

Cambridge IGCSE™

DRAMA**0411/11**

Paper 1 Written Examination

May/June 2026

MARK SCHEME

Maximum Mark: 80

Published

This mark scheme contains the instructions and marking guidance that our examiners used to mark candidate responses for this component.

Before they start marking, examiners complete a standardisation process. They review a range of candidate responses and discuss the mark scheme in detail to agree which answers can and cannot be accepted. Examiners award marks where it is clear that candidate responses have met the requirements of the mark scheme. These requirements may vary between different components or different versions of the same component, depending on the exact requirements of the question and the candidate responses seen during the standardisation process.

Sometimes, our mark schemes may allow marks to be awarded to responses which contain elements that are factually incorrect or for content not covered by the syllabus. We do this in response to the demands of a specific question to support candidates and make sure that our assessments are fair. However, these allowances should not be used as a guide for teaching and learning.

We cannot discuss the mark scheme with schools, and we recommend that schools read the mark scheme together with the assessment material and the Principal Examiner Report for Teachers.

This document consists of **13** printed pages.

General marking principles

All examiners must apply these marking principles when marking candidate responses.

1	Examiners must award marks for each response in line with: - the specific content defined in the mark scheme - the specific skills defined in the mark scheme or in the level descriptions - the standard of response required as exemplified by the standardisation scripts.
2	Examiners must award whole marks (not half marks, or other fractions).
3	Examiners must award marks positively . This means that: - marks are not deducted for errors or omissions - marks are awarded for correct/valid answers as defined in the mark scheme and also for other valid answers which go beyond the scope of the syllabus and mark scheme referring to your team leader as appropriate - the quality of spelling, punctuation and grammar are judged only when the mark scheme indicates that these features are specifically assessed in the question. However, the meaning of all responses must be unambiguous.
4	Examiners must consistently apply the requirements of the mark scheme and any rules for what to do when candidates have not followed instructions correctly.
5	Examiners must use the full range of marks defined in the mark scheme, unless limited by the quality of the candidate responses seen.
6	Examiners must award marks according to the mark scheme and must not award marks with grade thresholds or grade descriptions 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	Suggest a costume for the actor playing YAKOV at the opening of the extract. Why would this costume be appropriate? YAKOV is a workman, who appears at the opening of the extract. He and his fellow workmen are ‘On the terrace, making arrangements to stage Konstantin’s play’. The stage directions are quite specific: part of the terrace is curtained off and a grand piano is brought on. The costume therefore needs to be appropriate for a workman undertaking these activities. <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 422 [‘They’ve all gone, then’] to the end of the extract. Give <u>three</u> different pieces of performance advice to the actor playing the role of DORN. DORN is a local doctor, who acts almost as a spectator to the action and a confidant to the characters. Women find him attractive, and this has already been referred to in lines 184-198, where he demonstrates a close relationship with POLINA, the wife of ILYA SHAMRAEV, the estate manager. In this passage, his interventions bring the extract to a conclusion. First, he helps KONSTANTIN to keep calm about his not being able to see NINA. Then, after he has left the stage, MASHA – the daughter of POLINA, with whom the doctor has a close relationship – confesses to DORN that she, MASHA, is in love with KONSTANTIN. KONSTANTIN has been rude to MASHA, but this does not deter her from loving him. Allow any three different pieces of performance advice for the actor playing DORN. <table><tr><td>A piece of performance advice for the actor playing DORN.</td><td>1 Mark</td></tr><tr><td>A second (and different) piece of performance advice for the actor playing DORN.</td><td>1 Mark</td></tr><tr><td>A third (and different) piece of performance advice for the actor playing DORN.</td><td>1 Mark</td></tr></table>	A piece of performance advice for the actor playing DORN.	1 Mark	A second (and different) piece of performance advice for the actor playing DORN.	1 Mark	A third (and different) piece of performance advice for the actor playing DORN.	1 Mark	3
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3	Read the passage from line 8 [‘And the way you dress’] to line 45 [‘Come on – let’s go’]. How would you play the role of MASHA in this passage? MASHA is the daughter of POLINA and ILYA SHAMRAEV (who manage SORIN’s estate). MASHA is sullen and dresses in black to show she is depressed with life. At this point in the extract, the portrayal of MASHA should focus on her gloomy depression and her rejection of MEDVIEDENKO’S advances. Here, at the start of the extract, MEDVIEDENKO reveals himself to be in love with MASHA although she is indifferent to him. As she reveals later, MASHA is in love with KONSTANTIN, which creates a love triangle between him, her, and MEDVIEDENKO. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to play the role of MASHA.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to play the role of MASHA.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of how to play the role of MASHA.</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 MASHA.	4–5 marks	Band 2	A broad explanation of how to play the role of MASHA.	2–3 marks	Band 3	A general description of how to play the role of MASHA.	1 mark	Band 4	No creditable response.	0 marks	5
