



Singapore Examinations and Assessment Board



**Cambridge Assessment  
International Education**

**Singapore–Cambridge General Certificate of Education  
Ordinary Level (2025)**

# **Drama (Syllabus 2299)**

**(First year of examination in 2025)**

# CONTENTS

---

	<i>Page</i>
<b>INTRODUCTION</b>	<b>3</b>
<b>DRAMA AND 21ST CENTURY COMPETENCIES</b>	<b>3</b>
<b>AIMS</b>	<b>3</b>
<b>ASSESSMENT OBJECTIVES</b>	<b>4</b>
<b>SCHEME OF ASSESSMENT</b>	<b>6</b>
<b>ASSESSMENT CRITERIA</b>	<b>10</b>
<b>GLOSSARY</b>	<b>15</b>

---

## INTRODUCTION

---

The O-Level Drama curriculum focuses on developing students' deep understanding that meaning is socially constructed through the acquisition of disciplinary thinking and practices. Students draw on their personal experiences, observations, interpretations and analyses of stories around them to conceptualise, rehearse and reflect on their use of body, voice and other resources, and present devised or scripted dramatic material for an intended audience.

In acquiring the disciplinary thinking and practices of drama, students also engage with fictional human experiences using their imagination. Through these learning experiences, students will gain greater insights of themselves and of others in relation to their personal, social and cultural worlds. Drama also enhances students' ability to observe, appreciate, empathise, analyse, synthesise, emphasise and generate dramatic material from the intricate relationships between people, between people and ideas, and between people and their environments.

## DRAMA AND 21ST CENTURY COMPETENCIES

---

As part of the holistic development of the child, the learning of Drama presents opportunities to develop the emerging 21st Century Competencies (21CC) of Civic, Global and Cross-Cultural Literacy (CGC); Critical, Adaptive and Inventive Thinking (CAIT) and Communication, Collaboration and Information Skills (CCI).

### Civic, Global and Cross-Cultural Literacy (CGC)

The devising work in the Group Devised Piece provides opportunities for candidates to

- demonstrate awareness of community and national issues and plays a part to improve the community and nation;
- demonstrate awareness of global issues and trends; and
- display socio-cultural and religious sensitivity and awareness.

### Critical, Adaptive and Inventive Thinking (CAIT)

Candidates must demonstrate their ability to explore possibilities and generate ideas; exercise sound reasoning, decision-making and metacognition; and manages complexities and ambiguities in both written examination and coursework.

### Communication, Collaboration and Information Skills (CCI)

While working on their coursework, candidates must communicate and collaborate effectively; and demonstrate the ability to manage create and share digital information thoughtfully, ethically and responsibly.

## AIMS

---

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 are 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 evaluation of their own drama work and that of others in order to develop their critical and inventive thinking.

## ASSESSMENT OBJECTIVES

### AO1: Application of 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 to achieve an intended effect on an audience.

### 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 of Performance

Candidates will be assessed on their ability to analyse and evaluate their own dramatic work and work processes using appropriate terminology in relation to the intended effect on an audience.

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

The assessment objectives are explained in the table below.

Assessment Objectives	What you need to be able to do
<p><u>AO1: Application of Knowledge and Understanding</u> 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 to achieve an intended effect on an audience.</p>	<p>You need to show your ability to practically explore a given extract and to demonstrate knowledge and understanding of an unseen script extract.</p> <p>Some examples are: <u>Pre-release extract:</u></p> <ul style="list-style-type: none"> <li>Analyse the extract over a period of time in relation to its performance potential (i.e. situation(s) and setting(s), roles, relationships, dramatic tensions, focus, time and place, language and subtext, movement, mood, atmosphere, symbols, character, vocal and physical expression, design elements, audience response)</li> <li>Explore and experiment with different theatrical approaches during the analysis and rehearsal process to practically stage parts of the extract</li> <li>Identify evidence in parts of the extract to justify performance ideas and practical approaches to perform and stage</li> </ul>

