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# SYLLABUS

Cambridge IGCSE®

Drama (US)

**0428**

For examination in June 2014

**This syllabus is available only to Centers taking part in the  
Board Examination Systems (BES) Pilot.**

**If you have any questions about this syllabus, please contact Cambridge at  
[international@cie.org.uk](mailto:international@cie.org.uk) quoting syllabus code 0428.**

## Note

**The subject content of this syllabus is the same as the international version. The range of components available is limited to make coursework, if applicable, a mandatory part of the syllabus. Because of this, there may be component numbers omitted in the list of components.**

**Administration materials appear in UK English and are standard for all our international customers. Please read the *Cambridge Glossary* alongside this syllabus. This is available from our website.**

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# 1. Introduction

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## 1.1 Why Choose Cambridge?

University of Cambridge International Examinations is the world's largest provider of international education programs and qualifications for 5 to 19 year olds. We are part of the University of Cambridge, trusted for excellence in education. Our qualifications are recognized by the world's universities and employers.

### Recognition

Every year, hundreds of thousands of learners gain the Cambridge qualifications they need to enter the world's universities.

Cambridge IGCSE® (International General Certificate of Secondary Education) is internationally recognized by schools, universities, and employers as equivalent to UK GCSE. Learn more at [www.cie.org.uk/recognition](http://www.cie.org.uk/recognition)

### Excellence in Education

We understand education. We work with over 9,000 schools in over 160 countries that offer our programs and qualifications. Understanding learners' needs around the world means listening carefully to our community of schools, and we are pleased that 98% of Cambridge schools say they would recommend us to other schools.

Our mission is to provide excellence in education, and our vision is that Cambridge learners become confident, responsible, innovative, and engaged.

Cambridge programs and qualifications help Cambridge learners to become:

- **confident** in working with information and ideas—their own and those of others
- **responsible** for themselves, responsive to and respectful of others
- **innovative** and equipped for new and future challenges
- **engaged** intellectually and socially, ready to make a difference.

### Support in the Classroom

We provide a world-class support service for Cambridge teachers and exams officers. We offer a wide range of teacher materials to Cambridge schools, plus teacher training (online and face-to-face), expert advice, and learner support materials. Exams officers can trust in reliable, efficient administration of exams entry and excellent, personal support from our customer services. Learn more at [www.cie.org.uk/teachers](http://www.cie.org.uk/teachers)

### Nonprofit, Part of the University of Cambridge

We are a part of Cambridge Assessment, a department of the University of Cambridge and a nonprofit organization.

We invest constantly in research and development to improve our programs and qualifications.

## 1.2 Why Choose Cambridge IGCSE?

Cambridge IGCSE helps your school improve learners' performance. Learners develop not only knowledge and understanding, but also skills in creative thinking, inquiry, and problem solving, helping them perform well and prepare for the next stage of their education.

Cambridge IGCSE is the world's most popular international curriculum for 14 to 16 year olds, leading to globally recognized and valued Cambridge IGCSE qualifications. It is part of the Cambridge Secondary 2 stage.

Schools worldwide have helped develop Cambridge IGCSE, which provides an excellent preparation for Cambridge International AS and A Levels, Cambridge Pre-U, Cambridge AICE (Advanced International Certificate of Education), and other education programs, such as the US Advanced Placement Program and the International Baccalaureate Diploma. Cambridge IGCSE incorporates the best in international education for learners at this level. It develops in line with changing needs, and we update and extend it regularly.

## 1.3 Why Choose Cambridge IGCSE Drama?

Cambridge IGCSE Drama is accepted by universities and employers as proof of knowledge and understanding of both the theory and practical application of drama.

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

- developing their performance skills, both individually and in groups
- considering ways in which ideas and feelings can be communicated to an audience
- discovering the performance possibilities of texts and other stimuli
- devising dramatic material of their own.

## 1.4 Cambridge International Certificate of Education (ICE)

Cambridge ICE is the group award of Cambridge IGCSE. It gives schools the opportunity to benefit from offering a broad and balanced curriculum by recognizing the achievements of learners who pass examinations in at least seven subjects. Learners take subjects from five subject groups, including two languages, and one subject from each of the other subject groups. The seventh subject can be taken from any of the five subject groups.

Drama falls into Group V, Creative, Technical, and Vocational Subjects.

Learn more about Cambridge IGCSE and Cambridge ICE at [www.cie.org.uk/cambridgesecsecondary2](http://www.cie.org.uk/cambridgesecsecondary2)

## 1.5 How Can I Find Out More?

### If You Are Already a Cambridge School

You can make entries for this qualification through your usual channels. If you have any questions, please contact us at **international@cie.org.uk**

### If You Are Not Yet a Cambridge School

Learn about the benefits of becoming a Cambridge school at **www.cie.org.uk/startcambridge**.

Email us at **international@cie.org.uk** to find out how your organization can become a Cambridge school.

## 2. Assessment at a Glance

All candidates take Paper 1 (Written Examination) and Paper 2 (Coursework) and are eligible for the award of grades A\* to G.

### Paper 1: Written Examination

2½ hours

Candidates answer questions relating to a pre-release extract and three stimuli.