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4	Read the passage from line 119 [‘You look amazing’] to line 172 [‘Why’s that funny?’]. How could the actors playing NINA and KONSTANTIN portray the awkwardness of their relationship? KONSTANTIN has cast NINA in the lead role in his new, experimental play. He has already referred at length to how this decision has annoyed his mother (see lines 84 to 115). As NINA enters for the first time, it is evident that KONSTANTIN is besotted with her and as soon as they are momentarily alone, they kiss. However, the nineteen-year-old NINA is terrified of two things: her father discovering where she is and having to perform in front of the writer ALEKSEI TRIGORIN, who is a friend of KONSTANTIN’s mother. Allow credit for any appropriate suggestions about timing, pacing, vocal intensity, proxemics, etc. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to emphasise the relationship between the two.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to emphasise the relationship between the two.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of the relationship between the two.</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 emphasise the relationship between the two.	4–5 marks	Band 2	A broad explanation of how to emphasise the relationship between the two.	2–3 marks	Band 3	A general description of the relationship between the two.	1 mark	Band 4	No creditable response.	0 marks	5
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5	There are no lighting directions in the extract. Select <u>two</u> moments and, in each case, explain what lighting you would use to create the mood of that moment. There is little indication of lighting in the stage directions, but there are specific sections that lend themselves to a change of lighting. Examples include: - the outside terrace at the opening as the stage is prepared; - the start of the play-within-a-play to coincide with the moon rising; - the abrupt ending of the play-within-a-play; - the point when NINA and KONSTANTIN are alone; - the point when POLINA and DORN are alone; - the ending with DORN talking to KONSTANTIN and then MASHA. Allow any suggestions that can be supported from the passage, and which support the mood. <table border="1"> <tr> <td>Band 1</td><td>A practical understanding of how to use lighting at two moments, justified by reference to the extract.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>Some understanding of how to use lighting at two moments, with a broad explanation.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>Identifies one or two moments where lighting could be used but offers little or no explanation.</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 lighting at two moments, justified by reference to the extract.	4–5 marks	Band 2	Some understanding of how to use lighting at two moments, with a broad explanation.	2–3 marks	Band 3	Identifies one or two moments where lighting could be used but offers little or no explanation.	1 mark	Band 4	No creditable response.	0 marks	5
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6	Read the passage from line 200 ['Yakov. Hurry up. The moon.'] to line 334 ['Is someone playing music?']. How would you direct this passage to emphasise the comic effect of the play-within-a-play? KONSTANTIN TREPLIEV is the only son of IRINA ARKÁDINA, who is a successful actress and a member of the elite Russian intelligentsia. KONSTANTIN lives in her shadow and is trying to break free of this and establish himself as a successful playwright. KONSTANTIN has annoyed his mother by casting NINA ZARÉCHNAYA in the lead role of his play, a play that is itself an experimental piece of drama, in a style not understood by the audience. ARKÁDINA infuriates KONSTANTIN by talking through the performance and, in rage, he stops the performance. Chekhov referred to this play as a comedy and the play-within-a-play is an obvious focus for a discussion of comedic elements. The play has many comedic elements that could be brought out by the director, which include: - the putting up of the curtains, the releasing of the sulphur gas during the performance; - the gossipy asides between members of the audience while the play is under way; - KONSTANTIN's tense, nervy movements and dialogue as he panics over the fine details of getting everything just right for the performance; - the effect of the overblown, incomprehensible lines in KONSTANTIN's script; - the nerves shown by NINA, who has sneaked off from the neighbouring estate without her father's knowledge that she is taking part in the play. Allow any directorial suggestions that would maximise comic impact. <table border="1"> <tr> <td>Band 1</td><td>Offers detailed insight into the passage and provides a perceptive discussion of how to emphasise the comic elements.</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 emphasise the comic elements.</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 emphasise the comic elements.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Shows some understanding of the passage and provides some general suggestions.</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 emphasise the comic elements.	9–10 Marks	Band 2	Offers insight into the passage and provides a range of practical ideas about how to emphasise the comic elements.	7–8 Marks	Band 3	Shows understanding of the passage and provides some specific examples of how to emphasise the comic elements.	5–6 Marks	Band 4	Shows some understanding of the passage and provides some general suggestions.	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

