

Cambridge IGCSE™

DRAMA**0411/13**

Paper 1 Written Examination

May/June 2025

MARK SCHEME

Maximum Mark: 80

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2025 series for most Cambridge IGCSE, Cambridge International A and AS Level components, and some Cambridge O Level components.

This document consists of **12** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptions for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Annotations guidance for centres

Examiners use a system of annotations as a shorthand for communicating their marking decisions to one another. Examiners are trained during the standardisation process on how and when to use annotations. The purpose of annotations is to inform the standardisation and monitoring processes and guide the supervising examiners when they are checking the work of examiners within their team. The meaning of annotations and how they are used is specific to each component and is understood by all examiners who mark the component.

We publish annotations in our mark schemes to help centres understand the annotations they may see on copies of scripts. Note that there may not be a direct correlation between the number of annotations on a script and the mark awarded. Similarly, the use of an annotation may not be an indication of the quality of the response.

The annotations listed below were available to examiners marking this component in this series.

Annotations

Annotation	Meaning
	Tick: correct point
	Unclear
	Too vague
	Benefit of the doubt
	Evaluation
	Lengthy narrative
	Indicates that the point has been noted, but no credit has been given.

Question	Answer	Marks				
1	Suggest a costume for the actor playing the role of BEN SILVERMAN when he enters at line 63. Why would this be appropriate? BEN is WILLIE's nephew as well as his theatrical agent. We are told that BEN SILVERMAN is in his early thirties and is well dressed. Allow credit for any suggestion that can be justified from the text. <table><tr><td>A suggestion of an appropriate costume.</td><td>1 Mark</td></tr><tr><td>A statement as to why this would be appropriate.</td><td>1 Mark</td></tr></table>	A suggestion of an appropriate costume.	1 Mark	A statement as to why this would be appropriate.	1 Mark	2
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2	Read from line 11 [‘Into phone’] to line 43 [<i>There is a knock on the door ...</i>]. Give <u>three different</u> pieces of performance advice to the actor playing the role of WILLIE CLARK. WILLIE’s dialogue is directed firstly at the television, which is not working. WILLIE stumbles around the room, quickly becoming irate and smacking the television and the stand. He then calls someone called Sandy (the janitor) to report that his television is not working. This may be a real conversation or an imaginary one, but either way, the timing of the telephone call requires skill and understanding of pauses, breath, vocal inflexions etc. Allow any three appropriate pieces of performance advice for the actor playing WILLIE CLARK. <table><tr><td>A piece of performance advice for the actor playing WILLIE CLARK.</td><td>1 Mark</td></tr><tr><td>A second piece of performance advice for the actor playing WILLIE CLARK.</td><td>1 Mark</td></tr><tr><td>A third piece of performance advice for the actor playing WILLIE CLARK.</td><td>1 Mark</td></tr></table>	A piece of performance advice for the actor playing WILLIE CLARK.	1 Mark	A second piece of performance advice for the actor playing WILLIE CLARK.	1 Mark	A third piece of performance advice for the actor playing WILLIE CLARK.	1 Mark	3
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3	Read the passage from line 324 ['Ben looks at him'] to line 349 ['I'm going.'] How would you play the role of BEN SILVERMAN to show his nervousness in the presence of AL LEWIS? BEN has persuaded WILLIE CLARK to work again with AL LEWIS for the CBS programme. Given their history of not speaking for 11 years, BEN is nervous about everything going smoothly. Having reunited such a well-known vaudeville duo, BEN's elation is obvious and he tries hard to ensure it is a success. Once WILLIE and AL meet, the atmosphere is frosty and BEN cannot leave quickly enough. <table border="1"> <tr> <td>Band 1</td><td>A detailed explanation of how to play the role of BEN SILVERMAN to show his nervousness in the presence of AL LEWIS.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to play the role of BEN SILVERMAN to show his nervousness in the presence of AL LEWIS.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of BEN SILVERMAN's character.</td><td>1 mark</td></tr> <tr> <td>Band 4</td><td>No creditable response.</td><td>0 marks</td></tr> </table>	Band 1	A detailed explanation of how to play the role of BEN SILVERMAN to show his nervousness in the presence of AL LEWIS.	4–5 marks	Band 2	A broad explanation of how to play the role of BEN SILVERMAN to show his nervousness in the presence of AL LEWIS.	2–3 marks	Band 3	A general description of BEN SILVERMAN's character.	1 mark	Band 4	No creditable response.	0 marks	5
