

Cambridge IGCSE™

DRAMA**0411/12**

Paper 1 Written Paper

October/November 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 October/November 2025 series for most Cambridge IGCSE, Cambridge International A and AS Level components, and some Cambridge O Level components.

This document consists of **13** 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
	Indicates that the point has been noted, but no credit has been given.
	Evaluation
	Lengthy narrative
	Benefit of the doubt

Question	Answer	Marks				
1	As an actor playing the role of EDGAR, suggest one way you could show his pretend madness as POOR TOM. Why would this be appropriate? There are examples of feigned madness from POOR TOM (Edgar) towards the end of the extract. Madness could be suggested by: some physicality, body language, facial expression or non-verbal communication. <table><tr><td>One suggestion of how to show pretend madness.</td><td>1 Mark</td></tr><tr><td>An explanation of why this would be appropriate.</td><td>1 Mark</td></tr></table>	One suggestion of how to show pretend madness.	1 Mark	An explanation of why this would be appropriate.	1 Mark	2
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Question	Answer	Marks						
2	Identify <u>three</u> different physical actions you could use to play the FOOL to amuse KING LEAR. The FOOL (court jester) was a staple of monarchies in times past, usually enjoying a degree of closeness and intimacy denied to others, which allows him to speak the truth in a humour manner. His ways of amusing KING LEAR lie in his physicality, his distorted body positions, his facial, mouth and eye positions and his verbal wit and repartee to dazzle his king. He could use mime, gesture, slightly strained voice, facial expressions, sitting/standing and proxemics to vary distance between himself and the king to convey meaning to the audience. <table><tr><td>An appropriate suggestion of a physical action the actor playing the Fool could use to amuse KING LEAR.</td><td>1 Mark</td></tr><tr><td>A second appropriate, different suggestion of a physical action the actor playing the Fool could use to amuse KING LEAR.</td><td>1 Mark</td></tr><tr><td>A third appropriate, different suggestion of a physical action the actor playing the FOOL could use to amuse KING LEAR.</td><td>1 Mark</td></tr></table>	An appropriate suggestion of a physical action the actor playing the Fool could use to amuse KING LEAR.	1 Mark	A second appropriate, different suggestion of a physical action the actor playing the Fool could use to amuse KING LEAR.	1 Mark	A third appropriate, different suggestion of a physical action the actor playing the FOOL could use to amuse KING LEAR.	1 Mark	3
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3	Read from line 103 ['Nothing, my lord. '] to line 136 [...from this moment on. '] How would you play the role of CORDELIA in this passage? The actor needs to reflect the attitude of the youngest, favourite daughter wrestling with her conscience about being true to her beliefs and not flattering her aged father just to get some of his wealth. She loves him 'just as I should; no more nor less.' The actor may harness physicality, asides to audience, movement, levels, eye lines, shades of vocal tone, non-verbal communication and proxemics to KING LEAR and others. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to play the role of CORDELIA in this passage.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to play the role of CORDELIA in this passage.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of how to play CORDELIA in this passage.</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 discussion of how to play the role of CORDELIA in this passage.	4–5 marks	Band 2	A broad explanation of how to play the role of CORDELIA in this passage.	2–3 marks	Band 3	A general description of how to play CORDELIA in this passage.	1 mark	Band 4	No creditable response.	0 marks	5
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4	Read the passage from line 165 ('Enough preamble, make your point...') to line 225 ('He'll follow his old ways in a new country'). How would you direct the actor playing KENT to show his loyalty towards KING LEAR? KENT is the faithful servant who speaks the truth to KING LEAR and is exiled for his honesty. KENT's loyalty is apparent in this passage. The director would encourage the full range of acting techniques. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to direct the actor to show KENT's loyalty towards KING LEAR.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to direct the actor to show KENT's loyalty towards KING LEAR.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of the passage.</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 discussion of how to direct the actor to show KENT's loyalty towards KING LEAR.	4–5 marks	Band 2	A broad explanation of how to direct the actor to show KENT's loyalty towards KING LEAR.	2–3 marks	Band 3	A general description of the passage.	1 mark	Band 4	No creditable response.	0 marks	5
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5	How would you use sound, lighting and/or special effects for dramatic impact at <u>one</u> key moment in the extract? Candidates choose their own key moment, though most may choose the storm/madness sections. Sounds may be made, recorded or a live band plays them. Lighting may harness as many contemporary effects as they can think of to create atmosphere, crumbling minds, hatred and hostility, war and death. The focus should be only the three elements mentioned in the question. It is not expected that any will respond with costumes, props or stage design. <table> <tr> <td>Band 1</td><td>A practical understanding of how to use sound, lighting and/or special effects.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>Some understanding of how to use sound, lighting and/or special effects.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>Generally identifies some appropriate sound, lighting or special effects.</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 how to use sound, lighting and/or special effects.	4–5 marks	Band 2	Some understanding of how to use sound, lighting and/or special effects.	2–3 marks	Band 3	Generally identifies some appropriate sound, lighting or special effects.	1 mark	Band 4	No creditable response.	0 marks	5
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6	Read from line 278 ['Blow winds, and crack your cheeks'] to line 361['...this shack'] How would you direct the actors to show their different responses to the raging storm? Heathlands, wild weather, dark skies and a cacophony of sounds to make speaking more of a challenge help inform the kind of acting the director will need to find in this part of the extract. Directorial approaches might include: • physicality, including proximity and spaces between characters • mime, non-verbal communication • use of props (e.g. flickering torches) • voices, pauses, pace and timbre of delivery <table border="1"> <tr> <td>Band 1</td><td>Offers detailed insight into how to direct the passage and provides a perceptive discussion to show the different responses to the raging storm</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Offers insight into how to direct the passage and provides a range of practical ideas to show the different responses to the raging storm</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Shows understanding of how to direct the passage and provides some specific examples to show the different responses to the raging storm</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Shows some understanding of the passage and provides some simple suggestions.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Shows basic understanding of the passage and general comments.</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 how to direct the passage and provides a perceptive discussion to show the different responses to the raging storm	9–10 Marks	Band 2	Offers insight into how to direct the passage and provides a range of practical ideas to show the different responses to the raging storm	7–8 Marks	Band 3	Shows understanding of how to direct the passage and provides some specific examples to show the different responses to the raging storm	5–6 Marks	Band 4	Shows some understanding of the passage and provides some simple suggestions.	3–4 Marks	Band 5	Shows basic understanding of the passage and general comments.	1–2 Marks	Band 6	No creditable response	0 Marks	10
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SECTION B

