

Cambridge IGCSE™

DRAMA**0411/13**

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	Suggest one physical gesture an actor playing CASSIO could use and say why it would be appropriate. CASSIO is the love–sick dupe in IAGO’s machinations. He may look doe–eyed at DESDEMONA, he may look serious and obedient when being a soldier under orders or wild eyed when he is briefly drunk. His body language will reflect what happens to him at that moment. He is not devious, so does not hide truth. <table><tr><td>Identifies a physical gesture that the actor playing CASSIO could use.</td><td>1 Mark</td></tr><tr><td>An explanation of why this gesture would be appropriate.</td><td>1 Mark</td></tr></table>	Identifies a physical gesture that the actor playing CASSIO could use.	1 Mark	An explanation of why this gesture would be appropriate.	1 Mark	2
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Question	Answer	Marks						
2	Read the passage from line 441 [Exit CASSIO. Enter OTHELLO and IAGO.] to line 468 [‘Exit DESDEMONA and EMILIA.’]. As an actor, identify <u>three</u> different ways DESDEMONA could show her caring nature while she pleads for CASSIO. DESDEMONA is unaware of IAGO’s plot that CASSIO has fallen victim to. She is rather naïve and trusting. She believes she can heal the rift between CASSIO and OTHELLO and overcome her husband’s hostility with no damage to her own reputation. Her caring nature will show in her movements such as touching OTHELLO’s face and shoulders, her smiles and wide open eyes, her gentle voice but with an edge of determination to get what she wants: reconciliation. <table><tr><td>An appropriate suggestion of a way in which DESDEMONA could show her caring nature.</td><td>1 Mark</td></tr><tr><td>A second appropriate, different, suggestion of a way in which DESDEMONA could show her caring nature.</td><td>1 Mark</td></tr><tr><td>A third appropriate, different suggestion of a way in which DESDEMONA could show her caring nature.</td><td>1 Mark</td></tr></table>	An appropriate suggestion of a way in which DESDEMONA could show her caring nature.	1 Mark	A second appropriate, different, suggestion of a way in which DESDEMONA could show her caring nature.	1 Mark	A third appropriate, different suggestion of a way in which DESDEMONA could show her caring nature.	1 Mark	3
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3	Read the passage from line 94 [Exit. Enter BRABANTIO and servants with flaming torches.] to line 109 [...come with me'.] How would you play the role of BRABANTIO to show his reaction to the news about his daughter, DESDEMONA? BRABANTIO is a senior statesman in Venetian society, with the authority, status and power to command men and women. He has guarded his daughter's honour as she grew up and now he has a rage against OTHELLO, who has not only stolen her from him but is of a different race and is also betraying his military conventions. Candidates should mention his acting skills, including voice, gestures, movement, physicality, use of levels, non-verbal communication and all with a sense of barely-controlled fury and bewilderment. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how to play the role of BRABANTIO to show his fatherly concern.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>A broad explanation of how to play the role of BRABANTIO to show his fatherly concern.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of the role of BRABANTIO.</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 BRABANTIO to show his fatherly concern.	4–5 marks	Band 2	A broad explanation of how to play the role of BRABANTIO to show his fatherly concern.	2–3 marks	Band 3	A general description of the role of BRABANTIO.	1 mark	Band 4	No creditable response.	0 marks	5
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4	Read the passage from Line 373 ('What is the matter here?') to Line 401 ('Come, love, to bed'). How would you direct the actor playing OTHELLO in this passage to bring out different aspects of his personality? This passage shows different aspects of OTHELLO's personality: his bewilderment, his coming to terms with CASSIO's behaviour, his desire to find out the truth of the situation, and his tenderness and concern for DESDEMONA. The director will encourage the actor to use the full range of acting skills, including voice, gesture, movement, physicality, non-verbal communication and proxemics. <table border="1"> <tr> <td>Band 1</td><td>A detailed discussion of how a director would direct the actor, supported by close reference to the passage.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>An explanation of how a director would direct the actor, 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 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 a director would direct the actor, supported by close reference to the passage.	4–5 marks	Band 2	An explanation of how a director would direct the actor, supported by some reference to the passage.	