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4	Read the passage from line 189 ['Falls into chair, exhausted'] to line 259 ['I hope this works out']. How could the actors playing WILLIE CLARK and BEN SILVERMAN emphasise their different views about WILLIE working again with AL LEWIS? BEN contacts AL LEWIS to set up a meeting. This would force WILLIE to reengage with his past working partnership with AL LEWIS, which ended without warning when AL LEWIS announced his retirement at the end of a performance. Allow credit for any appropriate suggestions about timing, pacing, vocal intensity, pacing, proxemics, etc. <table border="1"> <tr> <td>Band 1</td><td>A detailed explanation of how to emphasise the different views of the two men, supported by close reference to the passage.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to emphasise the different views of the two men, supported by some reference to the passage.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of the differences between the two men.</td><td>1 mark</td></tr> <tr> <td>Band 4</td><td>No creditable response.</td><td>0 marks</td></tr> </table>	Band 1	A detailed explanation of how to emphasise the different views of the two men, supported by close reference to the passage.	4–5 marks	Band 2	A broad explanation of how to emphasise the different views of the two men, supported by some reference to the passage.	2–3 marks	Band 3	A general description of the differences between the two men.	1 mark	Band 4	No creditable response.	0 marks	5
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5	Describe your set design for the opening of the extract. Justify the creative choices you have made with reference to the extract. We are told in the stage directions at the opening that the play is set in a two-room apartment in an old hotel, with a window looking over Broadway. We also learn that there is an old leather chair and a television in the living area. The set has a prominent bathroom door and the mirror, which are important aspects here. Allow any set design description that can be supported from the passage. Annotated diagrams may be included. <table border="1"> <tr> <td>Band 1</td><td>A practical understanding of set design justified by reference to the extract.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>Some understanding of set design justified by general reference to the extract.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>Identifies a set design possibility from the extract.</td><td>1 mark</td></tr> <tr> <td>Band 4</td><td>No creditable response.</td><td>0 marks</td></tr> </table>	Band 1	A practical understanding of set design justified by reference to the extract.	4–5 marks	Band 2	Some understanding of set design justified by general reference to the extract.	2–3 marks	Band 3	Identifies a set design possibility from the extract.	1 mark	Band 4	No creditable response.	0 marks	5
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6	Read the passage from line 350 ['Sooo ... what do you think?'] to line 466 ['... why are we changing it?']. How would you direct this passage to reveal <u>both</u> the tension <u>and</u> the humour of the situation? This is the climax of the extract. WILLIE CLARK and AL LEWIS are brought together again for the first time in eleven years, and they attempt to rehearse their act. The rehearsal is heavily punctuated with petty tensions and attempts to settle old scores, all of which need to be well controlled so that the pacing of the passage is maintained. Allow all directorial suggestions that would maximise the dramatic impact of these. NB: If candidates refer to only one aspect, restrict the mark to a maximum of Band 3. <table border="1"> <tr> <td>Band 1</td><td>Offers detailed insight into the passage and provides a perceptive discussion of how to direct it to reveal both the tension and the humour.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Offers insight into the passage and provides a range of practical ideas about how to direct it to reveal both the tension and humour.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Shows understanding of the passage and provides some specific examples of how to direct it.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Shows some understanding of the passage and provides some general suggestions as to how to direct it.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Makes general points about the passage.</td><td>1–2 Marks</td></tr> <tr> <td>Band 6</td><td>No creditable response.</td><td>0 Marks</td></tr> </table>	Band 1	Offers detailed insight into the passage and provides a perceptive discussion of how to direct it to reveal both the tension and the humour.	9–10 Marks	Band 2	Offers insight into the passage and provides a range of practical ideas about how to direct it to reveal both the tension and humour.	7–8 Marks	Band 3	Shows understanding of the passage and provides some specific examples of how to direct it.	5–6 Marks	Band 4	Shows some understanding of the passage and provides some general suggestions as to how to direct it.	3–4 Marks	Band 5	Makes general points about the passage.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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SECTION B

