.org](http://www.cambridgeinternational.org)

At the time of submission, the candidate must sign a statement confirming that they are submitting their own work. You countersign it to confirm that you believe the work is theirs. Centres should use the cover sheet on the samples database for this purpose.

## Component 4 Theatre in context

Coursework, 60 marks

Component 4 is externally assessed by Cambridge International.

The research essay assesses AO1 (40 marks) and AO4 (20 marks).

For each candidate the following items must be submitted for this component. Refer to the assessment details below.

### Research essay

Essay

Bibliography

Outline proposal forms are no longer in use for this syllabus. As part of teaching, you should give guidance and feedback to candidates on whether their coursework, essay or project title is suitable.

For guidance on developing suitable titles for coursework, essays or projects go to our School Support Hub [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support)

For further information, see the *Cambridge Handbook* for the relevant year of assessment at [www.cambridgeinternational.org/eoguide](http://www.cambridgeinternational.org/eoguide)

### Research essay

Candidates must independently produce a research essay of 2500–3000 words which explores, analyses and evaluates a particular area of theatre-making and performance, with the focus on theatre and drama.

Candidates choose their own topic. The set texts for Component 1 may **not** be chosen. The essay is written in response to a specific question, agreed with the candidate's teacher, and should address a specific area of performance. It may also include graphic or illustrative material (for example photographs, designs, sketches and diagrams) as required to support the main essay assessed.

The focus of the research should be on the practicalities of theatre-making and performance.

The research essay must explore:

- two complete performance texts **or**
- a theatre genre **or**
- the work of a theatre practitioner (in more than one performance piece) **or**
- a performance style (as applied across several pieces).

The study should focus on **one or more** of the following aspects:

- performing of roles/chorus
- stage movement/choreography
- dramatic use of music and/or dance
- technical/design aspects of production
- directing
- production history
- audience.

### Essay title

Essay titles should take the form of a question or statement followed by a prompt for further exploration. The title must have sufficient range and scope to warrant an in-depth academic investigation. See pages 20–21 of section 3 Subject content for further information, including examples of essay titles.

### Research

Candidates should select and apply research methods appropriate to the subject area they are working in and the nature of the selected topic. It is expected that candidates will use some of the research methods listed below in the pursuit of their topic:

- literature review (books, academic articles, critical reviews or commentaries)
- performance documentation (scripts, programmes, prompt copies, design sketches or photographs, directors' notes)
- verbatim material (practitioner interviews, their writings, manifestos)
- archives and historiography (contemporaneous reviews and reflections, graphic/pictorial evidence)
- practice as research (including performance workshops and laboratories)
- observation (including live and/or digital performance).

The use of research methods must be accompanied by critical reflection and an evaluation of the sources. Candidates are expected to engage with the research findings in a reflective and critical way.

Candidates must present their findings in accordance with the conventions of academic writing, including thorough referencing of sources and a full bibliography.

### References and bibliography

Candidates must be taught the meaning and significance of plagiarism.

Candidates must provide references for **all** source materials used in their research. All quotations and sources must be referenced in the text, and all sources used must be referenced fully and consistently in the bibliography in a recognised style.

Bibliographies do **not** count towards the word limit.

## Word count

The research essay must **not** exceed 3000 words, excluding only the bibliography. A word count must be declared. Any work beyond the 3000 words will not be assessed.

## Assessment details

Candidates must include the following items in their final submission:

- a research essay of 2500–3000 words
  - reference details for all sources (bibliography)
- a statement from the teacher testifying that the submission:
  - is the candidate's own work
  - has not been used for any other examination submission
 and detailing any assistance given during consultations.

## Assessment criteria for Component 4

### Research essay (60 marks)

Candidates are awarded marks for:

- demonstrating knowledge and understanding of their chosen area of study and its context
- demonstrating knowledge and understanding of practical aspects of theatre-making and performance in relation to their chosen area of study
- analysing the artistic challenges undertaken by playwrights, performers and theatre-makers and their approaches to meeting these challenges
- critically evaluating the work of playwrights, performers and theatre-makers
- substantiating their judgements with suitable evidence.