Assessment Objectives	What you need to be able to do
<p><u>AO1: Application of Knowledge and Understanding</u> (continued)</p>	<p><u>Unseen extract:</u></p> <ul style="list-style-type: none"> <li>• Analyse the extract within a short time in relation to its performance potential (i.e. situation(s) and setting(s), roles, relationships, dramatic tensions, focus, time and place, language and subtext, movement, mood, atmosphere, symbols, character, vocal and physical expression, design elements, audience response)</li> <li>• Identify evidence in parts of the extract to justify performance ideas and practical approaches to perform</li> </ul>
<p><u>AO2: Communication in Performance</u> Candidates will be assessed on their acting skills and their ability to communicate clearly and effectively to a live audience.</p>	<p>You need to show that you can use acting skills to communicate meaning to an audience.</p> <p>Some examples are: <u>Individual Scripted Performance and Group Devised Piece:</u></p> <ul style="list-style-type: none"> <li>• Demonstrate sustained commitment to the role(s) during performance</li> <li>• Use simple sets, props and costumes effectively to complement overall meaning of the performance</li> <li>• Use suitable vocal expression and variety (i.e. projection, tone, pace, pitch, pause, pronunciation, emphasis, etc.) to realise the role(s) and intention of the performance</li> <li>• Use suitable physical expression (i.e. facial expressions, gestures, movement, blocking, use of space etc.) to realise the role(s) and intention of the performance</li> </ul> <p><u>Group Devised Piece:</u></p> <ul style="list-style-type: none"> <li>• Display ensemble skills to engage the audience in the performance space well to establish relationships and tensions on stage to contribute to the overall dramatic effect of the performance</li> </ul>
<p><u>AO3: Analysis and Evaluation of Performance</u> Candidates will be assessed on their ability to analyse and evaluate their own dramatic work and work processes using appropriate terminology in relation to the intended effect on an audience.</p>	<p>You need to show that you can analyse and evaluate your own performance work, demonstrating an understanding of acting skills and the devising process.</p> <p>Some examples are: <u>Pre-release extract and Individual Scripted Performance</u></p> <ul style="list-style-type: none"> <li>• Reflect on approaches during the analysis and exploration phases to develop strategies on how the performance could be practically improved</li> <li>• Reflect on rehearsals and presentations of scenes and the work-in-progress with peers (or other test audiences) to ascertain if the performance met the intended purpose/s and effect</li> </ul>

Assessment Objectives	What you need to be able to do
AO3: Analysis and Evaluation of Performance (continued)	<u>Group Devised Piece:</u> Reflect on one's individual contribution to the group's process of devising, rehearsing and performing to peers (or other test audiences) to ascertain if the performance met the intended purpose/s and effect

## SCHEME OF ASSESSMENT

The assessment comprises two compulsory papers:

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

And

2. **Coursework.** This paper consists of **two** pieces of practical work and **one** Development Journal for both pieces of practical work. The coursework is to be carried out based on guidance provided in Description of Components of the syllabus

Paper	Description	Assessment Objective	Marks	Overall Weighting	Duration
1	<b>Written Examination</b>	<b>AO1 + AO3</b>	<b>80</b>	40%	2 hours
	<u>Section A: Unseen extract</u> Candidates will answer <b>three</b> 10-mark questions on the Unseen Extract. Candidates must answer <b>all</b> questions in this section.	AO1	30		
	<u>Section B: Pre-release extract</u> Candidates will answer the following questions based on the pre-release extract: <ul style="list-style-type: none"> <li>• one 5-mark question,</li> <li>• one 10-mark question and,</li> <li>• choose <b>one</b> 15-mark question from a choice of two.</li> </ul>	AO1	30		
	<u>Section C: Practical work on Pre-release extract</u> Candidates answer two 10-mark questions on their rehearsal and informal performance of the pre-release extract. Candidates must answer <b>all</b> questions in this section.	AO3	20		

Paper	Description	Assessment Objective	Marks	Overall Weighting	Duration
2	<b>Coursework</b>	<b>AO1 + AO2 + AO3</b>	<b>120</b>	60%	N/A
	<u>Individual Scripted Performance</u> <b>One</b> performance of an extract from a play.	AO1	15		
	The planned duration for the Individual Scripted Performance is between 3 and 5 minutes.	AO2	30		
	<u>Group Devised Piece</u> <b>One</b> original group devised piece with a planned duration of no longer than <b>15 minutes</b> and must allow each candidate broadly equal exposure. The prescribed group size is between <b>two</b> and <b>five</b> candidates.	AO1	15		
		AO2	30		
	<u>Development Journal</u> <b>One</b> Development Journal based on the planning, development and performance of the Individual Scripted Performance, and individual contribution to the Group Devised Piece.	AO3	20		
		AO3	10		

### Description of Components

#### **Paper 1 Written examination**

**2 hours, 80 marks, 40% of assessment; Externally assessed**

This paper is based on one unseen extract that will be provided in the question paper, and **one** pre-release extract.

The pre-release extract 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.