Question	Answer	Marks																		
7	How would you make your performance of the role of ROBIN HOOD stand out in this type of multi-role drama? Make close reference to specific lines from the extract in your answer. The playwright's introductory notes make it clear that in this version, all the acting roles apart from the narrators, are played by two actors. This means that the portrayal is potentially stereotypical with little opportunity to show deep emotional development. It means that the same actor must switch to other roles almost instantaneously and therefore the approach to building character may be quite different to other forms of drama. Allow credit for discussion that explains how this could be achieved through facial expressions, vocal tone, proxemics, exaggerated gestures, and any other appropriate suggestion. <table border="1"> <tr> <td>Band 1</td><td>Shows detailed and perceptive insight into how to make the role of ROBIN HOOD stand out in the context of multi-role drama, with close reference to the extract.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Shows understanding of how to make the role of ROBIN HOOD stand out in the context of multi-role drama, with reference to the extract.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Shows broad understanding of how to make the role of ROBIN HOOD stand out in the context of multi-role drama, with some reference to the extract.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Shows moments of understanding of how to play the role of ROBIN HOOD in the context of multi-role drama, with occasional reference to the extract.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Shows limited understanding of how to play the role of ROBIN HOOD and a general comment on multi-role drama, with little or no reference to the extract.</td><td>1–2 Marks</td></tr> <tr> <td>Band 6</td><td>No creditable response.</td><td>0 Marks</td></tr> </table>	Band 1	Shows detailed and perceptive insight into how to make the role of ROBIN HOOD stand out in the context of multi-role drama, with close reference to the extract.	9–10 Marks	Band 2	Shows understanding of how to make the role of ROBIN HOOD stand out in the context of multi-role drama, with reference to the extract.	7–8 Marks	Band 3	Shows broad understanding of how to make the role of ROBIN HOOD stand out in the context of multi-role drama, with some reference to the extract.	5–6 Marks	Band 4	Shows moments of understanding of how to play the role of ROBIN HOOD in the context of multi-role drama, with occasional reference to the extract.	3–4 Marks	Band 5	Shows limited understanding of how to play the role of ROBIN HOOD and a general comment on multi-role drama, with little or no reference to the extract.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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8	What challenges would you face in creating a set design for a production of this extract and how would you address them? The extract does not require elaborate set design but allows creative use of space and movement in relation to the positioning of props and furniture. Allow credit for creative solutions that recognise the style of the drama and the way that it requires fluidity and flexibility. <table><tr><td> <i>Shows a sophisticated practical understanding of set design challenges</i> • A comprehensive and effective explanation of how to approach the challenges of creating set design. • Excellent, practical suggestions, applied with sustained and detailed reference to the extract. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Shows detailed practical understanding of set design challenges</i> • An assured and mainly effective explanation of how to approach the challenges of creating set design. • Practical suggestions with detailed references to the extract. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Shows broad practical understanding of set design challenges</i> • A generalised explanation of how to approach issues of the challenges of creating set design. • Some practical suggestions with some appropriate reference to the extract. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Shows some practical understanding of set design challenges</i> • A variable explanation of how to approach the challenges of creating set design. • A few practical suggestions with occasional reference to the extract. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Shows limited practical understanding of set design challenges</i> • A confused, incomplete or narrative description of one or more aspects of set design. • Minimal suggestions as to how to approach the extract. </td><td> Band 5 1–3 Marks </td></tr><tr><td>No creditable response.