- **Section A (30 marks)** 8 to 10 short-answer questions on all of the pre-release material. Answer all questions.
- **Section B (25 marks)** Answer **one** from three longer-answer questions on the pre-release extract.
- **Section C (25 marks)** Answer **one** from three longer-answer questions on the three stimuli.

Weighting: 40%

### Paper 2: Coursework

Internally assessed and externally moderated.

Candidates submit three pieces of practical work:

- **One individual piece (maximum 5 minutes): either** original devised work **or** a performance of an extract from a piece of repertoire.
- **Two group pieces (maximum 15 minutes each): one** original devised piece **and one** performance of an extract from a piece of repertoire.

Weighting: 60%

**This syllabus contains a mandatory coursework component. At least one teacher in each Center offering Cambridge IGCSE Drama must be accredited by Cambridge to mark the coursework. See the *Cambridge Administrative Guide* for details.**

## Availability

Both components for this syllabus are available in the June series. Coursework for the June series should be submitted by April 30, 2014.

Paper 2 (Coursework) is also available in the November series. Coursework for the November series should be submitted by October 31, 2014. Candidates wanting to enter their coursework in the November series must have already taken Paper 1 (Written examination) in the previous June (2014) series. Results for the syllabus taken in this way will be issued only after the November (2014) series.

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

## Combining This with Other Syllabi

Candidates can combine this syllabus in an examination series with any other Cambridge syllabus, except:

- syllabi with the same title at the same level

## 3. Syllabus Goals and Objectives

### 3.1 Goals

1. To develop candidates' understanding of drama through practical and theoretical study.
2. To enable candidates to realize the performance possibilities of text and other stimuli.
3. To encourage the use of dramatic forms and structures to communicate feelings and ideas to an audience.
4. To help candidates acquire and develop skills in drama, both individually and in groups.
5. To develop understanding of the processes leading to performance and the elements involved in creating a performance; to be able to evaluate the various stages of performance work.
6. To encourage enjoyment of drama.

### 3.2 Assessment Objectives

#### A. Understanding

Candidates will be assessed on their ability to demonstrate understanding of:

- the performance possibilities of text and other stimuli and
- the differing roles of actor, director, stage manager, and technician in its realization.

#### B. Devising

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

#### C. Performing Skills

Candidates will be assessed on their performing skills in drama.

### 3.3 Weightings

The way the Assessment Objectives relate to the Scheme of Assessment (rubric) is shown below. The figures are **percentage** weightings.

Components	Assessment Objective		
	A: Understanding	B: Devising	C: Performing skills
1. Written examination	20	20	—
2. Coursework	15	15	30
Total	35	35	30

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## 4. Description of Papers

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### 4.1 Paper 1: Written Examination

**2½ hours, 80 marks**

Candidates answer questions based on the pre-release material, which is issued to Centers in the December preceding the examination. The pre-release material can be sent only to Centers that have provided estimated entry information. See the *Cambridge Administrative Guide* for details.

The pre-release material consists of:

- three stimuli, which are short titles, phrases, scenarios, or quotations. Candidates must create drama based on all three stimuli and are advised to work in groups of between two and six candidates. Each piece should ideally last around 10–15 minutes. In the examination, candidates will be required to reflect on, and evaluate, the practical work.  
Note: the stimuli may **not** be used as a basis for the devised piece(s) on Paper 2 (Coursework).
- an extended extract from a play. This will be taken from repertoire from a variety of cultures and times. Candidates should study the extract with a view to understanding both the text and the practical aspects of production. It is recommended that they perform it, at least informally.

The question paper is structured as follows:

**Section A (30 marks)** Candidates answer 8–10 short-answer questions on all of the pre-release material. Candidates must answer **all** questions in this section.

**Section B (25 marks)** Candidates answer **one** from a choice of three longer-answer questions on the pre-release extract.

**Section C (25 marks)** Candidates answer **one** from a choice of three longer-answer questions on the three stimuli.

Candidates are advised to split their time equally among the three sections.

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

In all three sections of the question paper, the questions assume that candidates have performed the extract from the play, and devised and performed pieces based on each of the stimuli. Candidates' answers should show practical and theoretical understanding of the drama performed.

Questions on the exam paper will cover a variety of aspects of drama, e.g., characterization, role, pacing/contrast/dynamics, spatial awareness, physicality, tension. This list is not exhaustive. Candidates should also be familiar with other dramatic features as appropriate.

Candidates are also expected to understand the role of set, lighting, sound, costume, and make-up, and to appreciate the issues facing directors and stage managers.

A glossary of drama and theater terms is provided in Appendix B.

Candidates should consider the following points in relation to the extract and the three stimuli:

- the use of suitable approaches to interpret the extract/stimuli,
- the reasons behind the choices they have made,
- appropriate use of resources to facilitate effective performance,
- how meaning(s)/atmosphere(s) could be presented to an audience.

## 4.2 Paper 2: Coursework

### Internally assessed and externally moderated

Each candidate submits a total of **three** pieces of practical work: **one** individual piece and **two** group pieces. All work must be intended for performance to a live audience.

#### One individual piece:

- **either** an original devised piece\*
- **or** a performance of an extract from a piece of repertoire.\*\*

The individual piece must last no longer than **5 minutes**.

#### Two group pieces:

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

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

Candidates must have the opportunity to produce more than three pieces of practical work during the course so that there is a choice of pieces to submit and their best work may be selected.

