

# SYLLABUS

**Cambridge IGCSE®**

**Drama**

**0411**

For examination in June 2017, 2018 and 2019

### Changes to syllabus for 2017, 2018 and 2019

This syllabus has been updated, but there are no significant changes.

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

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# 1. Introduction

## 1.1 Why choose Cambridge?

Cambridge International Examinations is part of the University of Cambridge. We prepare school students for life, helping them develop an informed curiosity and a lasting passion for learning. Our international qualifications are recognised by the world's best universities and employers, giving students a wide range of options in their education and career. As a not-for-profit organisation, we devote our resources to delivering high-quality educational programmes that can unlock learners' potential.

Our programmes set the global standard for international education. They are created by subject experts, are rooted in academic rigour, and provide a strong platform for progression. Over 10 000 schools in 160 countries work with us to prepare nearly a million learners for their future with an international education from Cambridge.

### Cambridge learners

Cambridge programmes and qualifications develop not only subject knowledge but also skills. We encourage Cambridge learners to be:

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

### Recognition

Cambridge IGCSE is recognised by leading universities and employers worldwide, and is an international passport to progression and success. It provides a solid foundation for moving on to higher level studies. Learn more at [www.cie.org.uk/recognition](http://www.cie.org.uk/recognition)

### Support for teachers

A wide range of materials and resources is available to support teachers and learners in Cambridge schools. Resources suit a variety of teaching methods in different international contexts. Through subject discussion forums and training, teachers can access the expert advice they need for teaching our qualifications. More details can be found in Section 2 of this syllabus and at [www.cie.org.uk/teachers](http://www.cie.org.uk/teachers)

### Support for exams officers

Exams officers can trust in reliable, efficient administration of exams entries and excellent personal support from our customer services. Learn more at [www.cie.org.uk/examsofficers](http://www.cie.org.uk/examsofficers)

Our systems for managing the provision of international qualifications and education programmes for learners aged 5 to 19 are certified as meeting the internationally recognised standard for quality management, ISO 9001:2008. Learn more at [www.cie.org.uk/ISO9001](http://www.cie.org.uk/ISO9001)

## 1.2 Why choose Cambridge IGCSE?

Cambridge IGCSEs are international in outlook, but retain a local relevance. The syllabuses provide opportunities for contextualised learning and the content has been created to suit a wide variety of schools, avoid cultural bias and develop essential lifelong skills, including creative thinking and problem-solving.

Our aim is to balance knowledge, understanding and skills in our programmes and qualifications to enable students to become effective learners and to provide a solid foundation for their continuing educational journey.

Through our professional development courses and our support materials for Cambridge IGCSEs, we provide the tools to enable teachers to prepare learners to the best of their ability and work with us in the pursuit of excellence in education.

Cambridge IGCSEs are considered to be an excellent preparation for Cambridge International AS and A Levels, the Cambridge AICE (Advanced International Certificate of Education) Group Award, Cambridge Pre-U, and other education programmes, such as the US Advanced Placement program and the International Baccalaureate Diploma programme. Learn more about Cambridge IGCSEs at **[www.cie.org.uk/cambridgesecundary2](http://www.cie.org.uk/cambridgesecundary2)**

### Guided learning hours

Cambridge IGCSE syllabuses are designed on the assumption that learners have about 130 guided learning hours per subject over the duration of the course, but this is for guidance only. The number of hours required to gain the qualification may vary according to local curricular practice and the learners' prior experience of the subject.

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

### Prior learning

Learners beginning this course are not expected to have studied drama previously.

### Progression

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

## 1.4 Cambridge International Certificate of Education (ICE)

Cambridge ICE is a group award for Cambridge IGCSE. It gives schools the opportunity to benefit from offering a broad and balanced curriculum by recognising the achievements of learners who pass examinations in a number of different subjects.

Learn more about Cambridge ICE at [www.cie.org.uk/cambridgesecundary2](http://www.cie.org.uk/cambridgesecundary2)

## 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 [info@cie.org.uk](mailto:info@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](http://www.cie.org.uk/startcambridge). Email us at [info@cie.org.uk](mailto:info@cie.org.uk) to find out how your organisation can register to become a Cambridge school.

