



CAMBRIDGE
International Education

Syllabus

Cambridge IGCSE™ Drama 0411

Use this syllabus for exams in 2029, 2030 and 2031.
Exams are available in the June and November series.



Version I

For the purposes of screen readers, any mention in this document of Cambridge IGCSE refers to Cambridge International General Certificate of Secondary Education.

Why choose Cambridge?

We work with schools worldwide to build an education that shapes knowledge, understanding and skills. Together, we give learners the confidence they need to thrive and make a positive impact in a changing world.

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

Feedback from: Christoph Guttentag, Dean of Undergraduate Admissions, Duke University, USA

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Important: Changes to this syllabus

For information about changes to this syllabus for 2029, 2030 and 2031, go to page 36.

1 Why choose this syllabus?

Key benefits

Cambridge IGCSE is the world's most popular international qualification for 14 to 16 year olds, although it can be taken by students at any age. Taught by over 6000 schools in 150 countries, it is tried, tested and trusted.

Cambridge IGCSE offers a flexible curriculum, with a choice of over 70 subjects.

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

Cambridge IGCSE Drama provides opportunities for learners to develop practical skills in performance, both as an individual and within a group. Learners will understand the artistic choices made by actors, directors and designers in presenting performances for an audience. Learners will explore how to develop their own ideas in creating original drama.

Our approach in Cambridge IGCSE Drama encourages learners to be:

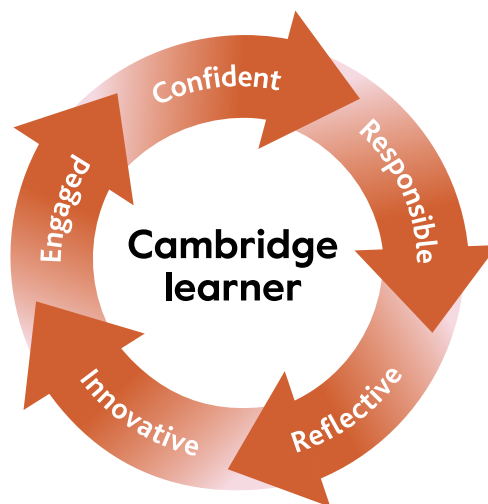
confident, developing practical skills to deliver dramatic performance for an audience

responsible, developing shared responsibility when 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 drama texts

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



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

Feedback from: Gary Tan, Head of Schools and CEO, Raffles Group of Schools, Indonesia

Qualifications that are recognised and valued worldwide

Cambridge qualifications prepare and equip learners with the skills they need to thrive at university and beyond. The world's best higher education institutions recognise our qualifications and value the critical thinking skills, independent research abilities and deep subject knowledge that Cambridge learners bring.

We continually work with universities and colleges in every part of the world to ensure that they understand and accept our qualifications. Cambridge IGCSE provides a springboard to the Cambridge Advanced stage, as well as other post-16 routes. The combination of knowledge and skills in Cambridge IGCSE Drama gives learners a solid foundation for further study. Candidates who achieve grades A* to C are well prepared to follow a wide range of courses including Cambridge International AS & A Level Drama.

Many universities require a combination of Cambridge International AS & A Levels and Cambridge IGCSEs or equivalent to meet their entry requirements.

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

Learn more at www.cambridgeinternational.org/recognition

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

Feedback from: Managing Director of British School of Egypt BSE

Supporting teachers

We believe education works best when teaching and learning are closely aligned to the curriculum, resources and assessment. Our high-quality teaching support helps to maximise teaching time and enables teachers to engage learners of all backgrounds and abilities.

We aim to provide the following support for each Cambridge qualification:

- Syllabus
- Specimen question papers and mark schemes
- Specimen paper answers
- Schemes of Work
- Example candidate responses
- Past papers and mark schemes
- Principal examiner reports for teachers.

These resources are available on the School Support Hub at <http://schoolsupporthub.cambridge.org>, our secure online site for Cambridge teachers. Your exams officer can provide you with a login.

Additional teaching and learning resources are also available for many syllabuses and vary according to the nature of the subject and the structure of the assessment of each syllabus. These can include ready-built lesson materials, digital resources and multimedia for the classroom and homework, guidance on assessment and much more. Beyond the resources available on the School Support Hub, a wide range of endorsed textbooks and associated teaching and learning support are available from Cambridge at www.cambridge.org/education and from other publishers. Resources vary according to the nature of the subject and the structure of the assessment of each syllabus.

You can also contact our global Cambridge community or talk to a senior examiner on our discussion forums.

Sign up for email notifications about changes to syllabuses, including new and revised products and services, at www.cambridgeinternational.org/syllabusupdates

Professional development

Find the next step on your professional development journey.

- **Introduction courses** – An introduction to Cambridge programmes and qualifications. For teachers who are new to Cambridge programmes or new to a specific syllabus.
- **Focus on Teaching courses** – These are for teachers who want to explore a specific area of teaching and learning within a syllabus or programme.
- **Focus on Assessment courses** – These are for teachers who want to understand the assessment of a syllabus in greater depth.
- **Marking workshops** – These workshops help you become more familiar with what examiners are looking for, and provide an opportunity to raise questions and share your experiences of the syllabus.
- **Enrichment Professional Development** – Transform your approach to teaching with our Enrichment workshops. Each workshop focuses on a specific area of teaching and learning practice.
- **Cambridge Professional Development Qualifications (PDQs)** – Practice-based programmes that transform professional learning for practising teachers. Available at Certificate and Diploma level.