Questions of this paper will cover the following aspects:

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

The examples listed above 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 pre-release 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; and
- the reasons behind the choices they have made or would make and how successful these choices were or could be in performance.

The question paper is structured as follows:

**Section A (AO1):**

- Unseen extract (30 marks) – Candidates answer all **three** 10-mark questions on the Unseen extract.

**Section B (AO1):**

- Pre-release extract (30 marks) – Candidates answer the following questions based on the pre-release extract.
  - **one** 5-mark question
  - **one** 10-mark question
  - **one** 15-mark question from a choice of two

**Section C (AO3):**

- Practical work on pre-release extract (20 marks) –Candidates answer all **two** 10-mark questions on their rehearsal and informal performance of the pre-release extract.

**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 scripted performance and one group devised piece), and one development journal.

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.

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
- their ability to communicate clearly and effectively to a live audience and
- their ability to analyse and evaluate their own dramatic work and work processes using appropriate terminology in relation to the intended effect on an audience.

The work of each candidate 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*.

Candidates will need to complete a Declaration and Submission form to declare that the Coursework submitted is entirely their own and contains no work published or assisted by another person, or created by use of Artificial Intelligence.

**1 Individual Scripted Performance:**

**One** performance of an extract selected from a play

The planned duration for the Individual Scripted Performance is between 3 and 5 minutes.

Guidance on the Individual Scripted Performance

The text for the Individual Scripted Performance:

- 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.



## 2 Group Devised Piece:

**One** original devised piece.

The planned duration of 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 **five** candidates.

Guidance on the Group Devised Piece

The group original devised piece must be based on a stimulus chosen by the teacher. 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 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.

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, Commedia dell'Arte, documentary theatre, forum theatre, melodrama and folk theatre.

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

## 3 Development Journal:

One development journal based on the planning, development, and performance of the Individual Scripted Performance, and individual contribution to the Group Devised Piece.

Guidance on the Development Journal

Candidates:

- could work on the tasks for their Individual Scripted Performance and Group Devised Piece on an on-going basis, outside of class
- could work on their Development Journal on their personal learning device (PLD)
- should analyse and evaluate their own performance
- should complete the evaluation of their own individual contribution to the Group Devised Piece after the final performance

Teachers:

- should provide opportunities for regular individual consultation in the Coursework process
- should ensure that the Development Journal is completed by the candidate without external assistance
- must be able to authenticate works of the candidates

Teacher Involvement in the working process

Candidates should undertake the coursework with the guidance and ongoing supervision of their teacher throughout the coursework duration. 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. Teacher should 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.

Video recordings

Centres must record at least 2 pieces of candidate's Individual Scripted Performance and Group Devised Piece **throughout the course** so that the 'best pieces may be chosen for the coursework submission.

## ASSESSMENT CRITERIA

---

### Paper 1

#### AO3: Analysis and Evaluation of Performance

This set of assessment rubrics applies to Paper 1 Section C only.

Candidates will be assessed on their ability to analyse and evaluate their own dramatic work and work processes using appropriate terminology in relation to the intended effect on an audience.

Band 5 9–10	<p><i>Shows a sound critical understanding of practical work</i></p> <ul style="list-style-type: none"> <li>• A comprehensive analysis of the working processes and their outcomes</li> <li>• Excellent, detailed evaluation of the rehearsals/performance of the chosen aspect of the pre-release extract</li> </ul>
Band 4 7–8	<p><i>Shows a secure critical understanding of practical work</i></p> <ul style="list-style-type: none"> <li>• A wide-ranging analysis of the working processes and their outcomes</li> <li>• Good, quite detailed evaluation of the rehearsals/performance of the chosen aspect of the pre-release extract</li> </ul>
Band 3 5–6	<p><i>Shows some understanding of practical work</i></p> <ul style="list-style-type: none"> <li>• Some analysis of the working processes mostly based on the given focus</li> <li>• Some reasonably detailed evaluation of some areas of the rehearsals/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 partial understanding of practical work</i></p> <ul style="list-style-type: none"> <li>• Uneven analysis of the working processes showing some partial awareness of the given focus</li> <li>• An attempt to record some areas of the rehearsals/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 points are made about the working processes 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>• Work that does not meet the criteria in the band above.</li> </ul>

**Paper 2****AO1: Application of 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 to achieve an intended effect on an audience.

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 in the band above.</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 in the band above.</li> </ul>

**AO3: Analysis and Evaluation of Performance**

This set of assessment rubrics applies to the **Development Journal** only.