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## 2. Teacher support

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### 2.1 Support materials

We send Cambridge syllabuses, past question papers and examiner reports to cover the last examination series to all Cambridge schools.

You can also go to our public website at **[www.cie.org.uk/igcse](http://www.cie.org.uk/igcse)** to download current and future syllabuses together with specimen papers or past question papers and examiner reports from one series.

For teachers at registered Cambridge schools a range of additional support materials for specific syllabuses is available from Teacher Support, our secure online support for Cambridge teachers. Go to **<http://teachers.cie.org.uk>** (username and password required).

### 2.2 Endorsed resources

We work with publishers providing a range of resources for our syllabuses including print and digital materials. Resources endorsed by Cambridge go through a detailed quality assurance process to ensure they provide a high level of support for teachers and learners.

We have resource lists which can be filtered to show all resources, or just those which are endorsed by Cambridge. The resource lists include further suggestions for resources to support teaching.

### 2.3 Training

We offer a range of support activities for teachers to ensure they have the relevant knowledge and skills to deliver our qualifications. See **[www.cie.org.uk/events](http://www.cie.org.uk/events)** for further information.

### 3. Assessment at a glance

For Cambridge IGCSE Drama, candidates take two compulsory components: Component 1 (Written examination) and Component 2 (Coursework), and are eligible for the award of grades A\* to G.

Components	Weighting
<p><b>Component 1 Written examination</b> <b>2 hours 30 minutes</b></p> <p>The questions on this paper relate to pre-release material which is sent to Centres in advance of the examination. This material consists of three stimuli and an extended extract from a play (or an abridged version of an entire play). Candidates devise a piece of drama based on <b>one</b> of the three stimuli and study the extract from the play.</p> <p>The questions on the paper will require candidates to have engaged with the pre-release material from the perspective of actor, director and designer.</p> <p>The question paper is structured as follows:</p> <ul style="list-style-type: none"> <li>• <b>Section A (30 marks)</b> Candidates answer 6–8 short-answer questions on the extract from the play (20 marks) and 2–4 questions on the drama devised from their chosen stimulus (10 marks).</li> <li>• <b>Section B (25 marks)</b> Candidates answer <b>one</b> longer-answer question from a choice of three on the extract from the play.</li> <li>• <b>Section C (25 marks)</b> Candidates answer <b>one</b> longer-answer question from a choice of three on the drama devised from their chosen stimulus.</li> </ul> <p>Externally assessed.</p>	40%
<p><b>Component 2 Coursework</b></p> <p>Candidates submit three pieces of practical work.</p> <ul style="list-style-type: none"> <li>• <b>One individual piece (3–5 minutes):</b> <b>one</b> performance of an extract from a play.</li> <li>• <b>Two group pieces (maximum 15 minutes each):</b> <b>one</b> performance of an extract from a play <b>and one</b> original devised piece.</li> </ul> <p>Note: the stimuli on the pre-release material for Component 1 may not be used as a basis for the devised piece on Component 2.</p> <p>Internally assessed and externally moderated.</p>	60%



## Availability

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

Component 2 (Coursework) is also available in the November series. Candidates wanting to enter their coursework in the November series must have already taken Component 1 (Written examination) in the previous June (2016) series. Results for the syllabus taken in this way will be issued only after the November (2016) series.

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

This syllabus is not available to private candidates.

Detailed timetables are available from **www.cie.org.uk/examsOfficers**

Centres in the UK that receive government funding are advised to consult the Cambridge website **www.cie.org.uk** for the latest information before beginning to teach this syllabus.

## Combining this with other syllabuses

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

- syllabuses with the same title at the same level.

Please note that Cambridge IGCSE, Cambridge International Level 1/Level 2 Certificate and Cambridge O Level syllabuses are at the same level.

