

# Drama

## Singapore-Cambridge General Certificate of Education Ordinary Level (2020) (Syllabus 2299)

(Updated for first year of examination from 2020)

### CONTENTS

---

	<i>Page</i>
INTRODUCTION	2
AIMS OF TEACHING SYLLABUS	2
ASSESSMENT OBJECTIVES	3
SCHEME OF ASSESSMENT	3
ASSESSMENT CRITERIA	7

---

Significant changes to the syllabus are indicated by black vertical lines either side of the text.



## INTRODUCTION

---

### Paper 1 Written Examination

- This Paper is based on one piece of pre-release material in the form of an extended extract from a play, and an unseen extract printed on the examination paper. The extended extract will be issued in the May preceding the examination.
- In preparation for Paper 1, candidates will study the pre-release extract with a view to understanding both the text and the practical aspects of production. Work on the extract should include rehearsal processes and at least an informal performance either of the whole text or key passages. Candidates will be expected to write about some aspects of their practical work on the pre-release extract in the Written Paper.

### Paper 2 Coursework

- The Individual Piece must be a performance of an extract from a play and should last between 3 and 5 minutes.
- Candidates perform one Group Devised Piece based on a stimulus chosen by the teacher.
- Candidates will complete a Development Log based on their Individual Piece and their contribution to the Group Devised Piece.

## AIMS OF THE TEACHING SYLLABUS

---

The syllabus aims to:

- (a) develop students' understanding of the human condition to convey personal, social and cultural meanings through Drama;
- (b) develop students' appreciation of the value of, and enjoyment of Drama;
- (c) enable personal engagement with Drama presentations, drawing connections between the self and society;
- (d) enable collaboration with one another, valuing individual and group contribution towards shared goals that is part of the drama practice;
- (e) facilitate the creation and communication of ideas, thoughts and feelings through dramatic presentations that are meaningful to themselves and the intended audience; and
- (f) facilitate the investigation, analysis, and the evaluation of their own drama work and that of others in order to develop their critical and inventive thinking.

## ASSESSMENT OBJECTIVES

### AO1: Knowledge and Understanding

Candidates will be assessed on their ability to apply their knowledge, skills and understanding to explore, generate and structure ideas in the realisation of drama.

### AO2: Communication in Performance

Candidates will be assessed on their acting skills and their ability to communicate clearly and effectively to a live audience.

### AO3: Analysis and Evaluation

Candidates will be assessed on their ability to analyse and evaluate their own dramatic work and work processes using appropriate terminology.

Assessment objectives	Paper 1 Written Examination	Paper 2 Coursework	Weighting for qualification
AO1: Knowledge and Understanding	30%	15%	45%
AO2: Communication in Performance	–	30%	30%
AO3: Analysis and Evaluation	10%	15%	25%
<b>Total</b>	<b>40%</b>	<b>60%</b>	<b>100%</b>

## SCHEME OF ASSESSMENT

There are two forms of assessment:

1. **Written examination paper.** There will be three sections. The paper will require responses to a Pre-Release text and an Unseen Extract from a play, and provide opportunity for analysis and evaluation of the practical work from the perspective of actor and director.

and

2. **Coursework.** This consists of **two** pieces of practical work and **one** Development Log for both pieces of practical work, based on the guidance provided by Cambridge and continuously assessed during the course. This will provide flexibility to suit different approaches to Drama.

The syllabus therefore comprises the following components:

### Syllabus Components

All candidates take Paper 1 (Written Examination) **and** Paper 2 (Coursework).

Paper	Name	Duration	Weighting
1	Written Examination	2 hours 30 mins	40%
2	Coursework		60%

## **Description of Papers**

### **Paper 1 Written examination**

**2 hours 30 mins, 80 marks 40% of assessment**

#### **Externally assessed**

This paper is based on one piece of pre-release material and one unseen extract printed on the exam paper.

The pre-release material will consist of an extended extract from a play (or an abridged version of an entire play) chosen by Cambridge from a variety of genres, countries and periods. This material will be issued to Centres in the May preceding the examination.

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. Although candidates will not be assessed practically on their performance of the play, questions will be set requiring analysis and evaluation of their rehearsal processes.

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

The question paper is structured as follows:

- Section A (15 marks) – Candidates answer three questions on the Unseen Extract. Candidates must answer **all** questions in this section.
- Section B (40 marks) – Candidates answer five short-answer questions based on the pre-release extract, followed by two mid-length questions on their rehearsal and informal performance of the pre-release extract. Candidates must answer **all** questions in this section.
- Section C (25 marks) – Candidates answer **one** longer-answer question from a choice of two on the extended extract from the play.

Sections A, B short-answer questions and C will assess AO1; Section B mid-length questions will assess AO3.