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	Suggest a costume design for OTHELLO that would reflect his military rank and status. Give reasons for your choice. He may be taller than others, he may walk with a lithe swagger and carry his body and gestures differently. So, he will need a suitable costume that may conform to military conventions yet have some personalised elements that make it his own. He may sport a feathered head gear, carry an ornate cloak when not fighting, wear a bigger sword and be heavily booted or deliberately barefoot. There must be something out of the ordinary about him in every aspect of his costume. <table border="1"> <tr> <td>Band 1</td><td>An appropriate costume design for OTHELLO, supported by detailed reference to the extract.</td><td>4–5 marks</td></tr> <tr> <td>Band 2</td><td>An appropriate costume design for OTHELLO, supported by one or two workable suggestions.</td><td>2–3 marks</td></tr> <tr> <td>Band 3</td><td>A general description of a costume for OTHELLO.</td><td>1 mark</td></tr> <tr> <td>Band 4</td><td>No creditable response</td><td>0 marks</td></tr> </table>	Band 1	An appropriate costume design for OTHELLO, supported by detailed reference to the extract.	4–5 marks	Band 2	An appropriate costume design for OTHELLO, supported by one or two workable suggestions.	2–3 marks	Band 3	A general description of a costume for OTHELLO.	1 mark	Band 4	No creditable response	0 marks	5
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6	In Act 2, how would you direct the actor playing IAGO to communicate to the audience his character's two-faced nature? Make close reference to specific lines from the extract in your answer. Most characters express the opinion that IAGO is honest, a good man who can be trusted. This is not just in a military/fighting sense, but also in a personality clash–leadership tussle as he seeks by any means to achieve the promotion he believes he deserves. In directing IAGO, the director will have to be mindful of how other characters react to him, particularly while he is still 'honest'. He shares his thinking with the audience and deviously twists every event and chance to his own advantage. Directorial approaches might also include: • the style of the play • the use of direct address • delivery of lines/dialogue • physicality, perhaps with a military demeanour • gestures, posture, gait, non-verbal communication • facial expressions • proxemics • levels, entrances and exits <table border="1"> <tr> <td>Band 1</td><td>Offers insight into how to direct the passage and provides a detailed and perceptive discussion of how to direct the actor playing IAGO.</td><td>9–10 Marks</td></tr> <tr> <td>Band 2</td><td>Offers some insight into how to direct the passage and provides a range of practical ideas of how to direct the actor playing IAGO.</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 of how to direct IAGO.</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 insight into how to direct the passage and provides a detailed and perceptive discussion of how to direct the actor playing IAGO.	9–10 Marks	Band 2	Offers some insight into how to direct the passage and provides a range of practical ideas of how to direct the actor playing IAGO.	7–8 Marks	Band 3	Shows understanding of how to direct the passage and provides some specific examples of how to direct IAGO.	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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7	As an actor playing MAY in this extract, how would you show that she is rather weary and fed up with life? Make close reference to specific lines from the extract in your answer. Stage directions describe MAY as weary, and she seems to be drawn to the park only to feed the cat as a substitute for having a meaningful human relationship. When she talks of herself, it is from a downbeat, self-critical and uninspiring attitude as if the cat is the only thing keeping a hold on her will to live. Candidates may refer to: • physicality, movement that is old, downbeat • proxemics, in relation to LEONA • gesture, mime, non-verbal communication, • facial expression, use of body • hostility gradually softening towards LEONA • 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 MAY, 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 MAY, 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 MAY, 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 MAY, 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 MAY 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 MAY, with close reference to the extract.	9–10 Marks	Band 2	Shows understanding of how to play the role of MAY, with reference to the extract.	7–8 Marks	Band 3	Shows broad understanding of how to play the role of MAY, with some reference to the extract.	5–6 Marks	Band 4	Shows moments of understanding of how to play the role of MAY, with occasional reference to the extract.	