## 4. Syllabus aims and assessment objectives

### 4.1 Syllabus aims

The syllabus aims to:

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

### 4.2 Assessment objectives

#### AO1: Understanding repertoire

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

#### AO2: Devising

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

#### AO3: Acting skills

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

### 4.3 Relationship between assessment objectives and components

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

Assessment objectives	Component 1 Written examination	Component 2 Coursework	Weighting for qualification
AO1: Understanding repertoire	22%	15%	<b>37%</b>
AO2: Devising	18%	15%	<b>33%</b>
AO3: Acting skills	–	30%	<b>30%</b>
<b>Total</b>	<b>40%</b>	<b>60%</b>	<b>100%</b>

## 4.4 Grade descriptions

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

- Candidates recognise 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.
- 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.
- Candidates act a role with fluency and commitment, demonstrating sensitivity in performance.

### Grade C

- Candidates identify intention and implications competently. Possibilities are identified and tackled with solutions and alternatives that facilitate the achievement of the defined purpose.
- Candidates demonstrate understanding and skill in shaping and structuring dramatic material, reflecting on its effectiveness and adapting work competently.
- Candidates act a role with fluency, demonstrating competence in performance.

### Grade F

- Candidates understand simple ways of creating performance from a given starting point.
- Candidates demonstrate an ability to devise material and, with close guidance, reflect on their work to shape and structure it at a basic level.
- Candidates act a role with some fluency.

## 5. Description of components

### 5.1 Component 1 Written examination

**2 hours 30 minutes, 80 marks**

**Externally assessed**

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

The pre-release material consists of:

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

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

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

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

The question paper is structured as follows:

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

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

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

Questions will cover a variety of aspects of:

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

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

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

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

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

#### One individual piece:

- **one** performance of an extract from a play\*.
- The individual piece must last between 3 and 5 minutes.

#### Two group pieces:

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

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

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

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

Each candidate's work must be marked according to the assessment criteria provided in this booklet. Marks and supporting comments must be entered on the *Individual Candidate Mark Sheet* (0411/ICMS) which may be downloaded from **www.cie.org.uk/samples**. A sample of candidates' work must then be sent to Cambridge for external moderation. See Section 6, 'Coursework: recordings, marking and moderation' for details.

#### \*Guidance on repertoire pieces

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

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

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

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

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

The following are examples of suitable stimuli:

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

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

**Teacher involvement in the working process**

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

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

Teachers must:

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

**Use of costume and set**

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

## DVD recordings

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

Each DVD should have with it:

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

Copies of these forms and the instructions for completing them may be downloaded from **[www.cie.org.uk/samples](http://www.cie.org.uk/samples)**.

See Section 6 for full details about the recording, marking and moderation of coursework.

## 6. Coursework: recordings, marking and moderation

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

### 6.1 Recordings

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

Number of DVDs:

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

Identifying the candidates:

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

Quality of recordings:

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

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

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

### 6.2 Marking

- Coursework must be marked by the teacher using the assessment criteria provided in this booklet. If there is more than one teacher involved with the internal assessments the marking must be standardised by the Centre (see Section 6.3, 'Moderation').
- For each candidate, an *Individual Candidate Mark Sheet* (0411/ICMS) must be completed, giving details of the three pieces selected for the final assessment and the marks awarded for each piece. This form, and the instructions for completing it, may be downloaded from **www.cie.org.uk/samples**. The database will ask you for the syllabus code (i.e. 0411) and your Centre number, after which it will take you to the correct forms. Follow the instructions when completing each form.



- For each candidate and for each piece, a mark is awarded for AO1: Understanding repertoire or AO2: Devising, depending on whether the work is an extract from a play or original devised material. A mark is always awarded for AO3: Acting skills.

## Using the Assessment criteria

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

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

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

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

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

## 6.3 Moderation

### (a) Internal moderation

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

The internally moderated marks for all candidates must be recorded on the *Individual Candidate Mark Sheet*. This form, and the instructions for completing it, may be downloaded from **www.cie.org.uk/samples**. The database will ask you for the syllabus code (i.e. 0411) and your Centre number, after which it will take you to the correct form. Follow the instructions when completing the form.