For more information visit www.cambridgeinternational.org/support-and-training-for-schools

Supporting exams officers

We provide comprehensive support and guidance for all Cambridge exams officers. Find out more at www.cambridgeinternational.org/eoguide



2 Syllabus overview

Aims

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

Students following a course based on this syllabus will:

- develop an interest in and enjoyment of drama and theatre
- understand the creative process of moving from script to performance
- learn practical performance skills as individuals and within a group
- understand and engage with the role of actor, director and designer in creating a piece of drama
- learn how performers communicate with an audience
- develop skills in devising original drama
- reflect on and evaluate the creative process and their performances.

We are 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

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

Paper 1 Written examination

Learners study **one** complete play text from a list provided and learn the skills of how to move from script to performance, considering the contribution of actors, directors and designers to the interpretation and shaping of the dramatic material.

Component 2 Coursework

Learners create individual and group performances from a script and devise an original piece of drama from a stimulus, considering the contribution of actors, directors and designers to the interpretation and shaping of the dramatic material.

They will learn:

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

Assessment overview

All candidates take two components. Candidates will be eligible for grades A* to G.

All candidates take:	and:
Paper 1 2 hours Written examination 40% 60 marks Questions are set on each set play. Candidates answer five questions on the play they have studied: • two compulsory structured questions, focused on extracts from the set play; extracts are in a separate insert • two compulsory extended-response questions • one extended-response question, from a choice of two questions. This is an Open text exam Externally assessed	Component 2 Coursework 60% 90 marks Candidates submit three pieces of practical work and a written evaluative review: • individual performance based on an extract from a play (20 marks) • group performance based on an extract from a play (30 marks) • group performance based on an original devised piece (30 marks) • written evaluative review of their devised piece (10 marks). Internally assessed and externally moderated

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

Check the samples database at www.cambridgeinternational.org/samples for submission information, forms and deadlines for Component 2.

Assessment objectives

The assessment objectives (AOs) are:

AO1 Knowledge and understanding

Candidates demonstrate knowledge and understanding of the creative process of analysing and interpreting a variety of texts and stimuli for performance.

AO2 Creating and evaluating

Candidates create and evaluate performances and justify the creative choices made.

AO3 Performance skills

Candidates demonstrate performance skills and communicate meaning.

Weighting for assessment objectives

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

Assessment objectives as a percentage of the qualification

Assessment objective	Weighting in IGCSE %
AO1 Knowledge and understanding	43
AO2 Creating and evaluating	30
AO3 Performance skills	27
Total	100

Assessment objectives as a percentage of each component

Assessment objective	Weighting in components %	
	Paper 1	Component 2
AO1 Knowledge and understanding	67	28
AO2 Creating and evaluating	33	28
AO3 Performance skills	0	44
Total	100	100

3 Subject content

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 plays and 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.

Drama is a practical subject, informed by knowledge and understanding of the work of established practitioners. Learners should pursue a skills-driven course that allows them to develop their ability to perform effectively in a dramatic production for the stage. Learners should become familiar with the dramatic and theatrical terms listed at the end of this section.

This course helps learners to develop both group and individual acting skills, using two fundamental approaches:

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

For both approaches, learners explore how actors, designers and directors can interpret and present dramatic material and consider the effects of their artistic choices on an audience.

For Paper 1, learners study **one** complete play text from the list provided and learn the skills of how to move from script to performance, considering the contribution of actors, directors and designers to the interpretation and shaping of the dramatic material.

For Component 2, learners create individual and group performances from a script and devise an original drama from a stimulus, considering the contribution of actors, directors and designers to the interpretation and shaping of the dramatic material. They consider the effectiveness of their devised work in communicating to an audience in a written evaluative review.

Set plays for Paper 1

Set plays for exams in 2029, 2030 and 2031

The set plays listed below are for exams in 2029, 2030 and 2031.

Learners study **one** of the following plays for Paper 1:

Lolita Chakrabarti	<i>Life of Pi</i>	
George Bernard Shaw	<i>Pygmalion</i>	Penguin Classics
Patrick Barlow	<i>The 39 Steps</i>	
Bertolt Brecht, translation by George Tabori, revised by Alistair Beaton (2013)	<i>The Resistible Rise of Arturo Ui</i>	Bloomsbury Publishing (Methuen Drama)
Alice Childress	<i>Trouble in Mind</i>	

Where an edition is specified, texts must be studied in that edition because other versions have significant variations in the text. New set plays will be specified for 2032 onwards.

Requirements: set texts in open text exams

Candidates may take a copy of their set text into the exam. The text must **not** include any additional notes, highlighting or underlining.

Skills for both components

Elements of practical drama

Candidates should be able to demonstrate knowledge and understanding of:

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

Acting skills

Candidates should be able to understand and demonstrate:

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

Staging and design

Candidates should be aware of staging and design aspects of both scripted and devised performances.