Question	Answer	Marks																		
7	As an actor playing GARDNER, how would you show him displaying signs of confusion and memory loss? Make reference to specific lines from the extract in your answer. GARDNER is in his seventies, described as ‘an eminent New England poet from a finer family’ and is therefore well bred and educated. At the time of the play he is occasionally confused and forgetful (such as not being sure about MAGS’ arrival) while much of the time he can recall information, converse intelligibly and continue with his writing and his incessant typing that constantly frustrates his wife. The actor will have to balance GARDNER’s confusion with other moments when he is lucid. Candidates may refer to: • physicality, movement • proxemics between the pair • gesture, mime, non verbal communication, • facial expression, use of body • vocal tones and modulation • dramatic use of silence • use of eye contact / avoidance of eye contact • use of props <table border="1"> <tr> <td>Band 1</td><td>Shows detailed and perceptive insight into how to play the role of GARDNER, with close reference to the extract.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Shows understanding of how to play the role of GARDNER, with reference to the extract.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Shows broad understanding of how to play the role of GARDNER, 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 GARDNER, 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 GARDNER 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 play the role of GARDNER, with close reference to the extract.	9–10 Marks	Band 2	Shows understanding of how to play the role of GARDNER, with reference to the extract.	7–8 Marks	Band 3	Shows broad understanding of how to play the role of GARDNER, with some reference to the extract.	5–6 Marks	Band 4	Shows moments of understanding of how to play the role of GARDNER, with occasional reference to the extract.	3–4 Marks	Band 5	Shows limited understanding of how to play the role of GARDNER with little or no reference to the extract.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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Question	Answer	Marks
8	As a director, what advice would you give the actor playing MAGS for how to handle her parents separately and together? Make reference to specific lines from the extract in your answer. MAGS is in her early thirties, the only daughter of GARDNER and FANNY. She is a painter and so has a career of her own and interests and a lifestyle that have outgrown her parents' world. She is in some ways caught between them, as they live in an amiable discontent that very long married couples sometimes exhibit to others, especially family. She may speak with different tones to each parent, though both are like children in some ways. She has an authority, determination and a no-nonsense approach to life. The director will explore these points with the actor playing the part. Old parents are familiar, yet also strangers as they grow more ill and perhaps senile, while the offspring develop coping mechanisms to get them through visiting the oldies. Candidates may also refer to: • the proxemics and movement around the room • character interaction and use of voice • positioning and movement of actors • relationship between the actors • dramatic use of silence • use of eye contact / avoidance of eye contact	15