Questions will cover a variety of aspects of:

- acting (e.g. interaction, pacing, physicality, proxemics, role, vocal expression\*)
- directing (e.g. advice to actors, directorial concept, mood, staging\*)
- design (costume and make-up, props, scenography, set)
- analysis and evaluation of rehearsal process and performance

\* These examples are not exhaustive and candidates should also be familiar with other dramatic features as appropriate

Candidates should consider the following points in relation to the extended and unseen extracts:

- the use of suitable approaches to interpret the extract(s)
- how meaning can be communicated to an audience
- appropriate use of resources to facilitate effective performance
- the reasons behind the choices they have made or would make and how successful these choices were or could be in performance.

**Paper 2 Coursework****Internally assessed and externally moderated, 120 marks 60% of assessment**

Each candidate submits a total of **two** pieces of practical work: **one** individual piece and **one** group piece. Candidates must have the opportunity to produce more than **two** 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.

**One group piece:**

- **One** original devised piece\*\*.

The 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 ability to apply their knowledge and understanding of drama in both repertoire and devised material, their acting skills and ability to communicate clearly and effectively to a live audience.

- One **Development Log** based on the planning, development and performance of the Individual Piece, and the individual contribution to the Group Devised Piece. Each candidate must complete the Log as part of their work on the Individual Piece in the template document supplied. The evaluation of the Group Devised Piece must be completed after the final performance. **Teachers should ensure that the Log is completed by the candidates on their own.**

All practical 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*.

**\*Guidance on the individual piece**

- should be selected from existing and published plays **for the stage**
- should be chosen by the teacher according to available resources and candidates' abilities and interests
- should be selected extracts from full-length stage plays, not mini-plays 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*.

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.

## Guidance on the Development Log

### Candidates should:

- complete the Log in a series of 'Milestones' as they work on the Individual Piece
- analyse and evaluate their own performance
- complete an evaluation of their contribution to the Group Devised Piece after the final performance

### Teachers should:

- provide opportunities for individual consultation at set points in the process
- ensure the Log is completed by the candidate without external assistance

## 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.

Whilst the teacher guides in the selection of 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 should monitor and supervise 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 Paper 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 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 (2299/ICMS)
- a DVD Cover Sheet (2299/DVD)

## ASSESSMENT CRITERIA

### Paper 1

#### Assessment Criteria for AO1: Knowledge and Understanding Section C

Candidates will be assessed on their ability to apply their knowledge, skills and understanding to explore, generate and structure ideas in the realisation of drama.

Marks	Description	
Band 8 23–25	<ul style="list-style-type: none"> <li>in-depth and comprehensive understanding of [<i>specific focus of the question</i>] and its function in shaping and structuring the dramatic material for performance to an audience</li> <li>full and detailed understanding of how the intended meaning of the drama can be conveyed</li> <li>highly effective and perceptive understanding of the working process</li> </ul>	UPPER BAND
Band 7 20–22	<ul style="list-style-type: none"> <li>good clear understanding of [<i>specific focus of the question</i>], and its function in shaping and structuring the dramatic material for performance to an audience</li> <li>good understanding of how the intended meaning of the drama can be conveyed</li> <li>constructive and sustained understanding of the working process</li> </ul>	
Band 6 17–19	<ul style="list-style-type: none"> <li>effective understanding of [<i>specific focus of the question</i>], and its function in shaping and structuring the dramatic material for performance to an audience</li> <li>secure understanding of how the intended meaning of the drama can be conveyed although there may be scope for further refinement</li> <li>secure understanding of the working process</li> </ul>	
Band 5 14–16	<ul style="list-style-type: none"> <li>understanding of [<i>specific focus of the question</i>] and its function in shaping and structuring the dramatic material for performance to an audience</li> <li>acceptable level of understanding of how the intended meaning of the drama can be conveyed</li> <li>reasonable understanding of the working process</li> </ul>	MIDDLE BAND
Band 4 11–13	<ul style="list-style-type: none"> <li>variable understanding of [<i>specific focus of question</i>], and its function in shaping and structuring the dramatic material for performance to an audience, some of which is viable</li> <li>some understanding of how the intended meaning of the drama can be conveyed</li> <li>some understanding of the working process</li> </ul>	
Band 3 8–10	<ul style="list-style-type: none"> <li>partial understanding of [<i>specific focus of the question</i>] and its function in shaping and structuring the dramatic material for performance to an audience</li> <li>uneven interpretation of the piece based on a partial understanding of how the intended meaning of the drama can be conveyed</li> <li>incomplete understanding of the working process</li> </ul>	
Band 2 5–7	<ul style="list-style-type: none"> <li>basic understanding of [<i>specific focus of the question</i>] in relation to how the intended meaning of the drama can be conveyed</li> <li>limited understanding of the working process</li> </ul>	LOWER BAND
Band 1 2–4	<ul style="list-style-type: none"> <li>the response shows little understanding of the [<i>focus of the question</i>] in relation to the drama</li> <li>little understanding of the working process</li> </ul>	
0/1	No work/insufficient to meet the criteria in the band above	

**AO3: Analysis and Evaluation Paper 1 Section B mid-length answers**

Candidates will be assessed on their ability to analyse and evaluate their own dramatic work and work processes using appropriate terminology.