Candidates take part in the planning, rehearsal, performance, and evaluation of drama and are assessed on their individual practical contributions.

Candidates are assessed on their skills in working toward performance, their ability to devise performance material, and their practical ability in performing to an audience.

Each candidate's work must be marked according to the assessment criteria provided in this booklet. Marks and supporting comments must be entered on the Individual Candidate Mark Sheet (0428/C) (see Appendix A).

**\*Guidance on original devised pieces**

Original devised pieces must be based on any one of the options listed under the headings below. A different option should be used for each piece. All are viewed equally and different options may be offered from year to year. The options for 2014 are:

**Dramatic Styles and Techniques**

- *Theater of the Absurd*
- comedy of manners
- documentary theater
- *musical theater*
- children's drama

**Issues**

- an issue of conscience
- *an issue in your community*
- an environmental issue

**Other Options**

- a piece of music
- a poem
- a sculpture
- a historical figure from the 20th century

*Options in italics indicate syllabus changes for 2014.*

**\*\*Guidance on Repertoire Pieces**

Repertoire, that is existing and already published plays, **not** TV drama, films, novels, or unpublished works, will be chosen by the Center and should be selected in line with candidates' abilities, interests, and available resources.

**Teacher Involvement in the Working Process**

The devised pieces must be the original work of the candidates. They are responsible for deciding on the subject matter, style, characterization, structure, and intention of the pieces. Candidates are not expected to work in isolation, and teachers may support, challenge, critique, or direct as necessary during the process.

Cambridge does not expect candidates to undertake coursework without guidance and ongoing supervision from teachers. The amount of teacher guidance will vary depending on the kinds of work. During the assessment of coursework, teachers may challenge candidates on their use of ideas and the crafting of the drama. They may also act as director for the group performance of the piece of repertoire.

Teachers must:

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

**Video/DVD Recordings**

Centers must record work **throughout the course** so that candidates' best pieces may be chosen for the coursework submission. The work submitted to Cambridge for moderation should be recorded onto a VHS video or a DVD.\* Each video/DVD should have with it:

- the completed Individual Candidate Mark Sheets for **all** candidates (0428/C)
- a video/DVD cover sheet (0428/V).

Copies of these forms are provided in Appendix A and should be photocopied as required.

See Section 5.2 for full details of what to send to Cambridge for external moderation.

*\*Only full-sized DVDs in a standard PAL or NTSC format will be accepted and Centers must check that they can be played on a **stand-alone DVD player (not a computer)** before sending their moderation sample to Cambridge.*

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## 5. Coursework: Marking and Moderation

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

### 5.1 Marking

- The Center must record all of the coursework onto a single VHS video or a DVD. Only full-sized DVDs in a standard PAL or NTSC format will be accepted and Centers must check they can be played on a **stand-alone DVD player (not a computer)** before sending their moderation sample to Cambridge.
- Coursework must be marked by the teacher and internally standardized by the Center (see Section 5.2 A). Note that teachers must be accredited by Cambridge to mark the coursework. Please see the *Cambridge Administrative Guide* for details.
- For each candidate, an Individual Candidate Mark Sheet (0428/C) must be completed, giving details of the three pieces used for the final assessment and the marks awarded for each piece.
- For each candidate and for each piece, a mark is awarded for Assessment Objective A or B, depending on whether the work is text-based (from repertoire) or original devised material. A mark is always awarded for Assessment Objective C (performing skills).

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

- the context the candidates were working in—task, group, etc.
- what they actually contributed—e.g., did, said, decided
- the mark for each Assessment Objective, as appropriate.

**The information should be detailed enough to justify the mark awarded to a neutral observer not present at the assessment.**

An example of a completed Individual Candidate Mark Sheet is provided in this booklet (see Appendix A).

#### Assessment Objective A: Text-Based Pieces

- If only one piece of text-based work is used for final assessment, the mark awarded is the final mark for Assessment Objective A.
- If two pieces of text-based work are used for final assessment, add together the marks awarded for each piece, divide by two, and enter this average mark as the final mark for Assessment Objective A.  
**Do not round the mark up or down at this stage.**

#### Assessment Objective B: Original Devised Pieces

- If only one piece of original devised work is used for final assessment, the mark awarded is the final mark for Assessment Objective B.
- If two pieces of original devised work are used for final assessment, add together the marks awarded for each piece, divide by two, and enter this average mark as the final mark for Assessment Objective B.  
**Do not round the mark up or down at this stage.**

## Assessment Objective C: Performing Skills

- Add together the marks awarded for Assessment Objective C for each of the three pieces, divide by three, and enter this average mark as the final mark for Assessment Objective C. **Do not round the mark up or down at this stage.**

Add together the final marks for each Assessment Objective to give a **total** mark for each candidate out of 60. Round up 0.5 and above, and round down below 0.5. Please double check **all** addition as even small errors create problems.

When all assessments are finished, transfer each candidate's total mark to the computer-printed Internal Assessment Mark Sheet (**MS1**) provided by Cambridge or to computer if marks are being submitted electronically.

## 5.2 Moderation

### A. Internal Moderation

If more than one teacher in a Center is involved in the internal assessments, arrangements must be made within the Center for all candidates to be assessed to a common standard. The sample the Center submits to Cambridge should include the work of each teacher.