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7	How would you play the role of NAPOLEON to show his increasing power and authority in this extract? NAPOLEON appears at line 88, where he proclaims the revolution and the renaming of Manor Farm as Animal Farm. He shows increasing power and authority as SNOWBALL is expelled, attracting support from SQUEALER and the others. NAPOLEON consolidates his authority as he announces the sixty-hour week but then is reportedly seen sleeping in a bed by PIGEON, which is against the animals' laws. In this extract, NAPOLEON asserts his leadership after the windmill is ruined by commanding that restoration should begin; the animals sing a song of praise to him. <table border="1"> <tr> <td>Band 1</td><td>Shows detailed and perceptive insight into how to play the role of NAPOLEON to show his increasing power and authority.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Shows understanding of how to play the role of NAPOLEON to show his increasing power and authority.</td><td>7–8 Marks</td></tr> <tr> <td>Band 3</td><td>Shows broad understanding of how to play the role of NAPOLEON to show his increasing power and authority.</td><td>5–6 Marks</td></tr> <tr> <td>Band 4</td><td>Shows moments of understanding of how to play the role of NAPOLEON.</td><td>3–4 Marks</td></tr> <tr> <td>Band 5</td><td>Shows limited understanding of how to play the role of NAPOLEON.</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 NAPOLEON to show his increasing power and authority.	9–10 Marks	Band 2	Shows understanding of how to play the role of NAPOLEON to show his increasing power and authority.	7–8 Marks	Band 3	Shows broad understanding of how to play the role of NAPOLEON to show his increasing power and authority.	5–6 Marks	Band 4	Shows moments of understanding of how to play the role of NAPOLEON.	3–4 Marks	Band 5	Shows limited understanding of how to play the role of NAPOLEON.	1–2 Marks	Band 6	No creditable response.	0 Marks	10
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8	You are the costume designer. What practical design solutions would you suggest for this extract? Most of the characters in the extract are animals and the costume designer therefore has some challenges in deciding how this should be presented on stage. Allow credit for creative choices that present the play in a coherent and achievable manner. <table><tr><td> <i>Shows a sophisticated practical understanding of costume design solutions.</i> - A comprehensive and effective explanation of how to approach the challenges of creating costume design. - Excellent, practical suggestions, for appropriate costumes. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Shows detailed practical understanding of costume design solutions.</i> - An assured and mainly effective explanation of how to approach the challenges of creating costume design. - Practical suggestions for appropriate costumes. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Shows broad practical understanding of costume design solutions.</i> - A generalised explanation of how to approach issues of the challenges of creating costume design. - Some practical suggestions for appropriate. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Shows some practical understanding of costume design solutions.</i> - A variable explanation of how to approach the challenges of creating costume design. - A few practical suggestions. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Shows limited practical understanding of costume design solutions.</i> - A confused, incomplete or narrative description of one or more aspects of costume 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 costume design solutions.</i> - A comprehensive and effective explanation of how to approach the challenges of creating costume design. - Excellent, practical suggestions, for appropriate costumes.	Band 1 13–15 Marks	<i>Shows detailed practical understanding of costume design solutions.</i> - An assured and mainly effective explanation of how to approach the challenges of creating costume design. - Practical suggestions for appropriate costumes.	Band 2 10–12 Marks	<i>Shows broad practical understanding of costume design solutions.</i> - A generalised explanation of how to approach issues of the challenges of creating costume design. - Some practical suggestions for appropriate.	Band 3 7–9 Marks	<i>Shows some practical understanding of costume design solutions.</i> - A variable explanation of how to approach the challenges of creating costume design. - A few practical suggestions.	Band 4 4–6 Marks	<i>Shows limited practical understanding of costume design solutions.</i> - A confused, incomplete or narrative description of one or more aspects of costume 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	<i>Animal Farm</i> has sometimes been described as a ‘fairy story’. As a director, how would you bring out the serious message of the play while keeping the style of a fairy story? Orwell’s story has been described as a ‘fairy story’ but one that has a serious message about the gaining and abuse of power. The challenge facing a director is how to retain the light-hearted, physicality and humour of the story while getting across to the audience the subtle way in which power corrupts as the pigs increasingly dominate. <table><tr><td> <i>Shows a sophisticated practical understanding of how to bring out the serious message of the play</i> - A comprehensive and effective explanation of how to direct the extract to achieve a balance between the message of the play and the fairy story approach. - Excellent, practical suggestions. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Shows detailed practical understanding of how to bring out the serious message of the play</i> - An assured and mainly effective explanation of how to direct the extract to achieve a balance between the message of the play and the fairy story approach. - A range of practical suggestions. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Shows broad understanding of how to bring out the serious message of the play</i> - A competent explanation of how to direct the extract to achieve a balance between the message of the play and the fairy story approach. - Some practical suggestions. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Shows partial understanding of how to bring out the serious message of the play</i> - A variable explanation of how to direct the extract. - A narrow range of practical suggestions. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Shows little understanding of how to bring out the serious message of the play</i> - A confused, incomplete, or narrative description of how to direct the extract. - Minimal 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 bring out the serious message of the play</i> - A comprehensive and effective explanation of how to direct the extract to achieve a balance between the message of the play and the fairy story approach. - Excellent, practical suggestions.	Band 1 13–15 Marks	<i>Shows detailed practical understanding of how to bring out the serious message of the play</i> - An assured and mainly effective explanation of how to direct the extract to achieve a balance between the message of the play and the fairy story approach. - A range of practical suggestions.	Band 2 10–12 Marks	<i>Shows broad understanding of how to bring out the serious message of the play</i> - A competent explanation of how to direct the extract to achieve a balance between the message of the play and the fairy story approach. - Some practical suggestions.	Band 3 7–9 Marks	<i>Shows partial understanding of how to bring out the serious message of the play</i> - A variable explanation of how to direct the extract. - A narrow range of practical suggestions.	Band 4 4–6 Marks	<i>Shows little understanding of how to bring out the serious message of the play</i> - A confused, incomplete, or narrative description of how to direct the extract. - Minimal 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	In the process of putting together your devised piece, explain the challenges that you faced in creating contrasts. How did you address these challenges? The focus of this question is on the <u>devising process</u>. There are many challenges in creating contrasts. Candidates may discuss the content of the piece, but credit is awarded for recognising the challenges of creating contrasts during the creation of the piece. This question focuses on explaining the process of how they did this to create original material. Allow credit both for discussing challenges and offering solutions. Use Band 4 as a ceiling if no contrasts mentioned. <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>An 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 involved; 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	An 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 involved; 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 successfully you communicated the main relationships between characters in your devised piece when you performed it. The focus of this question is on the <u>performance of the devised piece</u>. Candidates should be clear about the character relationships they intended to communicate in their piece. 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 well the relationships in the piece were communicated.</i> - A comprehensive and detailed evaluation of how well the relationships 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 well the relationships in the piece were communicated.</i> - An effective evaluation of how well the relationships 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 well the relationships in the piece were communicated.</i> - An adequate evaluation of how well the relationships 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 well the relationships in the piece were communicated.</i> - A limited evaluation of the communication of the intended relationships. - 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 relationships. - 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 well the relationships in the piece were communicated.</i> - A comprehensive and detailed evaluation of how well the relationships 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 well the relationships in the piece were communicated.</i> - An effective evaluation of how well the relationships 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 well the relationships in the piece were communicated.</i> - An adequate evaluation of how well the relationships 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 well the relationships in the piece were communicated.</i> - A limited evaluation of the communication of the intended relationships. - 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 relationships. - 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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