### A Knowledge and understanding of the chosen area of drama and theatre; application of supporting evidence (AO1) (25 marks)

Level	Descriptors	Marks
<b>5</b>	<ul style="list-style-type: none"> <li>• Authoritative knowledge and understanding of the chosen area of study and its context with a precise focus on the chosen aspect(s).</li> <li>• A wide range of appropriate and relevant supporting evidence consistently applied to the chosen area of study.</li> </ul>	<b>21–25</b>
<b>4</b>	<ul style="list-style-type: none"> <li>• Assured knowledge and understanding of the chosen area of study and its context with a consistent focus on the chosen aspect(s).</li> <li>• A good range of appropriate and relevant supporting evidence applied to the chosen area of study.</li> </ul>	<b>16–20</b>
<b>3</b>	<ul style="list-style-type: none"> <li>• Competent knowledge and understanding of the chosen area of study and its context with a mostly consistent focus on the chosen aspect(s).</li> <li>• A range of mostly appropriate and relevant supporting evidence broadly applied to the chosen area of study.</li> </ul>	<b>11–15</b>

Level	Descriptors	Marks
<b>2</b>	<ul style="list-style-type: none"> <li>Generalised exploration of the chosen area of study and its context with an inconsistent focus on the chosen aspect(s).</li> <li>Some appropriate and relevant supporting evidence partly applied to the chosen area of study.</li> </ul>	<b>6–10</b>
<b>1</b>	<ul style="list-style-type: none"> <li>Limited exploration of the chosen area of study and its context with little secure focus on the chosen aspect(s).</li> <li>Limited use of supporting evidence which may be largely inappropriate or irrelevant to the chosen area of study.</li> </ul>	<b>1–5</b>
<b>0</b>	<ul style="list-style-type: none"> <li>No creditable response.</li> </ul>	<b>0</b>

**B Knowledge and understanding of practical aspects of theatre-making and performance (AO1) (15 marks)**

Level	Descriptors	Marks
<b>5</b>	<ul style="list-style-type: none"> <li>Comprehensive knowledge and understanding of the practicalities of theatre-making and performance in relation to the chosen area of study.</li> <li>Precise use of specific illustrative detail.</li> </ul>	<b>13–15</b>
<b>4</b>	<ul style="list-style-type: none"> <li>Assured knowledge and understanding of the practicalities of theatre-making and performance in relation to the chosen area of study.</li> <li>Effective use of illustrative detail.</li> </ul>	<b>10–12</b>
<b>3</b>	<ul style="list-style-type: none"> <li>Some appropriate knowledge and understanding of the practicalities of theatre-making and performance in the chosen area of study.</li> <li>Competent use of illustrative detail.</li> </ul>	<b>7–9</b>
<b>2</b>	<ul style="list-style-type: none"> <li>Partial knowledge and understanding of the practicalities of theatre-making and performance in the chosen area of study.</li> <li>Occasional use of illustrative detail.</li> </ul>	<b>4–6</b>
<b>1</b>	<ul style="list-style-type: none"> <li>Rudimentary knowledge and understanding of the practicalities of theatre-making and performance in the chosen area of study.</li> <li>Little or no effective use of illustrative detail.</li> </ul>	<b>1–3</b>
<b>0</b>	<ul style="list-style-type: none"> <li>No creditable response.</li> </ul>	<b>0</b>



## C Quality of analysis (AO4) (10 marks)

Level	Descriptors	Marks
5	<ul style="list-style-type: none"> <li>Sophisticated analysis of the artistic intentions of playwrights, performers and theatre-makers and their approaches to achieving these intentions.</li> </ul>	9–10
4	<ul style="list-style-type: none"> <li>Clear and well-reasoned analysis of the artistic intentions of playwrights, performers and theatre-makers and their approaches to achieving these intentions.</li> </ul>	7–8
3	<ul style="list-style-type: none"> <li>Competent analysis of the artistic intentions of playwrights, performers and theatre-makers and their approaches to achieving these intentions.</li> </ul>	5–6
2	<ul style="list-style-type: none"> <li>Inconsistent analysis of the artistic intentions of playwrights, performers and theatre-makers and their approaches to achieving these intentions. The analysis may display some misunderstanding or confusion of ideas.</li> </ul>	3–4
1	<ul style="list-style-type: none"> <li>Restricted analysis of the artistic intentions of playwrights, performers and theatre-makers with limited awareness of how these intentions were met. The analysis may display significant misunderstanding or confusion of ideas.</li> </ul>	1–2
0	<ul style="list-style-type: none"> <li>No creditable response.</li> </ul>	0