The Center assessments are then subject to external moderation.

### B. External Moderation

By **April 30** for the June series and by **October 31** for the November series, Centers need to send to Cambridge:

- a completed Individual Candidate Mark Sheet (0428/C—see Appendix A) for each candidate, including those not in the video/DVD sample;
- a video/DVD cover sheet (0428/V—see Appendix A);
- the Moderator's copy of the computer-printed Internal Assessment Mark Sheet (**MS1**) provided by Cambridge or a signed printout of the marks file if marks are being submitted electronically;
- a sample of six candidates' complete work on video/DVD (see below for further details).

### Selecting the Sample

The sample should cover the full ability range:

- If there are six or fewer candidates, **all** the Coursework that contributed to the final mark for these candidates must be sent to Cambridge.
- Where there are more than six candidates, **all** the Coursework that contributed to the final mark for **six** of them must be sent to Cambridge. The Center should select candidates covering the whole ability range, with the marks spaced as evenly as possible from the top mark awarded to the lowest. If more than one teacher has assessed the Coursework, the sample should include the work of each teacher. A further sample of Coursework may subsequently be required.

### The Video/DVD

Number of videos/DVDs:

- If there is only one group for moderation purposes (i.e., six or fewer candidates), all the work for the Center is to be submitted on one video/DVD, clearly labeled.
- If there are two or more groups, all the Individual tasks are to be put on **one** video/DVD and all the Group tasks on a separate video/DVD.

Identifying the candidates:

- Videos/DVDs must be labeled with Center name and number and **full** candidate names and numbers.
- If a video/DVD is submitted without a clear label attached, it may not be accepted for moderation.
- **At the beginning of each task**, the candidate must identify himself/herself clearly—if necessary removing any mask/costume or wearing a numbered vest. It is essential that the Moderator can easily identify the candidates.

Quality of recordings:

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

- camerawork should ensure that each candidate can be easily identified by the external moderator
- extraneous noise and echo must be avoided and the sound track must be clearly audible.

Centers are responsible for checking that all recorded work is clear and that candidates can be clearly identified. Work may be recorded at any time during the course; the Center should rerun any recorded work that does not meet these standards.

### Keep at the Center

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

**All records and supporting work should be kept until after the publication of results, and the recordings of all other candidates' work should be kept at the Center. The Cambridge Moderator may ask for further samples of work.**

### 5.3 Assessment Criteria for Cambridge IGCSE Drama Coursework

Assessment Objective	BAND 5	BAND 4	BAND 3	BAND 2	BAND 1
<p><b>A: Text-Based Pieces</b> To understand the performance possibilities of text and other stimuli and the differing roles of actor, director, stage manager, and technician in its realization.</p>	<p><b>1–3 Marks</b> Recognizes one or two possibilities and attempts to use them. Marginal understanding of differing roles.</p>	<p><b>4–6 Marks</b> Understands some dramatic possibilities and successfully employs them with rudimentary skill. Some insight into differing roles.</p>	<p><b>7–9 Marks</b> Demonstrates understanding in shaping and structuring and employs appropriate skills competently. A degree of insight into roles.</p>	<p><b>10–12 Marks</b> Identifies and develops the potential to create dramatic material and interprets it effectively through a skillful use of shaping, selecting, and structuring. Clear insight into roles.</p>	<p><b>13–15 Marks</b> Interpretation, shaping, selecting, and structuring of dramatic material are all of a consistently accomplished nature. There is effective insight into the various roles involved.</p>
<p><b>B: Original Deviced Pieces</b> To devise dramatic material and reflect on its effectiveness.</p>	<p><b>1–3 Marks</b> Identifies when a course of action is working or not working. Intentions are occasionally clear.</p>	<p><b>4–6 Marks</b> Clear intentions; identifies when a process is not working and suggests or makes basic changes to the course of action.</p>	<p><b>7–9 Marks</b> Competently identifies intention and style. Problems encountered during the devising or rehearsal process are identified and tackled with solutions and alternatives that facilitate the achievement of the defined purpose.</p>	<p><b>10–12 Marks</b> Recognizes the need to adapt and shape the material to communicate its meaning. Produces flexible and imaginative dramatic work in a skillful manner.</p>	<p><b>13–15 Marks</b> Consistent approach to the performance process; mature reflection enables the dramatic intention to be executed in an accomplished manner.</p>
<p><b>C: Performing Skills (ALL PIECES)</b> To demonstrate performance skills in drama.</p>	<p><b>1–5 Marks</b> Performs with occasional fluency. Glimpses of stylistic awareness.</p>	<p><b>6–11 Marks</b> Performs with some fluency and with some stylistic awareness.</p>	<p><b>12–17 Marks</b> Performs competently with a degree of stylistic awareness and in a fairly engaging manner.</p>	<p><b>18–23 Marks</b> Performs confidently and fluently with consistent stylistic awareness and engages the audience.</p>	<p><b>24–30 Marks</b> Performs with flair and sensitive stylistic understanding; consistently engaging.</p>

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## 6. Grade Descriptions

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Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Weakness in one aspect of the examination may be balanced by a better performance in some other aspect.