Please contact Cambridge if you require guidance on internal moderation.

The Centre assessments are then subject to external moderation.

**(b) External moderation**

External moderation of internal assessment is carried out by Cambridge.

- Centres must submit the internally assessed marks of all candidates to Cambridge.
- Centres must also submit the internally assessed work of a sample of candidates to Cambridge. Go to **www.cie.org.uk/samples** for details of which candidates are to be included in the sample.

The deadlines and methods for submitting internally assessed marks and work are in the *Cambridge Administrative Guide*, available on our website.

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

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

\*Copies of these forms and the instructions for completing them may be downloaded from **www.cie.org.uk/samples**. The database will ask you for the syllabus code (i.e. 0411) and your Centre number, after which it will take you to the correct form.

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

**(c) Keep at the Centre**

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

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

## 6.4 Assessment criteria

### Assessment criteria for AO1: Understanding repertoire

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

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

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

Band 5	13–15	<ul style="list-style-type: none"> <li>• The realisation of the character is informed by an in-depth understanding of the role and its function in the play.</li> <li>• An accomplished interpretation of the piece based on a detailed understanding of the style/genre of the play.</li> <li>• A highly effective and perceptive understanding of the process of moving from page to stage; always identifies when something is not working and is able to come up with wholly workable solutions.</li> </ul>
Band 4	10–12	<ul style="list-style-type: none"> <li>• The realisation of the character is informed by a clear understanding of the role and its function in the play.</li> <li>• An effective interpretation of the piece based on a good understanding of the style/genre of the play.</li> <li>• A constructive and sustained understanding of the process of moving from page to stage; frequently identifies when something is not working and is able to come up with broadly workable solutions.</li> </ul>
Band 3	7–9	<ul style="list-style-type: none"> <li>• A proficient realisation of the character informed by an understanding of the role and its function in the play.</li> <li>• A believable interpretation of the piece based on an understanding of the style/genre of the play.</li> <li>• A competent understanding of the process of moving from page to stage; occasionally identifies when something is not working and is sometimes able to come up with solutions.</li> </ul>
Band 2	4–6	<ul style="list-style-type: none"> <li>• A variable realisation of the character informed by a partial understanding of the role and its function in the play.</li> <li>• An uneven interpretation of the piece based on a variable understanding of the style/genre of the play.</li> <li>• A patchy understanding of the process of moving from page to stage; seldom identifies when something is not working and often needs guidance as to what to do.</li> </ul>
Band 1	1–3	<ul style="list-style-type: none"> <li>• An implausible realisation of the character informed by a limited understanding of the role and its function in the play.</li> <li>• A one-dimensional interpretation of the piece based on a basic understanding of the style/genre of the play.</li> <li>• A limited understanding of the process of moving from page to stage; relies on others to give guidance when things are not working.</li> </ul>
	0	• Work that does not meet the criteria for Band 1

## Assessment criteria for AO2: Devising

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

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

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

Band 5	25–30	<ul style="list-style-type: none"> <li>• A stylish and well-crafted role based on a range of well-formulated ideas.</li> <li>• The role has considerable integrity and makes a powerful contribution throughout.</li> <li>• The role is the result of consistent, mature reflection and skilful shaping of the material.</li> </ul>
Band 4	19–24	<ul style="list-style-type: none"> <li>• An imaginative role that makes use of some well-developed ideas.</li> <li>• The role has integrity and makes a strong contribution throughout.</li> <li>• The role is the result of considerable reflection and the ability to adapt and shape the material.</li> </ul>
Band 3	13–18	<ul style="list-style-type: none"> <li>• A proficient role that demonstrates some shape and balance.</li> <li>• The role has some integrity and makes a good contribution.</li> <li>• The role is the result of competent understanding of intention and style and a consistent involvement in shaping the material.</li> </ul>
Band 2	7–12	<ul style="list-style-type: none"> <li>• A variable role that demonstrates occasional shape and balance.</li> <li>• The role neither helps nor hinders the piece and makes a functional contribution.</li> <li>• The role is the result of limited understanding of intention and style and/or patchy contribution to the working process.</li> </ul>
Band 1	1–6	<ul style="list-style-type: none"> <li>• A one-dimensional role, heavily reliant on cliché.</li> <li>• The role is peripheral with little sense of direction.</li> <li>• The role is the result of basic understanding of intention and style and/or reluctant involvement in the working process.</li> </ul>
	0	<ul style="list-style-type: none"> <li>• Work that does not meet the criteria for Band 1.</li> </ul>