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

Candidates should be aware of:

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

Working with published plays

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

Candidates should be able to:

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

Devising original drama from a stimulus

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

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

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

Developing dramatic material through the devising process

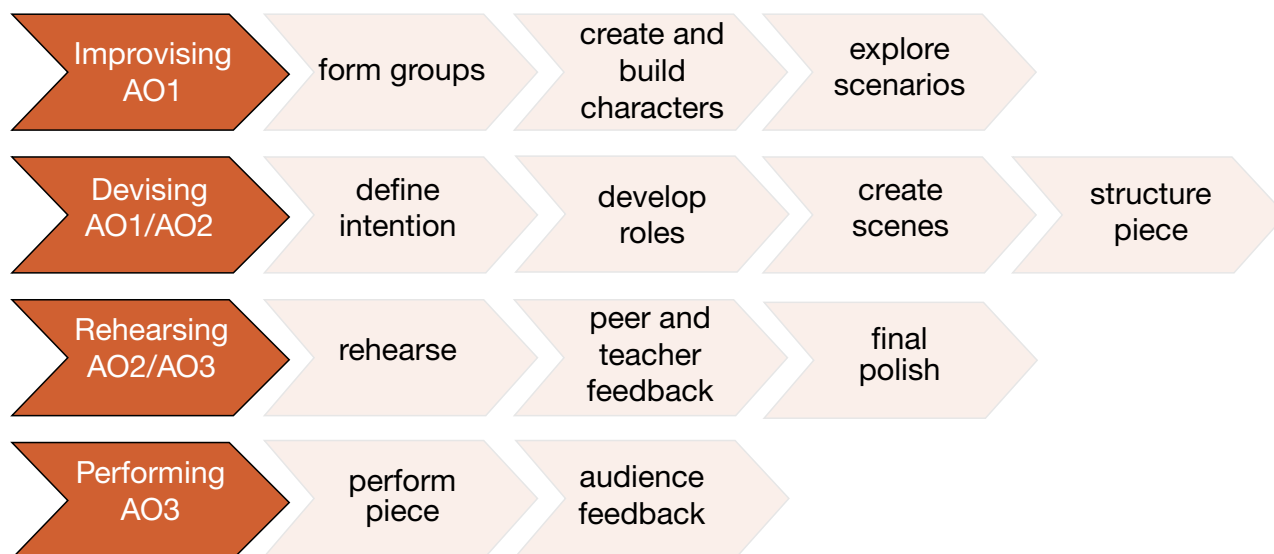
The devising process follows the three assessment objectives:

Knowledge and understanding (AO1) are mostly demonstrated in the improvising and devising stages.

Creating and evaluating (AO2) are mostly demonstrated in the devising and rehearsing stages.

Performance skills (AO3) are mostly demonstrated in the final performance but have been refined in the previous stages.

The evaluative review will provide candidates with an opportunity to write in a structured way about their devising process.



Candidates should be able to:

- understand how original drama may be created
- demonstrate understanding of how to structure an original dramatic piece, including:
 - establishing a clear dramatic intention
 - creating a scenario and structure that will enable the dramatic intention to be realised
 - creating credible characters
 - using dialogue, pacing and inflections of spoken English
 - exploring the relationship between spoken word, facial gesture and bodily posture
 - using physical space effectively
 - taking or giving direction where appropriate
 - exploring how design elements can contribute to the effectiveness of the piece
- evaluate the devising process and write about:
 - their creative response to the stimulus
 - how effective the rehearsal process was
 - what changes they would make to their final performance and why.

Working with stimuli in the devising process

Candidates should be able to:

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

Examples of possible stimuli are:

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

Reflection and evaluation

Candidates should be able to:

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

Dramatic and theatrical terms

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

The list of terms is not exhaustive. Teachers are advised to consult the *Cambridge IGCSE Drama (0411) Glossary of dramatic and theatrical terms*, published on the School Support Hub at <https://schoolsupporthub.cambridge.org>. The glossary provides definitions for a wide range of terms including technical vocabulary. The glossary is designed to support teaching and learning but is not prescriptive.

Learners should be familiar with the three standpoints from which drama work is created: actor, designer and director.

Core drama terms

Action	Motivation (of character)
Actor	Narrative/plot
Antagonist	Pace/pacing
Atmosphere	Performance space
Audience	Physicality
Body language	Pitch
Character/role	Posture/gait
Climax	Projection
Comedy/comic effect	Protagonist
Conflict/suspense	Proxemics
Contrast	Rehearsal process
Designer (costume, lighting, props, sound, set)	Scene
Devising	Set/setting
Dialogue	Speech
Direct address	Stage directions
Director	Stage movement
Dramatic intention/moments/effect/tension	Staging
Dynamics	Status
Facial expression	Structure
Focus	Tension
Gesture	Theme
Interaction	Tragedy
Levels	Vocal skills
Monologue	Workshop/workshopping
Mood	

4 Details of the assessment

Paper 1 – Written examination

Written paper (Open text), 2 hours, 60 marks

This is a compulsory written paper. It is an externally set assessment, marked by Cambridge.

This is an open text exam (also called open book). Candidates may take a copy of their set text into the exam room. The text must **not** include any additional notes, highlighting or underlining.

The question paper has five sections, each section has the questions for a different set play. Candidates answer the questions on **one** set play they have studied.

Candidates answer **five** questions on the set play they have studied:

- **two** compulsory structured questions, focused on extracts from the set play. The extracts are in a separate insert
- **two** compulsory extended-response questions
- **one** extended-response question, from a choice of two questions.