### Grade A

#### Assessment Objectives:

- **to understand the performance possibilities of text and other stimuli and the differing roles of actor, director, stage manager, and technician in its realization**  
Candidates recognize and act upon implications for development. They produce flexible and imaginative responses to problems encountered so as to enhance the stated defined purpose in an accomplished manner.
- **to demonstrate the ability to devise dramatic material and reflect on its effectiveness**  
Candidates identify and develop dramatic material and interpret it effectively through accomplished use of resources, independently evaluating the progress of the work to facilitate its shaping and structuring.
- **to demonstrate performing skills in drama**  
Candidates act a role with fluency and commitment, demonstrating sensitivity in performance.

### Grade C

#### Assessment Objectives:

- **to understand the performance possibilities of text and other stimuli and the differing roles of actor, director, stage manager, and technician in its realization**  
Candidates identify intention and implications competently. Possibilities are identified and tackled with solutions and alternatives that facilitate the achievement of the defined purpose.
- **to demonstrate the ability to devise dramatic material and reflect on its effectiveness**  
Candidates demonstrate understanding and skill in shaping and structuring dramatic material, reflecting on its effectiveness and adapting work competently.
- **to demonstrate performing skills in drama**  
Candidates act a role with fluency, demonstrating competence in performance.

### Grade F

#### Assessment Objectives:

- **to understand the performance possibilities of text and other stimuli and the differing roles of actor, director, stage manager, and technician in its realization**  
Candidates understand simple ways of creating performance from a given starting point.
- **to demonstrate the ability to devise dramatic material and reflect on its effectiveness**  
Candidates demonstrate an ability to devise material and, with close guidance, reflect on their work to shape and structure it at a basic level.
- **to demonstrate performing skills in drama**  
Candidates act a role with some fluency.

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## 7. Appendix A: Forms for External Moderation

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The forms Centers must send to Cambridge when submitting their recorded sample for moderation are provided on the following pages. See Section 5 for full details about marking and moderation.

- **Individual Candidate Mark Sheet** (0428/C)—one sheet must be filled in for each candidate.  
An example of a completed Individual Candidate Mark Sheet is provided on the following page.
- **Video/DVD cover sheet** (0428/V)

# EXAMPLE

**IMPORTANT NOTE:** Please complete one form for each candidate (also available electronically) in accordance with the marking instructions in the syllabus

**0428 IGCSE DRAMA COURSEWORK**  
**Individual Candidate Mark Sheet**

<b>Centre Number</b>	X	Y	3	4	5	<b>Centre Name</b>	International School of the Seven Seas	<b>June</b>	2	0	1	4
<b>Candidate Number</b>	5	6	7	8		<b>Candidate Name</b>	Hasdish Kalipura	<b>Teaching set:</b>	Mr Jalipintu			

Notes on Assessment Objective A: (Text-based pieces)												
Piece 1 <b>Title:</b> <i>The Importance of Being Earnest</i> by Oscar Wilde	<b>GROUP</b>	Piece 2 (if 2 text-based pieces) <b>Title:</b> <i>Teachers</i> by John Godber	<b>INDIVIDUAL</b>	Add together the mark for each piece and divide by 2. Do <b>not</b> round the mark up or down. If one text-based piece only, enter that mark as final.	<b>Final A mark</b> (out of 15)							
Hasdish struggled with this extract and, although he was keen to take the part of Jack, he struggled throughout with the natural rhythms of the words. At times it was difficult to tell what the dialogue was about and there was little evidence that he understood the meaning of what he was saying.	<b>Mark</b> <b>5</b>	Hasdish has made a good attempt at playing the role of Oggy Moxon in the extract. He remembered his lines well and some of the facial expressions were quite good. He needed to control his physical gestures more as he had a tendency to gesticulate wildly when the energy level was higher and was too static when the energy reduced.	<b>Mark</b> <b>10</b>		<b>7.5</b>							

Notes on Assessment Objective B: (Devised pieces)					
Piece 1 <b>Title:</b> <i>The Dentist</i>	<b>GROUP</b>	Piece 2 (if 2 devised pieces) <b>Title:</b>	<b>INDIVIDUAL</b>	Add together the mark for each piece and divide by 2. Do <b>not</b> round the mark up or down. If one devised piece only, enter that mark as final.	<b>Final B mark</b> (out of 15)
An outstanding piece of comic work. Hasdish played the role of the dentist who had the drill stuck in the patient's mouth. He was able to create a caricature that worked well and was clearly related to the study of Commedia dell'Arte. The mask work was well thought-out and he was able to lead the group very effectively in the devising process.	<b>Mark</b> <b>15</b>		<b>Mark</b>		<b>15</b>

Notes on Assessment Objective C					
Group text-based: <i>The Importance of Being Earnest</i>	Group devised: <i>The Dentist</i>	Individual: <i>Teachers</i>	Add together the mark for each piece and divide by 3. Do <b>not</b> round the mark up or down. If one devised piece only, enter that mark as final.	<b>Final C mark</b> (out of 30)	
A disappointing piece of work. The pace was far too rushed and the performance was frustrating for the audience as a result.	A strong piece of work: well paced and mature. It was a shame that the other pieces did not have the maturity of this one!	A fair performance – fluent and competent, although there was a need for greater control of pacing of the dialogue.		<b>18.7</b>	
<b>Mark</b> <b>10</b>	<b>Mark</b> <b>26</b>	<b>Mark</b> <b>20</b>			

Notes to identify candidate on recorded evidence		<b>Total mark</b> (out of 60)
In the solo piece Hasdish is the only candidate and is therefore easy to recognise. In <i>The Importance of Being Earnest</i> he plays the role of Jack and wears a cap throughout. In <i>The Dentist</i> Hasdish plays the role of the dentist. There are two male candidates in the group and he is the one dressed in a white coat.	Round up 0.5 and above, round down below 0.5.	<b>41</b>



**IMPORTANT NOTE:** Please complete one form for each candidate (also available electronically) in accordance with the marking instructions in the syllabus.