</td><td> Band 6 0 Marks </td></tr></table>	<i>Shows a sophisticated practical understanding of set design challenges</i> • A comprehensive and effective explanation of how to approach the challenges of creating set design. • Excellent, practical suggestions, applied with sustained and detailed reference to the extract.	Band 1 13–15 Marks	<i>Shows detailed practical understanding of set design challenges</i> • An assured and mainly effective explanation of how to approach the challenges of creating set design. • Practical suggestions with detailed references to the extract.	Band 2 10–12 Marks	<i>Shows broad practical understanding of set design challenges</i> • A generalised explanation of how to approach issues of the challenges of creating set design. • Some practical suggestions with some appropriate reference to the extract.	Band 3 7–9 Marks	<i>Shows some practical understanding of set design challenges</i> • A variable explanation of how to approach the challenges of creating set design. • A few practical suggestions with occasional reference to the extract.	Band 4 4–6 Marks	<i>Shows limited practical understanding of set design challenges</i> • A confused, incomplete or narrative description of one or more aspects of set design. • Minimal suggestions as to how to approach the extract.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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9	What approach would you take to directing the actors playing NARRATOR 1 and NARRATOR 2 and what dramatic effect would you want to achieve? Make close reference to specific lines from the extract in your answer The NARRATORS are a dramatic means for commenting on the action and a tool for moving the action along. They have no fixed positioning on the stage and need to be highly fluid and energetic in their contributions. There is also considerable potential for the two actors to build on each other's performance in terms of pacing, pick-up of lines, physical proximity, etc. Allow any workable suggestions that can be justified from the text. <table><tr><td> <i>Shows a sophisticated practical understanding of how to direct the actors</i> • A comprehensive and effective explanation of how to direct the two actors. • Excellent, practical suggestions, with sustained and detailed reference to the extract. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Shows detailed practical understanding of how to direct the actors</i> • An assured and mainly effective explanation of how to direct the two actors. • Practical suggestions, with consistently appropriate reference to the extract. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Shows broad understanding of how to direct the actors</i> • A competent explanation of how to direct the two actors. • Some practical suggestions, with some appropriate reference to the extract. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Shows partial understanding of how to direct the actors</i> • A variable explanation of how to direct the two actors. • A narrow range of practical suggestions with little or no reference to the extract. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Shows little understanding of how to direct the actors</i> • A confused, incomplete, or narrative description of how to direct the two actors • No reference to the extract. </td><td> Band 5 1–3 Marks </td></tr><tr><td>No creditable response.</td><td> Band 6 0 Marks </td></tr></table>	<i>Shows a sophisticated practical understanding of how to direct the actors</i> • A comprehensive and effective explanation of how to direct the two actors. • Excellent, practical suggestions, with sustained and detailed reference to the extract.	Band 1 13–15 Marks	<i>Shows detailed practical understanding of how to direct the actors</i> • An assured and mainly effective explanation of how to direct the two actors. • Practical suggestions, with consistently appropriate reference to the extract.	Band 2 10–12 Marks	<i>Shows broad understanding of how to direct the actors</i> • A competent explanation of how to direct the two actors. • Some practical suggestions, with some appropriate reference to the extract.	Band 3 7–9 Marks	<i>Shows partial understanding of how to direct the actors</i> • A variable explanation of how to direct the two actors. • A narrow range of practical suggestions with little or no reference to the extract.	Band 4 4–6 Marks	<i>Shows little understanding of how to direct the actors</i> • A confused, incomplete, or narrative description of how to direct the two actors • No reference to the extract.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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SECTION C