## Assessment criteria for AO3: Acting skills

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

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

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

Band 5	17–20	<ul style="list-style-type: none"> <li>• Extremely clear vocal articulation and confident projection; powerful physicality; commanding use of the performance space.</li> <li>• Highly effective pacing; well-differentiated levels of emotional intensity.</li> <li>• Performs with flair and sensitive stylistic understanding; the portrayal of the role is consistent throughout.</li> <li>• Consistently engaging performance; excellent rapport with the audience.</li> </ul>
Band 4	13–16	<ul style="list-style-type: none"> <li>• Generally clear vocal articulation and good projection; strong physicality; assured use of the performance space.</li> <li>• Effective pacing; noticeable variation of emotional intensity.</li> <li>• Performs confidently and fluently with sound stylistic understanding; the portrayal of the role is mostly consistent.</li> <li>• An engaging performance; good rapport with the audience.</li> </ul>
Band 3	9–12	<ul style="list-style-type: none"> <li>• Competent levels of vocal articulation and projection; good physicality; use of the performance space mostly effective.</li> <li>• Reticent pacing; occasional variation of emotional intensity.</li> <li>• Performs competently with stylistic understanding; the portrayal of the role has some variability.</li> <li>• A fairly engaging performance; some rapport with the audience.</li> </ul>
Band 2	5–8	<ul style="list-style-type: none"> <li>• Variable levels of vocal articulation and projection; inconsistent physicality; restricted use of the performance space.</li> <li>• Undifferentiated pacing; limited portrayal of the character's emotional journey.</li> <li>• Performs without hesitation or faltering; the portrayal of the role has some recognisable elements.</li> <li>• A functional performance; little rapport with the audience.</li> </ul>
Band 1	1–4	<ul style="list-style-type: none"> <li>• Basic vocal skills; awkward physicality; use of the performance space impedes the performance.</li> <li>• A low level of energy; glimpses of the character's emotions.</li> <li>• Delivers the lines with some fluency; the portrayal of the role is one-dimensional.</li> <li>• A faltering performance; hardly any rapport with the audience.</li> </ul>
	0	<ul style="list-style-type: none"> <li>• Work that does not meet the criteria for Band 1.</li> </ul>

## 7. Other information

### Equality and inclusion

Cambridge International Examinations has taken great care in the preparation of this syllabus and assessment materials to avoid bias of any kind. To comply with the UK Equality Act (2010), Cambridge has designed this qualification with the aim of avoiding direct and indirect discrimination.

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

Candidates who are unable to access the assessment of any component may be eligible to receive an award based on the parts of the assessment they have taken.

Information on access arrangements is found in the *Cambridge Handbook* which can be downloaded from the website **[www.cie.org.uk/examsofficer](http://www.cie.org.uk/examsofficer)**

### Language

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

### 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, A\* being the highest and 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. The letters Q (result pending), X (no results) and Y (to be issued) may also appear on the statement of results but not on the certificate.

### Entry codes

To maintain the security of our examinations, we produce question papers for different areas of the world, known as 'administrative zones'. Where the component entry code has two digits, the first digit is the component number given in the syllabus. The second digit is the location code, specific to an administrative zone. Information about entry codes can be found in the *Cambridge Guide to Making Entries*.