<b>Centre Number</b>					<b>Centre Name</b>		<b>June</b>	<b>2</b>	<b>0</b>	<b>1</b>	<b>4</b>
<b>Candidate Number</b>					<b>Candidate Name</b>		<b>Teaching set:</b>				

Notes on Assessment Objective A: (Text-based pieces)			
Piece 1	GROUP	Piece 2 (if 2 text-based pieces)	INDIVIDUAL
Title:		Title:	
	Mark		Mark

*Add together the mark for each piece and divide by 2. Do not round the mark up or down. If one text-based piece only, enter that mark as final.*

<b>Final A mark</b> (out of 15)

Notes on Assessment Objective B: (Devised pieces)			
Piece 1	GROUP	Piece 2 (if 2 devised pieces)	INDIVIDUAL
Title:	Option*:	Title:	Option*:
	Mark		Mark

*Add together the mark for each piece and divide by 2. Do not round the mark up or down. If one devised piece only, enter that mark as final.*

<b>Final B mark</b> (out of 15)

Notes on Assessment Objective C		
Group text-based:	Group devised:	Individual:
Mark	Mark	Mark

*Add together the mark awarded for each piece, divide by 3 and enter that mark as final. Do not round the mark up or down.*

<b>Final C mark</b> (out of 30)

Notes to identify candidate on recorded evidence

*Round up 0.5 and above, round down below 0.5.*

<b>Total mark</b> (out of 60)

\*See list of options on page 11 of the syllabus booklet

<b>0428 IGCSE DRAMA COURSEWORK VIDEO/DVD COVER SHEET</b>
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<b>June/November</b> (delete as applicable)	<b>2</b>	<b>0</b>	<b>1</b>	<b>4</b>
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<b>Centre No.</b>								<b>Centre Name</b>	
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**PLEASE LIST CANDIDATES IN THE ORDER THEY APPEAR ON THE VIDEO(S)/DVD(S)**

Please make sure that all candidates are easily identifiable and announce themselves clearly before each performance. It is the Centre’s responsibility to ensure that the recording is of good quality.

<b>INDIVIDUAL PIECES</b>	
<b>Candidate name</b>	<b>Text/devised option used</b>

<b>GROUP PIECES (List members of each group)</b>	
	<b>Text/devised option used</b>

**Continue on further sheets if necessary**



## 8. Appendix B: Support for Centers

### Glossary of Drama and Theater Terms

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

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

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

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

<b>Groundrow</b>	Compartmentalized floodlights set up on the stage floor so as to allow color mixing. Commonly used to light curtains and for color washes. See also <b>Striplights</b> .
<b>Hand props</b>	Properties such as tools, weapons, or luggage that are carried on stage by an individual actor. See also <b>Personal props, Props</b> .
<b>House lights</b>	The lights that illuminate the auditorium before and after the performance and during intermission.
<b>Imaging</b>	A technique that allows performers to slow down and focus individually on an issue. The performers, sitting quietly with eyes closed, allow pictures to form in their minds. These images may be motivated by bits of narration, music, sounds, smells, etc.
<b>Improvisation</b>	The spontaneous use of movement and speech to create a character or object in a particular situation; acting done without a script.
<b>Inflection</b>	Change in pitch or loudness of the voice.
<b>Interaction</b>	The action or relationship among two or more characters.
<b>Irony</b>	An implied discrepancy between what is said and what is meant. There are several forms of irony. <i>Verbal irony</i> is when a writer or speaker says one thing and means something else (often the opposite of what is said). When the audience perceives something that a character does not know, that is <i>dramatic irony</i> . <i>Situational irony</i> can be described as a discrepancy between expected results and the actual results.
<b>Isolation</b>	Control of isolated body parts; the ability to control or move one part of the body independently of the rest.
<b>Kinesthetic</b>	Resulting from the sensation of bodily position, presence, or movement.
<b>Language</b>	In drama, the particular manner of verbal expression, the diction or style of writing, or the speech or phrasing that suggests a class or profession or type of character.
<b>Lantern</b>	The generic term for a stage spotlight.
<b>Light set</b>	A term used to describe a situation where no physical set is used on stage. The "set" is created entirely by means of lighting.
<b>Mannerism</b>	A peculiarity of speech or behavior.
<b>Melodrama</b>	A style of play, which originated in the 19th century, relying heavily on sensationalism and sentimentality. Melodramas tend to feature action more than motivation, stock characters, and a strict view of morality in which good triumphs over evil.
<b>Mime</b>	Acting without words.
<b>Mirroring</b>	Copying the movement and/or expression or look of someone else exactly.
<b>Monologue</b>	A long speech made by one actor; a monologue may be delivered alone or in the presence of others.
<b>Mood</b>	The tone or feeling of the play, often engendered by the music, setting, or lighting.
<b>Motivation</b>	The reason or reasons for a character's behavior; an incentive or inducement for further action for a character.