Candidates will be assessed on their ability to analyse and evaluate their own dramatic work and work processes using appropriate terminology in relation to the intended effect on an audience.

**Development Journal: Individual Scripted Piece**

- Explanation of intended performance purpose
- Explanation of choices
- Analysis of rehearsal process such as running lines, blocking, drama exercises, etc.
- Evaluation of final performance

Band 5 17–20	<ul style="list-style-type: none"> <li>• Thoughtful and comprehensive explanation of initial intentions showing clear understanding of the dramatic possibilities of the text and the intended effect on the audience.</li> <li>• Carefully informed discussion of choices made.</li> <li>• Focused and critically aware analysis of rehearsal process</li> <li>• Comprehensive evaluation of the final performance identifying possible areas for further work</li> </ul>
Band 4 13–16	<ul style="list-style-type: none"> <li>• Clear explanation of initial intentions showing fair understanding of the dramatic possibilities of the performance and the intended effect on the audience.</li> <li>• Assured discussion of choices made.</li> <li>• Mostly focused analysis of rehearsal process</li> <li>• Effective evaluation of the final performance identifying possible areas for further work</li> </ul>
Band 3 9–12	<ul style="list-style-type: none"> <li>• Straightforward explanation of initial intentions showing general understanding of the dramatic possibilities of the text and the intended effect on the audience.</li> <li>• Competent discussion of choices made.</li> <li>• Competent discussion of rehearsal process</li> <li>• Broad evaluation of the final performance identifying possible areas for further work</li> </ul>
Band 2 5–8	<ul style="list-style-type: none"> <li>• Partial explanation of initial intentions showing some understanding of the dramatic possibilities of the text and the intended effect on the audience.</li> <li>• Uneven or unconvincing discussion of choices made.</li> <li>• Broad description of rehearsal process</li> <li>• Some attempt to evaluate the final performance showing some awareness of areas for improvement.</li> </ul>
Band 1 1–4	<ul style="list-style-type: none"> <li>• Limited explanation of initial intentions showing weak understanding of the dramatic possibilities of the text and the intended effect on the audience.</li> <li>• Limited discussion of choices made.</li> <li>• Some reference to the rehearsal process</li> <li>• Minimal discussion of final performance.</li> </ul>
0	<ul style="list-style-type: none"> <li>• Work that does not meet the criteria in the band above.</li> </ul>

**Development Journal: Group Devised Piece**

- Evaluation of the individual contribution to the Group Devised Piece

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

## GLOSSARY

Key terms	Description
Purpose / Intended effect	<p>Purposes for the creation and staging of drama may include celebration, expression of ideas or feelings, entertainment, information, education, social commentary, challenge or critique.</p> <p>Intended effect refers to how the audience may think, feel, and respond to the performance.</p>
Setting / Set	The physical surroundings, visible to the audience, to inform them of contexts in which the action of the play takes place.
Role / Characterisation	How an actor uses body, voice, and thought to develop and portray a character.
Dramatic form	Broad categories of drama that contain a range of dramatic structures with recognised characteristics. Some examples include Collage Drama, Documentary Drama, etc.
Vocal projection	Directing the voice out of the body to be heard clearly at a distance.
Vocal expression	The ways in which a performer uses his/her voice to realise his/her character(s).
Physical expression	The ways in which a performer uses his/her facial expression, gestures, body language and movement to realise his/her character(s).
Time	This term signifies both the time (in a historical sense) in which the drama is set, and the way in which time (slow motion, time jumps, overlaps, fast or slow pace) is used to explore and share drama. Time can be structured and presented as continuous or discontinuous.
Mood	The feeling or atmosphere that is conveyed during dramatic action.
Movement	The ways in which physical action is used to convey role or dramatic meaning.
Blocking / Staging	Deliberate choices about where the actors are positioned and how they move on stage to communicate character relationships and plot and to create interesting stage pictures.
Proxemics / Spatial relationship	Refers to spatial signifiers of the relationship between different performers or a performer and elements of the set that convey information about character and circumstances

## 2299 DRAMA O LEVEL SYLLABUS

<b>Command words</b>	
Suggest	Apply knowledge and understanding to situations where there are a range of valid responses in order to make proposals / put forward considerations
Explain	Set out purposes or reasons / make the relationship between things evident / provide why and/or how and support with relevant evidence
Identify	Name / Select / Recognise
Describe	State the points of a topic in detail / give characteristics and main features
Evaluate	Judge or calculate the quality, importance, amount or value of something