## D Quality of evaluation (AO4) (10 marks)

Level	Descriptors	Marks
5	<ul style="list-style-type: none"> <li>Perceptive critical evaluation of the work of playwrights, performers and theatre-makers.</li> </ul>	9–10
4	<ul style="list-style-type: none"> <li>Well-developed critical evaluation of the work of playwrights, performers and theatre-makers.</li> </ul>	7–8
3	<ul style="list-style-type: none"> <li>Broad evaluation of the work of playwrights, performers and theatre-makers, but not always well sustained.</li> </ul>	5–6
2	<ul style="list-style-type: none"> <li>Occasional points of evaluation of the work of playwrights, performers and theatre-makers, perhaps generalised or superficial.</li> </ul>	3–4
1	<ul style="list-style-type: none"> <li>Limited review of the work of playwrights, performers and theatre-makers.</li> </ul>	1–2
0	<ul style="list-style-type: none"> <li>No creditable response.</li> </ul>	0

## Administration for Component 4

For this component, centres need to submit marks and work using our eSubmission portal (see the samples database for instructions). Further information is available in the *Administrative Guide: Preparing and submitting work using eSubmission* at [www.cambridgeinternational.org/eoguide](http://www.cambridgeinternational.org/eoguide). The Bibliography must be submitted separately as it is not included in the word count for the Research Essay.

### Avoidance of plagiarism

It is the centre's responsibility to make sure all assessed work is the candidate's original work. If plans and first drafts are completed under teacher supervision, you can be sure of the authenticity of the final coursework. You should not correct or edit draft coursework. Candidates can draft and redraft work, but you should only give brief summative comments on progress during this drafting phase. A general discussion on the progress of coursework is a natural part of the teacher–candidate relationship, as it is for other parts of the course.

Candidates must understand that they cannot submit someone else's work as their own, or use material produced by someone else without citing and referencing it properly. You should make candidates aware of the academic conventions governing quotation and reference to the work of others, and teach candidates how to use them.

A candidate taking someone else's work or ideas and passing them off as his or her own is an example of plagiarism. It is your responsibility as a teacher to prevent plagiarism from happening and to detect it if it does happen. For more information, search for 'Preventing plagiarism – guidance for teachers' on our website at [www.cambridgeinternational.org](http://www.cambridgeinternational.org)

At the time of submission, the candidate must sign a statement confirming that they are submitting their own work. You countersign it to confirm that you believe the work is theirs.

## Command words

Command words and their meanings help candidates know what is expected from them in the exam. 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>Discuss</b>	write about issue(s) or topic(s) in depth in a structured way
<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>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 ...?', 'In what ways would you ...?' and 'What advice would you give?' 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 recommend that learners starting this course should have completed a course in drama equivalent to Cambridge IGCSE™ or Cambridge O Level.

#### Guided learning hours

We design Cambridge International AS & A Level syllabuses based on learners having about 180 guided learning hours for each Cambridge International AS Level and about 360 guided learning hours for a Cambridge International A Level. 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

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

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

You can enter candidates in the June and November exam series.

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

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:

- syllabuses with the same title at the same level.

#### Group awards: Cambridge AICE

Cambridge AICE (Advanced International Certificate of Education) is a group award for Cambridge International AS & A Level. It allows schools to offer a broad and balanced curriculum by recognising the achievements of learners who pass exams in a range of different subjects.

Learn more about Cambridge AICE at [www.cambridgeinternational.org/aice](http://www.cambridgeinternational.org/aice)

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

## Retakes and carry forward

Candidates can retake Cambridge International AS Level and Cambridge International A Level as many times as they want to. Information on retake entries is in the *Cambridge Handbook* at [www.cambridgeinternational.org/eoguide](http://www.cambridgeinternational.org/eoguide). To confirm what entry options are available for this syllabus, refer to the *Cambridge Guide to Making Entries* for the relevant series.

Candidates can carry forward the result of their Cambridge International AS Level assessment from one series to complete the Cambridge International A Level in a following series, subject to the rules and time limits described in the *Cambridge Handbook*.

Candidates **cannot** resubmit, in whole or in part, coursework from a previous series. For information, please see the *Cambridge Handbook* for the relevant year of assessment at [www.cambridgeinternational.org/eoguide](http://www.cambridgeinternational.org/eoguide)

Regulations for carrying forward marks can be found in the *Cambridge Handbook* for the relevant year of assessment at [www.cambridgeinternational.org/eoguide](http://www.cambridgeinternational.org/eoguide)

## Language

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

## Accessibility and equality

### Syllabus and assessment design

Cambridge International works to avoid direct or indirect discrimination in our syllabuses and assessment materials. We aim to maximise inclusivity for candidates of all national, cultural or social backgrounds and with other protected characteristics. In addition, the language and layout used are designed to make our materials as accessible as possible. This gives all learners the opportunity, as fairly as possible, to demonstrate their knowledge, skills and understanding and helps to minimise the requirement to make reasonable adjustments during the assessment process.