<b>Movement</b>	Stage blocking or the movements of the actors onstage during performance; also refers to the action of the play as it moves from event to event.
<b>Naturalism</b>	A style of drama that developed in the late 19th century as an attempt to represent real life on stage faithfully and without artifice; the actions of characters tend to be dominated by determinism (societal or environmental forces).
<b>Pace</b>	Rate of movement or speed of action.
<b>Parody</b>	A mocking or satirical imitation of a literary or dramatic work.
<b>Performance elements</b>	Includes acting (e.g., character motivation and analysis, empathy), speaking (breath control, vocal expression and inflection, projection, speaking style, diction), and non-verbal expression (gestures, body alignment, facial expression, character blocking, movement).
<b>Personal props</b>	Small props that are usually carried in an actor's costume, such as money or a pen. See also <b>Hand props, Props</b> .
<b>Pitch</b>	The particular level of a voice, instrument, or tune.
<b>Plot</b>	The events of a play or arrangement of action, as opposed to the theme. See also <b>Story line</b> .
<b>Plot development</b>	The organization or building of the action in a play.
<b>Posture</b>	Physical alignment of a performer's body, or a physical stance taken by a performer, which conveys information about the character being played.
<b>Profile lantern</b>	A focusable spotlight having an ellipsoidal lens that enables a sharp-edged beam of light to be projected.
<b>Prompt</b>	To give actors their lines as a reminder; the <i>prompter</i> is the one who assists actors in remembering their lines.
<b>Props</b>	Short for <i>properties</i> ; any article, except costume or scenery, used as part of a dramatic production; any movable object that appears on stage during a performance. See also <b>Hand props, Personal props</b> .
<b>Proscenium</b>	A frame or arch separating the stage from the auditorium. The proscenium opening was of particular importance to the Realistic playwrights of the 19th century, such as Ibsen and Shaw, for whom it was a picture frame or an imaginary fourth wall through which the audience experienced the illusion of spying on characters.
<b>Protagonist</b>	The main character or hero in a play or other literary work.
<b>Proxemics</b>	Contemporary term for "spatial relationships" referring to spatial signifiers of the relationship between different performers or a performer and elements of the set that convey information about character and circumstances. See also <b>Spatial relationships</b> .
<b>Realism</b>	An attempt in theater to represent everyday life and people as they are or appear to be through careful attention to detail in character motivation, costume, setting, and dialogue. Plays from this period (from 1820 to 1920) seek the truth, find beauty in the commonplace, and focus on the conditions of the working class. Henrik Ibsen is an exemplar of the movement; he influenced others such as George Bernard Shaw and Anton Chekov.

<b>Resolution</b>	How the problem or conflict in a drama is solved or concluded.
<b>Rhythm</b>	Measured flow of words or phrases in verse forming patterns of sound. Regularity in time or space of an action, process, or feature.
<b>Ritual</b>	A prescribed form or ceremony; drama grew out of religious ritual.
<b>Role</b>	The character portrayed by an actor in a drama.
<b>Role playing</b>	Improvising movement and dialogue to put oneself in another's place in a particular situation, often to examine the person(s) and/or situation(s) being improvised.
<b>Satire</b>	A play in which sarcasm, irony, and ridicule are used to expose or attack folly or pretension in society.
<b>Scene</b>	A small section or portion of a play.
<b>Scenery</b>	The theatrical equipment, such as curtains, flats, backdrops, or platforms, used in a dramatic production to communicate environment.
<b>Scenography</b>	The art of creating performance environments using one or more components including light, costume, set, space, and sound.
<b>Scrim</b>	A drop made of fabric that seems almost opaque when lit from the front but semitransparent when lit from behind.
<b>Set</b>	The physical surroundings, visible to the audience, in which the action of the play takes place.
<b>Set designer</b>	The person who designs the physical surroundings in which the action of the play takes place.
<b>Setting</b>	When and where the action of a play takes place.
<b>Sightlines</b>	Imaginary lines of sight that determine what areas of the stage are visible to the audience from any given seat in the house.
<b>Soliloquy</b>	A speech in which an actor, usually alone on stage, speaks the inner thoughts of his/her character aloud.
<b>Sound</b>	The effects an audience hears during a performance to communicate character, context, or environment.
<b>Sound effects</b>	<i>Recorded:</i> often abbreviated to <i>FX</i> . There are many sources for recorded sound effects, from compact discs, to downloading from the internet. May form an obvious part of the action (train arriving at station) or may be in the background throughout a scene (e.g., birds chirping). <i>Live:</i> gunshots, door slams, and offstage voices (among many others) are most effective when done live.
<b>Sound elements</b>	Music, sound effects, actors' voices.
<b>Space</b>	A defined area.
<b>Spatial relationships</b>	(or spatial awareness). Traditional term for what is currently referred to as <b>proxemics</b> , referring to spatial signifiers of the relationship between different performers or a performer and elements of the set that convey information about character and circumstances.
<b>Special effects</b>	Visual or sound effects used to enhance a theatrical performance.

