



# Cambridge IGCSE™

CANDIDATE  
NAME

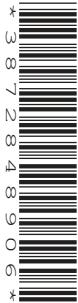


CENTRE  
NUMBER

--	--	--	--	--

CANDIDATE  
NUMBER

--	--	--	--



**DRAMA**

**0411/11**

Paper 1

**May/June 2025**

**2 hours 30 minutes**

You must answer on the question paper.

You will need: Copy of pre-release material

## INSTRUCTIONS

- Section A: answer **all** questions.
- Section B: answer Question 7 and **one** other question.
- Section C: answer **both** questions.
- Use a black or dark blue pen.
- Write your name, centre number and candidate number in the boxes at the top of the page.
- Write your answer to each question in the space provided.
- Do **not** use an erasable pen or correction fluid.
- Do **not** write on any bar codes.
- The questions in this paper are based on the play extracts from the pre-release material and a devised piece that you have performed. A copy of the pre-release material is provided with this question paper.

## INFORMATION

- The total mark for this paper is 80.
- The number of marks for each question or part question is shown in brackets [ ].

This document has **12** pages. Any blank pages are indicated.



## Section A: Play extract

## *The Prisoner of Second Avenue* by Neil Simon

This section is worth 30 marks.  
Answer **all** questions in this section.

1 Suggest a costume for the actor playing the role of **one** of MEL's sisters (PAULINE, PEARL or JESSIE) at curtain rise at line 298. Why would this costume suggestion be appropriate?

12

[2]

2 Read from line 282 ['This is Roger Keating'] to line 296 [*The News Logo fades.*].

Give **three different** pieces of advice about vocal delivery (for example accent, pace, phrasing and tone) to the actor playing the role of VOICE OF ROGER KEATING.

[3]

[3]

3 Read the passage from line 13 ['What's wrong?'] to lines 101–102 ['Sleep in the bedroom.'].

How would you play the role of MEL to show his obsessive behaviour?

[5]





4 Read the passage from line 297 [*Two weeks later.*] to lines 380–381 [*'What are we going to do?'*].

How could the actors emphasise their different views about MEL in this passage?

[5]

5 Describe your set design for the opening of the extract. Justify the creative choices you have made with reference to the extract.

[5]





6 Read the passage from line 470 ['So what's the diagnosis?'] to the end of the extract.

How would you direct this passage to reveal **both** the sadness **and** the frustration of the situation?

[10]





## Section B: Play extract

*The Secret Garden* by Frances Hodgson Burnett, adapted by Jessica Swale

This section is worth 25 marks.

Answer Question 7 and **EITHER** Question 8 **OR** Question 9.

7 You are playing the role of MARY LENNOX. Explain how you would demonstrate the change in her character during the extract.

Make close reference to specific lines from the extract in your answer.

[10]





**EITHER**

8 What challenges would you face in creating a set design for a production of this extract and how would you address them? [15]

OR

9 As a director, what approach would you take to portraying the creatures in the extract?

Make close reference to specific lines from the extract to justify your choices.

[15]

Question number: .....





DO NOT WRITE IN THIS MARGIN





### Section C: Devised Piece

This section is worth 25 marks.  
Answer Question 10 **AND** Question 11.

**Questions 10 and 11 are based on a devised piece that you have developed and performed.**

**In the box below briefly state the title of your chosen devised piece, the stimulus you used and the part you played.**

This information is to help the examiner but is not assessed.

**TITLE:**

**STIMULUS:**

**PART:**





10 Explain the challenges that you faced in creating well-developed characters from your stimulus and how you addressed these challenges. [10]





11 How effective were you in bringing out the relationships between characters when you performed your devised piece? [15]





DO NOT WRITE IN THIS MARGIN





**BLANK PAGE**

DO NOT WRITE IN THIS MARGIN

---

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at [www.cambridgeinternational.org](http://www.cambridgeinternational.org) after the live examination series.

Cambridge Assessment International Education is part of Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.