### Access arrangements

Access arrangements (including modified papers) are the principal way in which Cambridge International complies with our duty, as guided by the UK Equality Act (2010), to make 'reasonable adjustments' for candidates with special educational needs (SEN), disability, illness or injury. Where a candidate would otherwise be at a substantial disadvantage in comparison to a candidate with no SEN, disability, illness or injury, we may be able to agree pre-examination access arrangements. These arrangements help a candidate by minimising accessibility barriers and maximising their opportunity to demonstrate their knowledge, skills and understanding in an assessment.

#### Important:

- Requested access arrangements should be based on evidence of the candidate's barrier to assessment and should also reflect their normal way of working at school; this is in line with *The Cambridge Handbook* [www.cambridgeinternational.org/eoguide](http://www.cambridgeinternational.org/eoguide)
- For Cambridge International to approve an access arrangement, we will need to agree that it constitutes a reasonable adjustment, involves reasonable cost and timeframe and does not affect the security and integrity of the assessment.
- Availability of access arrangements should be checked by centres at the start of the course. Details of our standard access arrangements and modified question papers are available in *The Cambridge Handbook* [www.cambridgeinternational.org/eoguide](http://www.cambridgeinternational.org/eoguide)
- Please contact us at the start of the course to find out if we are able to approve an arrangement that is not included in the list of standard access arrangements.
- Candidates who cannot access parts of the assessment may be able to receive an award based on the parts they have completed.

## After the exam

### Grading and reporting

Grades A\*, A, B, C, D or E indicate the standard a candidate achieved at Cambridge International A Level. A\* is the highest and E is the lowest grade.

Grades a, b, c, d or e indicate the standard a candidate achieved at Cambridge International AS Level. 'a' is the highest and 'e' is the lowest grade.

'Ungraded' means that the candidate's performance did not meet the standard required for the lowest grade (E or e). '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).

These letters do not appear on the certificate.

If a candidate takes a Cambridge International A Level and fails to achieve grade E or higher, a Cambridge International AS Level grade will be awarded if both of the following apply:

- the components taken for the Cambridge International A Level by the candidate in that series included all the components making up a Cambridge International AS Level
- the candidate's performance on the AS Level components was sufficient to merit the award of a Cambridge International AS Level grade.

On the statement of results and certificates, Cambridge International AS & A Levels are shown as General Certificates of Education, GCE Advanced Subsidiary Level (GCE AS Level) and GCE Advanced Level (GCE A Level).

**School feedback:** 'Cambridge International A Levels are the 'gold standard' qualification. They are based on rigorous, academic syllabuses that are accessible to students from a wide range of abilities yet have the capacity to stretch our most able.'

**Feedback from:** Director of Studies, Auckland Grammar School, New Zealand

## How students, teachers and higher education can use the grades

### Cambridge International A Level

Assessment at Cambridge International A Level 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.

### Cambridge International AS Level

Assessment at Cambridge International AS Level 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 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
  - help decide whether students part way through a Cambridge International A Level course are making enough progress to continue
  - guide teaching and learning in the next stages of the Cambridge International A Level course.

## 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 International A Level Drama will be published after the first assessment of the A Level in 2021. Find more information at [www.cambridgeinternational.org/alevel](http://www.cambridgeinternational.org/alevel)



## Changes to this syllabus for 2024, 2025 and 2026

The syllabus has been updated. This is version 1, published September 2021.

**You must read the whole syllabus before planning your teaching programme.**

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### **Changes to syllabus content**

- All texts set for study for component 1
  - One practitioner set for component 3
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Significant changes to the syllabus are indicated by black vertical lines either side of the text.

Any textbooks endorsed to support the syllabus for examination from 2021 are still suitable for use with this syllabus.



**School feedback:** ‘While studying Cambridge IGCSE and Cambridge International A Levels, students broaden their horizons through a global perspective and develop a lasting passion for learning.’

**Feedback from:** Zhai Xiaoning, Deputy Principal, The High School Affiliated to Renmin University of China

We are committed to making our documents accessible in accordance with the WCAG 2.1 Standard. We're always looking to improve the accessibility of our documents. If you find any problems or you think we're not meeting accessibility requirements, contact us at [info@cambridgeinternational.org](mailto:info@cambridgeinternational.org) with the subject heading: Digital accessibility. If you need this document in a different format, contact us and supply your name, email address and requirements and we will respond within 15 working days.

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