The questions test candidates' knowledge and understanding (AO1) of the creative process of analysing and interpreting a text for performance, and their ability to justify the creative choices (AO2) made as an actor, director or designer.

The structured questions are worth between 2 and 6 marks. They test knowledge and understanding of two extracts from each set play and how the play would be staged and performed.

The two compulsory extended-response questions are worth 10 marks and 15 marks. Candidates should show an understanding of practical skills and approaches used by actors, directors and designers.

The two optional extended-response questions are each worth 15 marks. Candidates choose to answer one of these. These questions focus on the director's and set designer's roles.

Candidates will be required to show familiarity with the complete play. Candidates' answers should show practical and theoretical understanding, taking a rehearsal-based approach that allows them to consider the play in performance. Candidates should be familiar with a range of practical skills and approaches used by actors, directors and designers and be able to explain and justify the choices made from all three standpoints.

The questions will cover a variety of drama skills and techniques related to rehearsing, staging and performing drama, as follows:

- **performing roles** – including use of voice and movement skills, spatial awareness, physicality, pacing and rhythm, interaction with other performers, ways of creating character
- **directing** – including advising actors, developing a directorial concept or interpretation, creating mood and atmosphere, use of space and levels, communicating with the audience
- **designing** – including the contribution of set, props, lighting, sound, costume and make-up to a performance.

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

- understanding and interpretation of the play
- understanding how drama can communicate meaning to an audience
- the resources needed to produce effective drama performance
- the reasons for their creative choices.

Candidates should know and understand the dramatic and theatrical terms listed at the end of section 3, Subject content.

Component 2 – Coursework

Practical work (performance), 90 marks

Component 2 consists of **three** compulsory performances, and a short written evaluative review of the group devised piece.

Candidates will be assessed **individually** for each performance. This component assesses candidates' abilities in practical work and written evaluation. This includes the ability to interpret published plays, to devise an original piece of drama and to perform effectively to an audience.

All work must be staged in an appropriate performance space and intended for live performance to an audience.

Practical work	Duration*	Source material
Individual performance	3 minutes maximum	Extract from a published play The extract is chosen by the teacher and must not be the same play they have chosen to study for Paper 1. The extract for the individual performance must not be from the same play as the group scripted performance.
Group performance (2–6 candidates)	3–5 minutes per candidate 20 minutes maximum	Extract from a published play The extract is chosen by the teacher and must not be the same play they have chosen to study for Paper 1.
Group devised piece (2–6 candidates)	3–5 minutes per candidate 20 minutes maximum	Stimulus chosen by the teacher

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

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

You **must** read the instructions ‘Video recording candidates’ work’ in this section to ensure that you record candidates’ work appropriately.

Individual and group performance – extracts from a published play

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

In both performances, candidates will be assessed individually on AO1 Knowledge and understanding, AO2 Creating and evaluating and AO3 Performance skills.

Candidates need to demonstrate their:

- practical understanding of extracts from plays and dramatic stimuli
- performance skills
- ability to communicate effectively with an audience
- ability to evaluate devised work.

Guidance on selecting play extracts

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

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

Candidates should **not** perform material taken from the set play chosen for Paper 1. Candidates should **not** perform material taken from the same play for both their individual and group performances.

Candidates should **not** use television (TV) drama, film screenplays, material taken directly from novels, unpublished works, mini-plays or monologues written specifically for use in the classroom.

Group devised piece

The group devised piece must be the candidates’ original devised work. It must be based on a stimulus chosen by the teacher. Candidates must decide collectively within their groups on the subject matter, style, characterisation, structure and intention of the piece (with teacher support). Teachers may select the same stimulus or a different stimulus for each group in the class, depending on the abilities and interests of the candidates.

The piece must allow each candidate roughly equal exposure of three to five minutes, depending on the size of the group.

Evaluative review

Candidates must submit an individual written evaluation of their group devised performance. Although the performance work is created collaboratively, the evaluative review must be the candidate's own independent work. A template for the evaluative review can be downloaded from the samples database at www.cambridgeinternational.org/samples.

The advisory word count is approximately 600 words. Candidates may disadvantage themselves if their review is significantly above or below this word count guidance.

The review is structured into three compulsory sections. Marks are awarded for the review as a whole, rather than by section.

Section 1: Stimulus, intention and initial creative response

Candidates should:

- identify their chosen stimulus and the intended message or theme of their piece
- explain how they created their character/role in the piece.

Section 2: The devising process

Candidates should:

- give examples of how they and their group responded to feedback during the process
- evaluate the effectiveness of their rehearsal process in developing performance skills.

Section 3: Evaluation of the final performance

Candidates should:

- evaluate how well their final performance communicated the intended message or theme to the audience
- evaluate their own performance skills and individual contribution to the success of the final performance.

Teachers should assess each candidate's evaluative review using the criteria published in the syllabus. A representative sample must be submitted for external moderation alongside the video recordings of the devised performances.

In the devised performance, candidates will be assessed individually on AO1 Knowledge and understanding, AO2 Creating and evaluating and AO3 Performance skills. In the evaluative review, candidates will be assessed on AO2 Creating and evaluating.