## 8. Appendix: Glossary of dramatic and theatrical terms

This glossary is provided for reference 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 which 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>Theatre-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) which is fixed to the front of a <b>Fresnel spotlight</b> to cut off the beam in a particular direction(s).
<b>Battens</b>	Compartmentalised floodlights set up so as to allow colour mixing. See also <b>Groundrow</b> . Low voltage battens are commonly used as light curtains and for colour washes. Known in the US as a <i>striplight</i> .
<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 theatre, 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 actors. The box set represents a real room with doors and windows that work.
<b>Business</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 'business' 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>Characterisation</b>	How an actor uses body, voice, and thought to develop and portray a character.
<b>Choreography</b>	The organised 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>Colour filter</b>	A sheet of plastic usually composed of a coloured resin sandwiched between two clear pieces. The coloured filter absorbs all the colours of light except the colour of the filter itself, which it allows through. A colour filter is sometimes known as a 'gel', after 'gelatine', from which filters were originally made.
<b>Colour 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, emphasising 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, 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 unravelled 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 theatre. See also <b>Theatre-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 characterised by improbable events and far-fetched coincidences; from the French meaning 'to stuff'.
<b>Flashback</b>	In a non-linear plot, to go back in time to a previous event; a <i>flash forward</i> would move the action into the future.
<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>	Compartmentalised floodlights set up on the stage floor so as to allow colour mixing. Commonly used to light curtains and for colour washes. See also <b>Batten</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 which allows performers to slow down and focus individually on an issue. The performers, sitting quietly with eyes closed, allow pictures to form in their minds. These images may be motivated by bits of narration, music, sounds, smells, etc.
<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 behaviour.
<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 behaviour; 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</b> , <b>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 organisation 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 which 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 moveable object that appears on stage during a performance. See also <b>Hand props</b> , <b>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 which convey information about character and circumstances. See also <b>Spatial relationships</b> .
<b>Realism</b>	An attempt in theatre to represent everyday life and people as they are or appear to be through careful attention to detail in character motivation, costume, setting, and dialogue. Plays from this period (from 1820 to 1920) seek the truth, find beauty in the commonplace, and focus on the conditions of the working class. Henrik Ibsen is an exemplar of the movement; he influenced others such as George Bernard Shaw and Anton Chekov.
<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 semi-transparent 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 design</b>	The three categories of sound design are: <ul style="list-style-type: none"> <li>• <i>Functional</i> – e.g. practical sounds such as a gunshot to coincide with an action on stage</li> <li>• <i>Atmospheric</i> – i.e. the possibility of using underscoring that may include music but which may also be in the form of a soundscape</li> <li>• <i>Incidental</i> – where sound can be used to cover moments of transition (e.g. between scenes or to cover the placing of stage props).</li> </ul>
<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 (amongst 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 which 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 behaviour. Stock characters are immediately recognisable and appear throughout the history of theatre, beginning with Greek and Roman comedy and elaborated upon in <i>Commedia dell'Arte</i> .
<b>Story line</b>	The <b>plot</b> or plan of action.
<b>Structure</b>	The arrangement of and relationship between the constituent parts of a whole as in 'prologue, <b>exposition</b> , <b>dénouement</b> ' or scenes and acts within a play.
<b>Stylisation</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 colour 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>Theatre games</b>	Improvisational exercises structured by the director or teacher to achieve a specific objective, such as breaking down inhibitions or establishing trust.
<b>Theatre-in-the-round</b>	An acting area or stage that may be viewed from all sides simultaneously. See also <b>End on</b> , <b>Thrust</b> , <b>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</b> , <b>Theatre-in-the-round</b> , <b>Traverse</b> .

<b>Timbre</b>	The distinctive character or quality of a musical or vocal sound apart from its pitch or intensity such as in a nasal voice quality.
<b>Timing</b>	Includes setting cues for effects and lighting, synchronising two or more things that must happen simultaneously, and establishing the pace at which lines will be delivered or the play performed.
<b>Transition</b>	Movement, passage or change from one act, scene, section, position, state, concept, etc., to another
<b>Traverse</b>	Form of staging where the audience is on either side of the acting area. See also <b>End on, Theatre-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 or 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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