3–4 Marks	Band 5	Shows limited understanding of how to play the role of MAY 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	How would you direct the extract to show how the relationship changes between the two women as it moves from hostility to gradual acceptance? Make close reference to specific lines from the extract in your answer. The cat is the thing that binds them, at the outset in a slightly hostile interaction to gradually giving way to acceptance that they care about the cat, whatever name it has. The director will need to bring out the not entirely friendly relationship between the women as perhaps they come from different backgrounds and social classes. Candidates may refer to: • highlighting the proxemics and movement around the bench • character interactions 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 • use of props • use of lighting/shadow/effects.	15

Question	Answer		Marks
8	<i>Offers a sophisticated practical understanding of how to direct the extract.</i> - A comprehensive and effective discussion of how to direct the extract. - Excellent, practical suggestions to show the changing relationship between the women, with appropriate reference to the extract.	Band 1 13–15 Marks	
	<i>Offers detailed practical understanding of how to direct the extract.</i> - An assured and mainly effective discussion of how to direct the extract. - Practical suggestions to show the changing relationship between the women, with appropriate reference to the extract.	Band 2 10–12 Marks	
	<i>Offers broad understanding of how to direct the extract</i> - A competent explanation of how to direct the extract. - Several practical suggestions to show the changing relationship between the women, with some appropriate reference to the extract.	Band 3 7–9 Marks	
	<i>Offers some understanding of how to direct the extract.</i> Offer some suggestions for showing the changing relationship, with some appropriate reference to the extract.	Band 4 4–6 Marks	
	Offers basic understanding and general comment on how to direct the extract.	Band 5 1–3 Marks	
	No creditable response.	Band 6 0 Marks	

Question	Answer	Marks												
9	How would you use design elements if you were putting on a production of this extract? Make close reference to specific lines from the extract in your answer. You may include a labelled sketch if you wish. Candidates are expected to recognise the design challenges of the extract. The extract calls for an outdoor setting in a park, which may be interpreted as the candidate wishes, as may all other design elements of the production. <table><tr><td> <i>Offers a sophisticated practical understanding of how to use design elements</i> - A comprehensive and effective discussion of how to use design elements. - Excellent, practical suggestions of how to use design elements, with detailed reference to the extract. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Offers detailed practical understanding of how to use design elements</i> - An assured and mainly effective discussion of how to use design elements. - Helpful suggestions of how to use design elements, with appropriate reference to the extract. </td><td> Band 2 10–12 Marks </td></tr><tr><td> <i>Shows broad understanding of how to use design elements</i> - A competent explanation of how to use design elements. - Broad practical suggestions of how to use design elements, with some reference to the extract. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Shows partial understanding of how to use design elements.</i> - A variable, sometimes unconvincing, explanation of how to use design elements. - A narrow range of practical suggestions, with occasional reference to the extract. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Shows limited understanding of how to use design elements.</i> - A confused, incomplete or narrative description of how to use design elements. - Minimal suggestions of 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>Offers a sophisticated practical understanding of how to use design elements</i> - A comprehensive and effective discussion of how to use design elements. - Excellent, practical suggestions of how to use design elements, with detailed reference to the extract.	Band 1 13–15 Marks	<i>Offers detailed practical understanding of how to use design elements</i> - An assured and mainly effective discussion of how to use design elements. - Helpful suggestions of how to use design elements, with appropriate reference to the extract.	Band 2 10–12 Marks	<i>Shows broad understanding of how to use design elements</i> - A competent explanation of how to use design elements. - Broad practical suggestions of how to use design elements, with some reference to the extract.	Band 3 7–9 Marks	<i>Shows partial understanding of how to use design elements.</i> - A variable, sometimes unconvincing, explanation of how to use design elements. - A narrow range of practical suggestions, with occasional reference to the extract.	Band 4 4–6 Marks	<i>Shows limited understanding of how to use design elements.</i> - A confused, incomplete or narrative description of how to use design elements. - Minimal suggestions of how to approach the extract.	Band 5 1–3 Marks	No creditable response.	Band 6 0 Marks	15