Candidates should demonstrate their:

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

Use of costume and set

Candidates are expected to wear a simple costume that is suitable for the character they are playing. They are **not** assessed specifically on their choice of costume, but it should reflect the overall dramatic intention of the character. The costume chosen should be different from their everyday dress unless appropriate to the piece. Candidates are advised not to perform in their school uniforms unless that is appropriate to the role they are playing.

The same principle applies for set, furniture and props.

Guidance on selecting stimuli for the devised piece

All devised pieces should be developed using the process described in section 3, Subject content.

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

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

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

See section 3, Subject content for examples of possible stimuli. The list is not exhaustive and teachers are free to use any material that is appropriate to this level of examination and that enables candidates to devise and perform to the best of their abilities. The stimuli should also be age-appropriate and not offensive in any way.

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

Supervising coursework

Practical

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

The teacher **must**:

- select appropriate plays and stimuli for candidates
- set and/or negotiate coursework tasks
- supervise the work throughout to monitor individual progress
- support, challenge, critique or direct as necessary during the process
- ensure that the work is completed according to the requirements of the syllabus and that it can be assessed in line with the assessment criteria and procedures
- assess the live performance of the work using the assessment criteria and guidance given in this section.

The teacher **may**:

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

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

Evaluative review

The evaluative review must be a candidate's own, unaided work. The teacher must be able to authenticate the work is the candidate's own.

A general discussion on the progress of the written coursework is a natural part of the teacher–candidate relationship, as it is for other parts of the course. Candidates can revise their work following feedback, but you should only give brief summative comments on progress.

Teachers can support candidates by reviewing their evaluative review before it is handed in for final assessment. Teachers can do this orally or through written feedback. Teachers should not correct or edit draft coursework. Advice should be kept at a general level so that the candidate leads the discussion and makes the suggestions for any amendments. Teachers must not give detailed advice to individual candidates or groups of candidates on how their work can be improved to meet the assessment criteria. For further information about supervising coursework, see the *Cambridge Handbook* for the relevant year of assessment at www.cambridgeinternational.org/eoguide

Authenticity and academic honesty

It is the centre's responsibility to make sure all assessed work is the candidate's original work. Candidates must **not** submit someone else's work as their own, or use material produced by someone else or generated using AI tools without citing and referencing it properly. You should make candidates aware of the academic conventions governing quotation of, and reference to, the work of others, including acknowledging AI tools as a source of information, and teaching candidates how to use them.

A candidate taking someone else's work or ideas and passing them off as their 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/teachingandassessment. Cambridge has robust systems in place to detect, investigate and address plagiarism once work has been submitted.

Cambridge has a policy on the use of generative AI by candidates in coursework. The inappropriate use of AI should be treated as a form of plagiarism. The policy, which includes our principles surrounding the use of generative AI in coursework, acceptable uses of generative AI in student work and guidance for teachers, can be found at: www.cambridgeinternational.org/generative-ai-in-coursework

You will be required to declare the authenticity of the work when submitting work.

Video recording candidates' work

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

Identifying the candidates

It is essential that the Cambridge moderator can easily identify the candidates dressed as they will appear in the pieces. At the beginning of each performance, the candidates **must identify themselves clearly** by stating their names and candidate numbers (if known at time of recording). It is good practice for candidates to write their name and candidate number on paper or card and hold it for the camera. It is also **essential** that the teacher provides notes on the *Individual Candidate Mark Sheet* to help identify the candidate (see 'Submitting candidates' marks and work').

Quality of recordings

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

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

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

Guidance on using levels-based mark schemes

Each candidate's work must be marked by the teacher according to the assessment criteria provided in this syllabus.

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

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

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.

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

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

Using the samples database

The samples database gives you key information about the administration of Component 2 Coursework.

Use the samples database to find out:

- which forms to complete and submit with your candidates' work
- when and how to submit marks
- how the sample of your candidates' work is selected
- when and how to submit your candidates' work

Internal moderation

If more than one teacher in your centre is marking internal assessments, you must standardise your teachers' marking so that all candidates are assessed to a common standard. After work has been internally assessed, you must arrange for an internal moderation stage to check the marking of each teacher. This is to ensure that all marking within the centre is consistent. If only one teacher is marking internal assessments, no internal moderation is necessary. You can find further information on the process of internal moderation in the *Cambridge Handbook* and on the samples database for the relevant year of assessment.

You should record the internally moderated marks for all candidates on the *Individual Candidate Mark Sheet* and submit these marks to Cambridge according to the instructions on the samples database at **www.cambridgeinternational.org/samples**

External moderation

Cambridge will externally moderate all internally assessed components.

- You must submit the marks of all candidates.
- You must submit the marked work of a sample of candidates, including the evaluative reviews.
- You must submit the *Group Devised Pieces Cover Sheet* for all candidates.
- You must submit the *Individual Candidate Mark Sheets* of all candidates.

The samples database at **www.cambridgeinternational.org/samples** provides details on how to submit the marks, forms and work.

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

Recording and submitting candidates' marks and work

You can find information, dates and methods of submission of candidates' marks and work on the samples database at **www.cambridgeinternational.org/samples**. You should follow the instructions for Component 2 Coursework on the samples database.

You should record marks on the:

- *Individual Candidate Mark Sheet* for all candidates, including those not in the sample; the marks on this form must be the same as the marks you submit to Cambridge
- *Group Devised Pieces Cover Sheet*.