Question	Answer		Marks
8	<i>Offers a sophisticated practical understanding of how to direct the actor.</i> - A comprehensive and effective discussion of how to direct the actor. - Excellent, practical suggestions for MAGS to handle her parents separately and together, with sustained and detailed reference to the extract.	Band 1 13–15 Marks	
	<i>Offers detailed practical understanding of how to direct the actor.</i> - An assured and mainly effective discussion of how to direct the actor. - Practical suggestions for MAGS to handle her parents separately and together, with consistently appropriate reference to the extract.	Band 2 10–12 Marks	
	<i>Offers broad understanding of how to direct the actor.</i> - A competent explanation of how to direct the actor. - Several practical suggestions for MAGS to handle her parents separately and together, with some appropriate reference to the extract.	Band 3 7–9 Marks	
	<i>Offers some understanding of how to direct the actor.</i> - A description of some directing points for the actor. - A few points for MAGS to handle her parents, with minimal reference to the extract.	Band 4 4–6 Marks	
	<i>Offers basic understanding of some directing techniques.</i> - Limited grasp of directing the actor. - Little understanding of MAGS handling her parents. .	Band 5 1–3 Marks	
	No creditable response.	Band 6 0 Marks	

Question	Answer	Marks												
9	What challenges would you face in creating a set design for a production of this extract and how would you address them? Make close reference to specific lines from the extract in your answer. You may include a labelled sketch if you wish. FANNY is in her sixties and MAGS in her thirties. Mother and daughter have a few characteristics in common, but probably their fashion and design senses are completely different. Perhaps MAGS dresses in a contemporary fashion (depending on when a production is set) and FANNY adopts clothing styles that were around when she was younger, perhaps in her thirties. Design may also take account of generational contrasts in style and outlook, their relative heights and builds and what each may want to say with her costumes. Personal props may be included but the question is specifically on costumes. Candidates may draw sketches of their design. This should be credited. <table><tr><td> <i>Offers a sophisticated practical understanding of the challenges involved in creating a set design</i> - A comprehensive and effective discussion of how to create set design for a production of this extract - Excellent, practical suggestions for design solutions with detailed reference to the extract. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Offers detailed practical understanding of the challenges involved in creating a set design</i> - An assured and mainly effective discussion of how to create set design for a production of this extract - Practical suggestions for design solutions with detailed reference to the extract </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Offers broad understanding of the challenges involved in creating a set design</i> - A competent explanation of how to create set design for a production of this extract - Several practical suggestions for design solutions with detailed reference to the extract </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Offers partial understanding of how to create set design.</i> - A variable, sometimes unconvincing, explanation of how to create set design - A narrow range of practical suggestions, with occasional reference to the extract. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Offers limited understanding of how to create set design.</i> - A confused, incomplete or narrative description of how to create set design. - Minimal practical design solutions. </td><td> Band 5 1–3 Marks </td></tr><tr><td>No creditable response.</td><td> Band 6 0 Marks </td></tr></table>	<i>Offers a sophisticated practical understanding of the challenges involved in creating a set design</i> - A comprehensive and effective discussion of how to create set design for a production of this extract - Excellent, practical suggestions for design solutions with detailed reference to the extract.	Band 1 13–15 Marks	<i>Offers detailed practical understanding of the challenges involved in creating a set design</i> - An assured and mainly effective discussion of how to create set design for a production of this extract - Practical suggestions for design solutions with detailed reference to the extract	Band 2 10–12 Marks	<i>Offers broad understanding of the challenges involved in creating a set design</i> - A competent explanation of how to create set design for a production of this extract - Several practical suggestions for design solutions with detailed reference to the extract	Band 3 7–9 Marks	<i>Offers partial understanding of how to create set design.</i> - A variable, sometimes unconvincing, explanation of how to create set design - A narrow range of practical suggestions, with occasional reference to the extract.	Band 4 4–6 Marks	<i>Offers limited understanding of how to create set design.</i> - A confused, incomplete or narrative description of how to create set design. - Minimal practical design solutions.	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 how and why you made changes to your piece as you progressed through the whole devising process. Support your answer with examples. The focus of the question is on the devising process, not the performance. Candidates need to engage with the evaluation of their devising process. They should identify how and why they made their changes, which may have been their own ideas or those of others, such as teachers. <table border="1"> <tr> <td>Band 1</td><td>A detailed and perceptive explanation of how and why changes were made during the devising process, supported by a range of carefully considered examples.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>A clear discussion of how and why changes were made during the devising process, supported by a range of relevant examples.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>A variable explanation of how and why changes were made during the devising process, with some supporting examples.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>General comments about the devising process with some reference to the devising process.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Identifies an aspect of the devising process.</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 how and why changes were made during the devising process, supported by a range of carefully considered examples.	9–10 Marks	Band 2	A clear discussion of how and why changes were made during the devising process, supported by a range of relevant examples.	7–8 Marks	Band 3	A variable explanation of how and why changes were made during the devising process, with some supporting examples.	5–6 Marks	Band 4	General comments about the devising process with some reference to the devising process.	3–4 Marks	Band 5	Identifies an aspect of the devising process.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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Question	Answer	Marks												