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10	Explain how you and your group worked as a team to progress from the stimulus and early ideas, improving the piece so it was ready for performance. Support your answer with examples. The focus of the question is the devising process, not the performance as such. Candidates need to engage with the concept of devising through collaboration. They should identify how their group used the process to refine, experiment and polish ideas and material, taking advice on the way from others, including teachers. <table> <tr> <td>Band 1</td><td>A detailed and perceptive explanation of how the group worked and improved 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 the group worked and improved 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 the group worked and improved 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 improving.</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 the group worked and improved during the devising process, supported by a range of carefully considered examples.	9–10 Marks	Band 2	A clear discussion of how the group worked and improved during the devising process, supported by a range of relevant examples.	7–8 Marks	Band 3	A variable explanation of how the group worked and improved during the devising process, with some supporting examples.	5–6 Marks	Band 4	General comments about the devising process with some reference to improving.	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 the effectiveness of your group's use of drama skills in communicating a meaningful performance to an audience. Make close reference to your piece to support your evaluation. The focus of the question is on the effectiveness of their use of drama skills in the actual performance of their devised piece. A range of drama skills should be discussed. 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 their drama skills were used</i> - A comprehensive and detailed discussion of the use of drama skills in communicating meaning in the performance of the piece. - Excellent, practical evaluation of the effectiveness of drama skills in performance, sustained and detailed reference to it. </td><td> Band 1 13–15 Marks </td></tr><tr><td> <i>Offers detailed practical understanding of use of drama skills in their performance to an audience.</i> - An effective discussion of the use of drama skills in communicating meaning in the performance of the piece. - Well-formulated practical evaluation of the effectiveness of drama skills in performance, although 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 broad understanding of use of drama skills in their performance to an audience.</i> - A competent understanding of the use of drama skills in communicating meaning. - Some evaluation of the effectiveness of drama skills in performance, with some reference to it. </td><td> Band 3 7–9 Marks </td></tr><tr><td> <i>Shows partial understanding of drama skills.</i> - A variable understanding of the use of drama skills. - An attempt to evaluate the effectiveness of drama skills, with occasional appropriate references to it. </td><td> Band 4 4–6 Marks </td></tr><tr><td> <i>Shows limited understanding of drama skills.</i> - A narrow understanding of the use of drama 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 their drama skills were used</i> - A comprehensive and detailed discussion of the use of drama skills in communicating meaning in the performance of the piece. - Excellent, practical evaluation of the effectiveness of drama skills in performance, sustained and detailed reference to it.	Band 1 13–15 Marks	<i>Offers detailed practical understanding of use of drama skills in their performance to an audience.</i> - An effective discussion of the use of drama skills in communicating meaning in the performance of the piece. - Well-formulated practical evaluation of the effectiveness of drama skills in performance, although there may be scope for further refinement; consistent and appropriate references to the devised piece.	Band 2 10–12 Marks	<i>Shows broad understanding of use of drama skills in their performance to an audience.</i> - A competent understanding of the use of drama skills in communicating meaning. - Some evaluation of the effectiveness of drama skills in performance, with some reference to it.	Band 3 7–9 Marks	<i>Shows partial understanding of drama skills.</i> - A variable understanding of the use of drama skills. - An attempt to evaluate the effectiveness of drama skills, with occasional appropriate references to it.	Band 4 4–6 Marks	<i>Shows limited understanding of drama skills.</i> - A narrow understanding of the use of drama 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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