You can download these forms each year from the samples database at **www.cambridgeinternational.org/samples**. Follow the instructions on the forms to complete them. The marks on these forms must be identical to the marks you submit to Cambridge.

The *Individual Candidate Mark Sheet* is required to provide details of the three performances selected for final assessment, the evaluative review for the devised piece and the marks awarded for each. You should enter candidates' marks for Component 2 on this form. Teachers should provide sufficiently detailed comments to support the marks awarded.

The *Group Devised Pieces Cover Sheet* is required to provide summary information for the moderator about group composition, roles played and the context/stimulus of the material presented.

Template for evaluative review

Below is a copy of the template for candidates to use when writing their evaluative review. Download the interactive PDF template from the samples database.

Evaluative review template

Instructions to teachers

- 1 This form is an interactive PDF and must be completed on screen and uploaded to Submit for Assessment.
- 2 Additional copies of this form can be downloaded from the samples database
www.cambridgeinternational.org/samples
- 3 Each candidate must complete an evaluative review form. The evaluative review form must be submitted with the materials sent for moderation.

Instructions to candidates

Complete this form, referring to detailed aspects of the devised piece that you have submitted for your coursework.

We advise you to write approximately 600 words. If you write significantly more or less, you may disadvantage yourself.

Centre number						Centre name	
Candidate number						Candidate name	
Exam series			Year				
Title of devised piece:						Stimulus used:	
Notes to identify yourself: e.g. clothing							

Section 1: Stimulus, intention and initial creative response

- Describe your chosen stimulus
- What is the intended message or theme of your piece?
- How did you create your character/role in the piece?

Section 2: The devising process

- Give examples of how you and your group responded to feedback as you devised your piece.
- How effective was your rehearsal process in developing your performance skills?

Section 3: Evaluation of the final performance

- How well did your final performance communicate the intended message or theme to the audience?
- Evaluate your own performance skills and how they contributed to the success of the final performance.

**I confirm that this evaluative review
is my own individual work and has
been completed on my own.**

Signature of candidate

Assessment criteria for Component 2

Assessment criteria for individual performances

There is one set of assessment criteria for individual performances, Table A, which covers all three assessment objectives.

Table A: Individual performances

The assessment criteria cover:

- understanding a role and its function in a piece (AO1)
- creating a well-rounded, consistent and believable character (AO2)
- quality of acting skills and the ability to sustain a role and communicate with the audience (AO3).

Level	Description	Marks
5	• Perceptive and in-depth understanding of the role and its dramatic purpose in the play. (AO1) • Characterisation is fully rounded and stylistically consistent. (AO2) • An excellent performance, demonstrating mastery of the acting skills required. (AO3) • A consistently engaging performance that communicates meaning extremely well to the audience. (AO3)	17–20
4	• Detailed understanding of the role with a strong sense of its dramatic purpose in the play. (AO1) • Characterisation is well shaped and mostly stylistically consistent. (AO2) • An assured performance, demonstrating effective control of the acting skills required. (AO3) • An engaging performance that communicates meaning effectively to the audience. (AO3)	13–16
3	• Broad understanding of the role and its context, with some sense of dramatic purpose. (AO1) • Characterisation is recognisable and sometimes stylistically consistent. (AO2) • A secure performance, demonstrating competent acting skills. (AO3) • A fairly engaging performance that sometimes communicates meaning to the audience. (AO3)	9–12
2	• Superficial understanding of the role and its purpose. (AO1) • Characterisation is one-dimensional with emerging sense of style. (AO2) • An uneven performance, demonstrating limited acting skills. (AO3) • A functional performance that has moments of communication with limited engagement. (AO3)	5–8
1	• Limited understanding of the role. (AO1) • Characterisation is implausible or confusing. (AO2) • A rudimentary performance, demonstrating few acting skills. (AO3) • A performance with limited communication and minimal audience engagement. (AO3)	1–4
0	• No creditable response.	0

Assessment criteria for group performances and evaluative review

There are three sets of assessment criteria for the group performances:

Table B: Quality of ideas and interpretation (AO1, AO2) – 15 marks

Table C: Quality of acting skills and communication (AO3) – 15 marks

Table D: Evaluative review (AO2) – 10 marks

For the group scripted performance, teachers should use Table B and Table C and award a mark for each set of criteria.

For the group devised performance, teachers should use Table B and Table C and award a mark for each set of criteria. For the evaluative review, teachers should use Table D.

Table B: Quality of ideas and interpretation

The assessment criteria cover:

- understanding a role and its function in a piece (AO1)
- creating a role that interacts effectively with other members of the ensemble (AO1)
- creating a well-rounded, believable and multi-dimensional role (AO2).