11	Evaluate how effectively your group presented your characters using vocal and physical skills in your devised performance. Make close reference to your piece to support your evaluation. The focus of the question is on the way their characters used vocal and physical variety in the actual performance of their devised piece, and how successful they were. There may be reference to the devising process itself, but the main aim is to assess their performance. <table><tr><td> <i>Offers a sophisticated evaluation of how effectively they used vocal and physical skills in their performance.</i> - A comprehensive and detailed discussion of the effectiveness of the use of vocal and physical skills. - Excellent, practical evaluation of the effectiveness of vocal and physical skills in the performance, with sustained and detailed reference to it. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Shows detailed evaluation of how effectively they used vocal and physical skills in their performance.</i> - A discussion of the effectiveness of the use of vocal and physical skills. - Well–formulated practical evaluation of the effectiveness of vocal and physical skills in the performance. There may be scope for further refinement. Consistent and appropriate references to the devised piece. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Shows competent evaluation of how effectively they used vocal and physical skills in their performance.</i> - A competent understanding of the effectiveness of the use of vocal and physical skills. - Some evaluation of the effectiveness of vocal and physical skills, with some reference to the performance. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Shows limited evaluation of how effectively they used vocal and physical skills in their performance.</i> - A variable understanding of the use of vocal and physical skills. - An attempt to evaluate the effectiveness of vocal or physical skills in performance with occasional appropriate references to it. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>A simple review of the performance.</i> - A narrow understanding of vocal or physical skills. - Minimal evaluation; little or no reference to the devised piece in performance. </td><td> Band 5 1–3 Marks </td></tr><tr><td>No creditable response.</td><td> Band 6 0 Marks </td></tr></table>	<i>Offers a sophisticated evaluation of how effectively they used vocal and physical skills in their performance.</i> - A comprehensive and detailed discussion of the effectiveness of the use of vocal and physical skills. - Excellent, practical evaluation of the effectiveness of vocal and physical skills in the performance, with sustained and detailed reference to it.	Band 1 13–15 Marks	<i>Shows detailed evaluation of how effectively they used vocal and physical skills in their performance.</i> - A discussion of the effectiveness of the use of vocal and physical skills. - Well–formulated practical evaluation of the effectiveness of vocal and physical skills in the performance. There may be scope for further refinement. Consistent and appropriate references to the devised piece.	Band 2 10–12 Marks	<i>Shows competent evaluation of how effectively they used vocal and physical skills in their performance.</i> - A competent understanding of the effectiveness of the use of vocal and physical skills. - Some evaluation of the effectiveness of vocal and physical skills, with some reference to the performance.	Band 3 7–9 Marks	<i>Shows limited evaluation of how effectively they used vocal and physical skills in their performance.</i> - A variable understanding of the use of vocal and physical skills. - An attempt to evaluate the effectiveness of vocal or physical skills in performance with occasional appropriate references to it.	Band 4 4–6 Marks	<i>A simple review of the performance.</i> - A narrow understanding of vocal or physical skills. - Minimal evaluation; little or no reference to the devised piece in performance.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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<i>Shows detailed evaluation of how effectively they used vocal and physical skills in their performance.</i> - A discussion of the effectiveness of the use of vocal and physical skills. - Well–formulated practical evaluation of the effectiveness of vocal and physical skills in the performance. There may be scope for further refinement. Consistent and appropriate references to the devised piece.	Band 2 10–12 Marks													
<i>Shows competent evaluation of how effectively they used vocal and physical skills in their performance.</i> - A competent understanding of the effectiveness of the use of vocal and physical skills. - Some evaluation of the effectiveness of vocal and physical skills, with some reference to the performance.	Band 3 7–9 Marks													
<i>Shows limited evaluation of how effectively they used vocal and physical skills in their performance.</i> - A variable understanding of the use of vocal and physical skills. - An attempt to evaluate the effectiveness of vocal or physical skills in performance with occasional appropriate references to it.	Band 4 4–6 Marks													
<i>A simple review of the performance.</i> - A narrow understanding of vocal or physical skills. - Minimal evaluation; little or no reference to the devised piece in performance.	Band 5 1–3 Marks													
No creditable response.	Band 6 0 Marks													