Band 5 9–10	<p><i>Shows a sophisticated critical understanding of practical work</i></p> <ul style="list-style-type: none"> <li>• A comprehensive analysis of the rehearsal process focus and its outcomes</li> <li>• Excellent, detailed evaluation of the informal performance of the chosen aspect of the pre-release extract</li> </ul>
Band 4 7–8	<p><i>Shows a perceptive critical understanding of practical work</i></p> <ul style="list-style-type: none"> <li>• An assured analysis of the rehearsal process focus and its outcomes</li> <li>• Insightful evaluation of the informal performance of the chosen aspect of the pre-release extract</li> </ul>
Band 3 5–6	<p><i>Shows secure understanding of practical work</i></p> <ul style="list-style-type: none"> <li>• A secure analysis of the rehearsal process mostly based on the given focus</li> <li>• Confident evaluation of some aspects of the informal performance of the chosen aspect of the pre-release extract, although there may be scope for further reflection.</li> </ul>
Band 2 3–4	<p><i>Shows some understanding of practical work</i></p> <ul style="list-style-type: none"> <li>• Uneven analysis of the rehearsal process showing some awareness of the given focus</li> <li>• An attempt to record some aspects of the informal performance of the chosen aspect of the pre-release extract; insufficient practical detail to support a considered response</li> </ul>
Band 1 1–2	<p><i>Shows undeveloped/superficial understanding of practical work</i></p> <ul style="list-style-type: none"> <li>• A few indiscriminate points about the rehearsal process with little or no reference to the given focus</li> <li>• A superficial approach to the task with little evidence of reflection</li> </ul>
0	<ul style="list-style-type: none"> <li>• No answer/insufficient response to meet the criteria in the band above.</li> </ul>

## Paper 2

### AO1: Knowledge and Understanding

Candidates will be assessed on their ability to apply their knowledge, skills and understanding to explore, generate and structure ideas in the realisation of drama.

This Assessment Objective assesses:

- knowledge and understanding of the role and its function in the play OR understanding of how to create a dramatic role in an original piece of drama
- understanding of how to interpret a dramatic role OR understanding of how to devise a role that contributes to the intended meaning of an original piece of drama
- understanding of the working process and the elements that contribute to its success

Band 5 13–15	<ul style="list-style-type: none"> <li>• The realisation of the character is informed by a full and detailed understanding of the role and its function in the play OR a stylish and well-crafted role based on a full and detailed understanding of how to use dramatic materials.</li> <li>• An accomplished interpretation of the piece based on a detailed understanding of the intended meaning of the play OR an accomplished role that has complete integrity and embraces the dramatic form of the devised piece.</li> <li>• A highly effective and perceptive understanding of the working process; 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 OR an imaginative role that demonstrates well-developed understanding of how to use dramatic materials.</li> <li>• An effective interpretation of the piece based on a good understanding of the intended meaning of the play OR the role has integrity and makes a strong contribution throughout.</li> <li>• A constructive and sustained understanding of the working process; 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 OR a proficient role that demonstrates some shape and balance in its use of dramatic materials.</li> <li>• A believable interpretation of the piece based on an understanding of the intended meaning of the play OR the role has some integrity and makes a good contribution.</li> <li>• A competent understanding of the working process; 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 OR a variable role that demonstrates occasional shape and balance in its use of dramatic materials.</li> <li>• An uneven interpretation of the piece based on a variable understanding of the intended meaning of the play OR the role neither helps nor hinders the piece and makes a functional contribution.</li> <li>• A patchy understanding of the working process; 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>• A one-dimensional interpretation of the piece based on a basic understanding of the intended meaning of the play OR an implausible realisation of the character informed by a limited understanding of the role and its function in the drama OR the role is peripheral with little sense of direction and weak use of dramatic materials.</li> <li>• A limited understanding of the working process; relies on others to give guidance when things are not working.</li> </ul>
0	<ul style="list-style-type: none"> <li>• Work that does not meet the criteria for Band 1.</li> </ul>

**AO2: Communication in Performance**

Candidates will be assessed on their acting skills and their ability to communicate clearly and effectively to a live audience.

This Assessment Objective assesses:

- ability to perform with an understanding of the chosen dramatic form and consistency
- rapport with the audience (and other performers, when performing in an ensemble)
- acting skills and technique
- pacing and emotional intensity

These skills will be assessed holistically for each performance.