Level	Description	Marks
5	• Perceptive and in-depth understanding of the role and its dramatic purpose in the play. (AO1) • The role stimulates and sustains dramatic interaction with the ensemble. (AO1) • Characterisation is fully rounded and stylistically consistent. (AO2)	13–15
4	• Detailed understanding of the role with a strong sense of its dramatic purpose in the play. (AO1) • The role interacts well with members of the ensemble. (AO1) • Characterisation is well shaped and mostly stylistically consistent. (AO2)	10–12
3	• Broad understanding of the role, with some sense of its dramatic purpose. (AO1) • The role has moments of effective interaction with members of the ensemble. (AO1) • Characterisation is recognisable and sometimes stylistically consistent. (AO2)	7–9
2	• Superficial understanding of the role and its purpose. (AO1) • The role is uneven, with occasional interaction with members of the ensemble. (AO1) • Characterisation is one-dimensional with emerging sense of style. (AO2)	4–6
1	• Limited understanding of the role. (AO1) • The role is peripheral, with little or no contribution to the piece. (AO1) • Characterisation is implausible or confusing. (AO2)	1–3
0	• No creditable response	0

Table C Quality of acting skills and communication

The assessment criteria cover:

- the quality of the candidate's acting skills, including vocal articulation, projection, physicality, movement, use of performance space, pace, emotional intensity/truth and others appropriate to the role (AO3)
- the extent of the candidate's communication with the audience (AO3).

Level	Description	Marks
5	• An excellent performance, demonstrating mastery of the acting skills required. (AO3) • A generous and consistently engaging ensemble performer, who communicates extremely well with other ensemble members and with the audience. (AO3)	13–15
4	• An assured performance, demonstrating effective control of the acting skills required. (AO3) • An engaging ensemble performer, who communicates effectively with other ensemble members and with the audience. (AO3)	10–12
3	• A secure performance, demonstrating competent acting skills. (AO3) • A fairly engaging performer who demonstrates moments of effective communication, but whose performance is variable. (AO3)	7–9
2	• An uneven performance, demonstrating limited acting skills. (AO3) • A reticent performer who shows variable engagement and contributes little to the ensemble. (AO3)	4–6
1	• A rudimentary performance, demonstrating few acting skills. (AO3) • A limited performer who makes a peripheral contribution to the ensemble. (AO3)	1–3
0	• No creditable response.	0

Table D: Evaluative review

The assessment criteria must be applied to the candidate's review of their final submitted devised piece.

The assessment criteria cover:

- the candidate's use of the stimulus material to create their intention for the devised piece (AO2)
- the effectiveness of their working process to create their piece (AO2)
- the success of the final performance in communicating their intentions (AO2).

Level	Description	Marks
3	• A perceptive and detailed exploration of how the stimulus material was used. (AO2) • A detailed evaluation of the effectiveness of all aspects of the working process, supported by a wide range of appropriate examples. (AO2) • A mature, reflective evaluation of the success of the final performance in communicating the intentions of the piece. (AO2)	8–10
2	• A secure explanation of how the stimulus material was used. (AO2) • A general evaluation of the effectiveness of the working process, with some appropriate examples. (AO2) • A general evaluation of the success of the final performance in communicating some of the intentions of the piece. (AO2)	4–7
1	• A partial explanation of how the stimulus material was used. (AO2) • A limited description of the working process, with a narrow range of examples. (AO2) • A limited review of the final performance, with occasional reference to the intentions of the piece. (AO2)	1–3
0	• No creditable response.	0

Command words

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

Command word	What it means
Advise	write down a suggested course of action in a given situation
Describe	state the points of a topic / give characteristics and main features
Evaluate	judge or calculate the quality, importance, amount, or value of something
Explain	set out purposes or reasons / make the relationships between things clear / say why and/or how and support with relevant evidence
Explore	write in detail about particular aspects
Give	produce an answer from a given source or recall/memory
Identify	name/select/recognise
Outline	set out the main points
Suggest	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 ...?', 'How could the actors ... ?' and 'What dramatic moments ... ?' may also be seen in the assessment for this syllabus.

5 What else you need to know

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

Before you start

Previous study

We recommend that learners starting this course should have studied a broad curriculum such as the Cambridge Lower Secondary programme or equivalent national educational framework.

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

Guided learning hours

We design Cambridge IGCSE syllabuses to require about 130 guided learning hours for each subject. This is for guidance only. The number of hours a learner needs to achieve the qualification may vary according to each school and the learners' 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. Find your administrative zone at www.cambridgeinternational.org/adminzone

You can view the timetable for your administrative zone at 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. For more information, please refer to the *Cambridge Guide to Making Entries*.

Combining with other syllabuses

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

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

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

Group awards: Cambridge ICE

Cambridge ICE (International Certificate of Education) is a group award for Cambridge IGCSE. It encourages 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 ICE at www.cambridgeinternational.org/cambridgeice

Making entries

Exams officers are responsible for submitting entries. 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 access to 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 an 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 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

Retakes and carrying forward marks

Candidates can retake the whole qualification as many times as they want to.

Learn more about retake entries, including definitions and information on entry deadlines, at www.cambridgeinternational.org/retakes

Candidates cannot resubmit, in whole or in part, coursework from a previous series for remarking. For information, refer to the *Cambridge Handbook* for the relevant year of assessment at www.cambridgeinternational.org/eoguide

Marks achieved in 0411 Component 2 Coursework can be carried forward to future series, subject to the requirements set out in the *Cambridge Handbook* for the relevant year of assessment and the *Carry-forward regulations supplement* at www.cambridgeinternational.org/eoguide. **For assessment in 2029 only, candidates are not able to carry forward their coursework marks for Component 2 from a previous series.** Refer to the *Carry Forward Notice* published with the syllabus for further information.

