

Cambridge IGCSE™

DRAMA**0411/13**

Paper 1

May/June 2026

COPY OF PRE-RELEASE MATERIAL

2 hours 30 minutes

INSTRUCTIONS

- The questions in Paper 1 will be based on the **two** play extracts provided in this booklet.
- This copy of the pre-release material is for you to use in your responses.



PapaCambridge

This document has **28** pages. Any blank pages are indicated.

EXTRACT 1

Adapted from Andrew Upton's modern version of Anton Chekhov's *The Cherry Orchard*.

These notes are intended to help you understand the context of the drama.

Chekhov's play premièred in Moscow in 1904, and the modern version was first performed in London in 2011. The play is in four acts and the extract is adapted from the first half of Act One.

The Cherry Orchard deals with the effect that social change has on people. Madame RANYEVSKAYA is a landowner in Russia from an aristocratic family. She has been living in France for some years following the death of her husband and son. She returns now to her family estate in Russia with her 17-year-old daughter ANYA, CHARLOTTA, and YASHA. While they have been away, the estate in Russia has been looked after by VARYA, RANYEVSKAYA's adopted daughter, aged 24. Although RANYEVSKAYA does not have the financial resources to sustain her estate she persists in living beyond her means.

LOPAHIN is a wealthy merchant but comes from a lower social class. He enjoys the privileges that his money brings but is very conscious of his humble beginnings. He reminds RANYEVSKAYA and her eccentric brother, GAEV, that their estate – which includes a large and very famous cherry orchard – will be sold at auction to pay off the family's debts. LOPAHIN suggests that the estate can be saved by allowing part of it to be developed into summer cottages, but this would mean destroying the cherry orchard. In terms of symbolism, cherry trees are often seen as a symbol of sadness about changing times, which is the theme of Chekhov's play. Despite this, Chekhov referred to the play as a comedy and there are comic elements throughout.

CHARACTERS

RANYEVSKAYA	landowner
GAEV	RANYEVSKAYA's brother, a talkative eccentric
ANYA	RANYEVSKAYA's daughter, aged seventeen.
	Close to TROFIMOV, a revolutionary
VARYA	RANYEVSKAYA's adopted daughter, aged twenty-four,
	close to LOPAHIN
LOPAHIN	wealthy merchant from a humble background
SIMYONOV-PISCHIK	landowner
CHARLOTTA	governess to ANYA
YEPIHODOV	estate manager, in love with DUNYASHA
DUNYASHA	maid, in love with YASHA but who is being pursued by YEPIHODOV
FIRS	elderly, eccentric manservant, aged 87
YASHA	an insolent and self-obsessed butler

ACT ONE

[The nursery, near dawn.]

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

[He shakes it away with a nod from the door and is gone.]

EXTRACT 2

Adapted from *Henceforward* by Alan Ayckbourn.

These notes are intended to help you understand the context of the extract.

Henceforward was first performed in the Stephen Joseph Theatre, Scarborough, UK in July 1987. The play is in two Acts. The extract starts at the opening of Act 1, and then jumps to Act 2.

The play is a dark comedy, which takes a light-hearted look at the disturbing prospect of robots becoming imbued with human characteristics.

JEROME, a failed composer of electronic music, lives in a high-rise flat in a very run-down area somewhere in England where it is not safe to walk the streets. He divides his time between composing music and building a human-robot, type NAN 300F. JEROME successfully reprogrammes NAN 300F to look and sound like ZOË, an actress with whom he had a relationship.

JEROME's wife CORINNA and their daughter GEAIN left years earlier. In Act 2, CORINNA arrives with a welfare officer, MERVYN, to discuss the ongoing custody of their daughter GEAIN. By this stage, JEROME has completed the reprogramming of the robot, and introduces her as ZOË, his fiancée.

CHARACTERS

JEROME WATKINS	a composer
CORINNA	his ex-wife
MERVYN BICKERDYKE	a welfare officer
NAN	a robot built by JEROME
ZOË	the reprogrammed version of NAN, who appears in Act 2 as JEROME's fiancée
LUPUS	(on video), a musician friend of JEROME

ACT ONE

[A darkened living room of a flat.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

Content removed due to copyright restrictions.

There you are, you see, he's hung up.

BLANK PAGE

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 (Cambridge University Press & Assessment) 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 our Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge International Education is the name of our awarding body and a part of Cambridge University Press & Assessment, which is a department of the University of Cambridge.