Band 6 26–30	<ul style="list-style-type: none"> <li>• Performs with flair and sensitive understanding of the chosen dramatic form; the portrayal of the role is consistent throughout.</li> <li>• Consistently engaging performance; excellent rapport with the audience/other performers</li> <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> </ul>
Band 5 21–25	<ul style="list-style-type: none"> <li>• Performs confidently and fluently with sound understanding of the chosen dramatic form; the portrayal of the role is mostly consistent.</li> <li>• An engaging performance; good rapport with the audience/other performers</li> <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> </ul>
Band 4 16–20	<ul style="list-style-type: none"> <li>• Performs competently with understanding of the chosen dramatic form; the portrayal of the role may be variable.</li> <li>• A fairly engaging performance; generally sustained rapport with the audience/other performers.</li> <li>• Competent levels of vocal articulation and projection; good physicality; use of the performance space mostly effective.</li> <li>• Competent pacing; occasional variation of emotional intensity.</li> </ul>
Band 3 11–15	<ul style="list-style-type: none"> <li>• Performs adequately with some understanding of the chosen dramatic form; the portrayal of the role is likely to be uneven.</li> <li>• Some engaging moments in the performance; some variable rapport with the audience/other performers</li> <li>• Variable or uneven levels of vocal articulation and projection; some appropriate use of physicality; occasionally effective use of the performance space.</li> <li>• Reticent pacing; some variation of emotional intensity, not always appropriate to the character</li> </ul>
Band 2 6–10	<ul style="list-style-type: none"> <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/other performers.</li> <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> </ul>
Band 1 1–5	<ul style="list-style-type: none"> <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/other performers.</li> <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> </ul>
0	<ul style="list-style-type: none"> <li>• Work that does not meet the criteria for Band 1.</li> </ul>

**AO3: Analysis and Evaluation**

Candidates will be assessed on their ability to analyse and evaluate their own dramatic work and work processes using appropriate terminology.

This assessment objective applies to the **Development Log** only.

<b>Milestone 1 Planning 4 marks</b>	<b>Milestone 2 Rehearsal 8 marks</b>	<b>Milestone 3 Final performance 8 marks</b>
<b>4</b> Thoughtful and comprehensive explanation of initial intentions and choices showing clear understanding of the piece and a carefully considered proposed approach.	<b>7–8</b> Comprehensive evaluation of Milestone 1 and rehearsal work with a carefully considered plan for further development towards Milestone 3.	<b>7–8</b> Comprehensive and detailed analysis and evaluation of the final performance referring closely to Milestones 1 and 2. Carefully considered evaluation of the piece as a whole in performance.
<b>3</b> Clear explanation of initial intentions and choices showing understanding of the piece and a viable proposed approach.	<b>5–6</b> Clear evaluation of Milestone 1 and rehearsal work with a viable plan for further development towards Milestone 3.	<b>5–6</b> Clear analysis and evaluation of the final performance referring appropriately to Milestones 1 and 2. Clear evaluation of the piece as a whole in performance.
<b>2</b> Straightforward explanation of initial intentions and choices showing broad understanding of the piece and an awareness of a possible approach.	<b>3–4</b> Straightforward evaluation of Milestone 1 and rehearsal work with an outline plan for further development towards Milestone 3.	<b>3–4</b> Straightforward evaluation with some analysis of the final performance referring broadly to Milestones 1 and 2. Evaluation shows awareness of the piece as a whole in performance.
<b>1</b> Some explanation of initial intentions and choices showing some understanding of the piece and some attempt at a possible approach.	<b>1–2</b> Some evaluation of Milestone 1 and rehearsal work with some planning for further development towards Milestone 3.	<b>1–2</b> Some evaluation of the final performance referring loosely to Milestones 1 and 2. Some attempted evaluation of the piece as a whole in performance.
<b>0</b> Work that does not meet the criteria for a mark in the band above.		

## Assessment criteria for final task on the Group Devised Piece

<b>Evaluation of group devised piece</b>	<b>Band descriptors</b>
<b>9–10</b>	A full and detailed evaluation of the individual contribution to the devised piece with a closely focused discussion of effect on the final outcome.
<b>7–8</b>	A clear evaluation of the individual contribution to the devised piece with a well-supported discussion of effect on the final outcome.
<b>5–6</b>	An effective evaluation of some aspects of the individual contribution to the devised piece with some discussion of effect on final outcome.
<b>3–4</b>	An attempt to evaluate the individual contribution to the devised piece with brief reference to the final outcome.
<b>1–2</b>	A superficial evaluation of the individual contribution with limited reference to the outcome.
<b>0</b>	No answer or work that does not meet the requirements of the band above.