To confirm what entry options are available for this syllabus, refer to the *Cambridge Guide to Making Entries* for the relevant series. Regulations for carrying forward component marks can be found in the *Cambridge Handbook* for the relevant year of assessment at www.cambridgeinternational.org/eoguide

Language

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

Accessibility and equality

Syllabus and assessment design

At Cambridge we recognise that our candidates have highly diverse linguistic, cultural and socio-economic backgrounds, and may also have a variety of protected characteristics. Protected characteristics include special educational needs and disability (SEND), religion and belief, and characteristics related to gender and identity.

We apply accessible design principles to make our syllabuses and assessment materials as accessible and inclusive as possible. This includes reviewing the accessibility of language, layout, contexts and visual content. Using this approach means that we give all candidates the fairest possible opportunity to demonstrate their knowledge, skills and understanding.

Access arrangements

Our design principles aim to make sure our assessment materials are accessible for all candidates. To further minimise barriers faced by candidates with SEND, illness or injury, we offer a range of access arrangements and modified papers. This is the principal way in which we comply with our duty to make 'reasonable adjustments', as guided by the UK Equality Act 2010.

Important:

Requested access arrangements should be based on evidence of the candidate's barrier to taking an assessment and should also reflect their normal way of working. For Cambridge to approve an access arrangement, we need to agree that it constitutes a reasonable adjustment and does not affect the security or integrity of the assessment. Our access arrangement regulations can be found in section 1.3 of the *Cambridge Handbook* at www.cambridgeinternational.org/eoguide

Applying for access arrangements

- Details of our standard access arrangements and modified question papers are available in section 1.3 of the *Cambridge Handbook* at www.cambridgeinternational.org/eoguide
- Centres are expected to check the availability of access arrangements and modified question papers at the start of the course. Check the *Cambridge Handbook*, the assessment objectives listed in the syllabus document and, where applicable, any access arrangement restrictions listed in the syllabus document.
- Contact us at the start of the course to find out if we can approve an access arrangement that is not listed in the *Cambridge Handbook*.
- All applications should be made by the deadlines published in the *Cambridge Handbook*.

After the exam

Grading and reporting

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

A* is the highest and G is the lowest. 'Ungraded' means that the candidate's performance did not meet the standard required for grade G. 'Ungraded' is reported on the statement of results but not on the certificate.

In specific circumstances, your candidates may see one of the following letters on their statement of results:

- Q (PENDING)
- X (NO RESULT).

These letters do not appear on the certificate.

On the statement of results, Cambridge IGCSE is shown as INTERNATIONAL GENERAL CERTIFICATE OF SECONDARY EDUCATION (IGCSE).

On certificates, Cambridge IGCSE is shown as International General Certificate of Secondary Education.

How students and teachers can use the grades

Assessment at Cambridge IGCSE has two purposes:

- 1 to measure learning and achievement
The assessment confirms achievement and performance in relation to the knowledge, understanding and skills specified in the syllabus.
- 2 to show likely future success
The outcomes help predict which students are well prepared for or likely to be successful in a particular course or career.
The outcomes help students choose the most suitable course or career.

Changes to this syllabus for 2029, 2030 and 2031

The syllabus has been reviewed and revised for first examination in 2029.

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

Changes to syllabus content	• Set plays have been introduced to the syllabus content. • Pre-release material has been discontinued. • The assessment objectives have been updated. • The syllabus aims have been updated. • The list of dramatic and theatrical terms has been updated.
Changes to assessment (including changes to specimen papers)	• Total marks for the assessment has been reduced. The new total is 150 marks. • No change to the weighting of the components: Paper 1 is worth 40%, Coursework is worth 60%. • Changes to Paper 1 Written examination: – the duration has been reduced to 2 hours – the number of marks has been reduced to 60 – Section C has been removed – questions on pre-release material have been replaced with questions on set plays – Paper 1 is an open text exam. Candidates may take a clean play text into the exam – there is a new Insert with short extracts from set plays – the assessment criteria have been updated – the question paper is longer because it includes questions for five set plays. • Changes to Component 2 Coursework: – the number of marks has been reduced to 90 – a short, written evaluative review (10 marks) has been introduced, to accompany the devised performance task – the number of marks for the three performance tasks has changed – the allocation of marks to AOs has changed – the assessment criteria have been updated. • No change to the Component 2 performance tasks.
Carry forward arrangements	• Marks achieved in 0411 Component 2 Coursework in 2028 cannot be carried forward to future series of 0411 in 2029. Refer to the <i>Carry Forward Notice</i> published with the syllabus for further information.

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

Any textbooks endorsed to support the syllabus for examination from 2029 are suitable for use with this syllabus.



Syllabuses and specimen materials represent the final authority on the content and structure of all of our assessments.

With a Customer Services team available 24 hours a day, 6 days a week, and dedicated regional teams supporting schools in 160 countries, we understand your local context and are here to guide you so you can provide your learners with everything they need to prepare for Cambridge IGCSE.

Quality management

We are committed to providing exceptional quality. In line with this commitment, our quality management system for the provision of international education programmes and qualifications for students aged 3 to 19 is independently certified as meeting the internationally recognised standard, ISO 9001:2015. Learn more at www.cambridgeinternational.org/about-us/our-standards/



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 are always looking to improve the accessibility of our documents. If you find any problems or you think we are not meeting accessibility requirements, contact us at **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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