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10	Explain the challenges that you faced in the process of creating dialogue for your devised piece. How did you address these challenges? The focus of this question is on the <u>devising process</u>. There are many challenges in creating dialogue. Candidates may discuss the functions of dialogue: to advance the plot, to reveal something about the character(s), or to reflect the theme of the drama. This question focuses on the process of how they did this in order to create original material. Allow credit both for discussing challenges and offering solutions. <table border="1"> <tr> <td>Band 1</td><td>A detailed and perceptive explanation of the challenges and how they addressed them; a wide range of appropriate examples.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>A clear explanation of the challenges and how they addressed them; a range of appropriate examples.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>An explanation of some challenges and how they addressed them; some supporting examples.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Comments on the challenges in creating dialogue, a few simple examples.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Identifies one or two challenges and/or examples.</td><td>1–2 Marks</td></tr> <tr> <td>Band 6</td><td>No creditable response.</td><td>0 Marks</td></tr> </table>	Band 1	A detailed and perceptive explanation of the challenges and how they addressed them; a wide range of appropriate examples.	9–10 Marks	Band 2	A clear explanation of the challenges and how they addressed them; a range of appropriate examples.	7–8 Marks	Band 3	An explanation of some challenges and how they addressed them; some supporting examples.	5–6 Marks	Band 4	Comments on the challenges in creating dialogue, a few simple examples.	3–4 Marks	Band 5	Identifies one or two challenges and/or examples.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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11	Evaluate how effectively you communicated your intentions to the audience when you performed your devised piece? The focus of this question is on the <u>performance of the devised piece</u>. Candidates should be clear about what they intended to communicate in their piece, both in terms of message and delivery. They should include references to audience response during the performance, or audience feedback later. The important thing is that candidates demonstrate the ability to evaluate the performance rather than simply describing it or focusing entirely on the devising process. <table><tr><td> <i>Shows a sophisticated evaluation of how their intentions were communicated.</i> - A comprehensive and detailed evaluation of how well the intended performance outcomes were communicated. - Excellent, practical evaluation of performance; sustained and detailed reference to the devised piece. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Shows detailed evaluation of how their intentions were communicated.</i> - An effective evaluation of how well the intended performance outcomes were communicated. - Well-formulated practical evaluation of performance, although there may be scope for further refinement; consistent and appropriate reference to the devised piece. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Shows competent evaluation of how their intentions were communicated.</i> - An adequate evaluation of how well performance outcomes were communicated. - Competent practical evaluation of performance; some appropriate reference to the devised piece. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Shows limited evaluation of how their intentions were communicated.</i> - A limited evaluation of the communication of the intended performance outcomes. - An attempt at evaluation of performance; occasional reference to the devised piece. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Reviews the intentions of the piece</i> - A review of the intended performance outcomes. - Minimal evaluation; little or no reference to the devised piece. </td><td> Band 5 1–3 Marks </td></tr><tr><td> No creditable response. </td><td> Band 6 0 Marks </td></tr></table>	<i>Shows a sophisticated evaluation of how their intentions were communicated.</i> - A comprehensive and detailed evaluation of how well the intended performance outcomes were communicated. - Excellent, practical evaluation of performance; sustained and detailed reference to the devised piece.	Band 1 13–15 Marks	<i>Shows detailed evaluation of how their intentions were communicated.</i> - An effective evaluation of how well the intended performance outcomes were communicated. - Well-formulated practical evaluation of performance, although there may be scope for further refinement; consistent and appropriate reference to the devised piece.	Band 2 10–12 Marks	<i>Shows competent evaluation of how their intentions were communicated.</i> - An adequate evaluation of how well performance outcomes were communicated. - Competent practical evaluation of performance; some appropriate reference to the devised piece.	Band 3 7–9 Marks	<i>Shows limited evaluation of how their intentions were communicated.</i> - A limited evaluation of the communication of the intended performance outcomes. - An attempt at evaluation of performance; occasional reference to the devised piece.	Band 4 4–6 Marks	<i>Reviews the intentions of the piece</i> - A review of the intended performance outcomes. - Minimal evaluation; little or no reference to the devised piece.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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