<b>Stage presence</b>	The level of comfort, commitment, and energy an actor appears to have on stage.
<b>Staging</b>	Another term for <b>blocking</b> ; deliberate choices about where the actors stand and how they move on stage to communicate character relationships and plot and to create interesting stage pictures.
<b>Stock characters</b>	Characters who represent particular personality types or characteristics of human behavior. Stock characters are immediately recognizable and appear throughout the history of theater, beginning with Greek and Roman comedy and elaborated upon in <i>Commedia dell'Arte</i> .
<b>Story line</b>	The <b>plot</b> or plan of action.
<b>Striplights</b>	Compartmentalized floodlights set up so as to allow color mixing. See also <b>Groundrow</b> . Low voltage striplights are commonly used as light curtains and for color washes. Known in the UK as a <i>batten</i> .
<b>Structure</b>	The arrangement of and relationship between the constituent parts of a whole as in "prologue, <b>exposition, dénouement</b> " or scenes and acts within a play.
<b>Stylization</b>	The shaping of dramatic material, settings, or costumes in a deliberately non-realistic manner.
<b>Suspense</b>	A feeling of uncertainty as to the outcome, used to build interest and excitement on the part of the audience.
<b>Symbolism</b>	The use of symbolic language, imagery, or color to evoke emotions or ideas.
<b>Tableau</b>	A technique in creative drama in which actors create a frozen picture, as if the action were paused; plural is <i>tableaux</i> . Not to be confused with <i>freeze frame</i> , which is a term used in film and video production and which should not be used when discussing drama.
<b>Tempo</b>	Relative speed or rate of movement in pace over time, e.g., the speed at which the music for a dance should be played. Can be applied to dramatic contexts such as in "tempo rhythm."
<b>Tension</b>	The atmosphere created by unresolved, disquieting, or inharmonious situations that human beings feel compelled to address; the state of anxiety the audience feels because of a threat to a character in a play.
<b>Text</b>	The basis of dramatic activity and performance; a written script or an agreed-upon structure and content for an improvisation.
<b>Theater games</b>	Improvisational exercises structured by the director or teacher to achieve a specific objective, such as breaking down inhibitions or establishing trust.
<b>Theater-in-the-round</b>	An acting area or stage that may be viewed from all sides simultaneously. See also <b>End on, Thrust, Traverse</b> .
<b>Theme</b>	The basic idea of a play; the idea, point of view, or perception that binds together a work of art.
<b>Thrust</b>	A stage that extends into the audience area, with seats on three sides of a peninsula-shaped acting space. See also <b>End on, Theater-in-the-round, Traverse</b> .
<b>Timbre</b>	The distinctive character or quality of a musical or vocal sound apart from its pitch or intensity, such as a nasal voice quality.

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

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## 9. Additional information

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### 9.1 Guided Learning Hours

Cambridge IGCSE syllabi are designed with the assumption that candidates have about 130 guided learning hours per subject over the duration of the course. (“Guided learning hours” include direct teaching and any other supervised or directed study time. They do not include private study by the candidate.)

However, this figure is for guidance only, and the number of hours required may vary according to local curricular practice and the candidates’ prior experience with the subject.

### 9.2 Recommended Prerequisites

Candidates beginning this course are not expected to have studied Drama previously.

### 9.3 Progression

Cambridge IGCSE Certificates are general qualifications that enable candidates to progress either directly to employment, or to proceed to further qualifications.

Candidates who are awarded grades C to A\* in Cambridge IGCSE Drama are well prepared to follow courses leading to Cambridge International AS and A Level Drama, or the equivalent.

### 9.4 Component Codes

Because of local variations, in some cases component codes will be different in instructions about making entries for examinations and timetables from those printed in this syllabus, but the component names will be unchanged to make identification straightforward.

### 9.5 Grading and Reporting

Cambridge IGCSE results are shown by one of the grades A\*, A, B, C, D, E, F, or G, indicating the standard achieved, Grade A\* being the highest and Grade G the lowest. “Ungraded” indicates that the candidate’s performance fell short of the standard required for Grade G. “Ungraded” will be reported on the statement of results but not on the certificate.

## 9.6 Access

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments and to demonstrate what they know and what they can do. For this reason, very few candidates will have a complete barrier to the assessment. Information on reasonable adjustments is found in the *Cambridge Handbook*, which can be downloaded from the website **[www.cie.org.uk](http://www.cie.org.uk)**

Candidates who are unable to access part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award based on the parts of the assessment they have taken.

## 9.7 Support and Resources

Copies of syllabi, the most recent question papers, and Principal Examiners' reports for teachers are on the Syllabus and Support Materials CD-ROM, which we send to all Cambridge International Schools. They are also on our public website—go to **[www.cie.org.uk/igcse](http://www.cie.org.uk/igcse)**. Click the **Subjects** tab and choose your subject. For resources, click "Resource List."

Additional syllabus-specific support is available from our secure Teacher Support website **<http://teachers.cie.org.uk>**, which is available to teachers at registered Cambridge schools. It provides past question papers and examiner reports on previous examinations, as well as any extra resources such as schemes of work (unit lesson plans) or examples of candidate responses. You can also find a range of subject communities on the Teacher Support website, where Cambridge teachers can share their own materials and join discussion groups.

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