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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/11**

Paper 1 Drama and Poetry **October/November 2025**

2 hours

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You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total:
  - Section A: answer **one** question.
  - Section B: answer **one** question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.
- Dictionaries are **not** allowed.

INFORMATION

- The total mark for this paper is 50.
- All questions are worth equal marks.

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Section A: Drama

Answer **one** question from this section.

ERROL JOHN: *Moon on a Rainbow Shawl*

1 Either (a) Discuss some of the ways in which John shapes an audience's response to Sophia in *Moon on a Rainbow Shawl*.

Or (b) Discuss John's presentation of Esther in the following extract from the play. In your answer, you should pay close attention to dramatic methods and their effects.

[ESTHER *reappears with the baby bundled in his bedclothes.*

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So many things we find we have to get.

(*from* Act 1, Scene 1)

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WILLIAM SHAKESPEARE: *Measure for Measure*

2 Either (a) Compare the roles and characterisation of Lucio and Claudio in *Measure for Measure*.

Or (b) Discuss in detail Shakespeare's dramatic presentation of the argument between Angelo and Isabella in the following extract.

ANGELO: Nay, women are frail too.

ISABELLA: Ay, as the glasses where they view themselves,
Which are as easy broke as they make forms.
Women, help heaven! Men their creation mar
In profiting by them. Nay, call us ten times frail;
For we are soft as our complexions are,
And credulous to false prints.

ANGELO: I think it well;
And from this testimony of your own sex,
Since I suppose we are made to be no stronger
Than faults may shake our frames, let me be bold.
I do arrest your words. Be that you are,
That is, a woman; if you be more, you're none;
If you be one, as you are well express'd
By all external warrants, show it now
By putting on the destin'd livery.

ISABELLA: I have no tongue but one; gentle, my lord,
Let me intreat you speak the former language.

ANGELO: Plainly conceive, I love you.

ISABELLA: My brother did love Juliet,
And you tell me that he shall die for't.

ANGELO: He shall not, Isabel, if you give me love.

ISABELLA: I know your virtue hath a license in't,
Which seems a little fouler than it is,
To pluck on others.

ANGELO: Believe me, on mine honour,
My words express my purpose.

ISABELLA: Ha! little honour to be much believ'd,
And most pernicious purpose! Seeming, seeming!
I will proclaim thee, Angelo, look for't.
Sign me a present pardon for my brother
Or, with an outstretch'd throat, I'll tell the world aloud
What man thou art.

ANGELO: Who will believe thee, Isabel?
My unsoil'd name, th' austereness of my life,
My vouch against you, and my place i' th' state,
Will so your accusation overweigh
That you shall stifle in your own report,
And smell of calumny. I have begun,
And now I give my sensual race the rein:
Fit thy consent to my sharp appetite;
Lay by all nicety and prolixious blushes
That banish what they sue for; redeem thy brother
By yielding up thy body to my will;

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Or else he must not only die the death,
But thy unkindness shall his death draw out
To ling'ring sufferance. Answer me to-morrow,
Or, by the affection that now guides me most,
I'll prove a tyrant to him. As for you,
Say what you can: my false o'erweighs your true.

[*Exit.*]

ISABELLA: To whom should I complain? Did I tell this,
Who would believe me? O perilous mouths
That bear in them one and the self-same tongue
Either of condemnation or approof,
Bidding the law make curtsy to their will;
Hooking both right and wrong to th' appetite,
To follow as it draws! I'll to my brother.
Though he hath fall'n by prompture of the blood,
Yet hath he in him such a mind of honour
That, had he twenty heads to tender down
On twenty bloody blocks, he'd yield them up
Before his sister should her body stoop
To such abhorr'd pollution.
Then, Isabel, live chaste, and, brother, die:
More than our brother is our chastity.
I'll tell him yet of Angelo's request,
And fit his mind to death, for his soul's rest.

[*Exit.*]

(*from* Act 2, Scene 4)

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JOHN WEBSTER: *The Duchess of Malfi*

3 **Either** **(a)** Discuss the presentation and dramatic significance of corruption in the play *The Duchess of Malfi*.

Or **(b)** Paying close attention to dramatic methods, discuss ways in which Webster creates tension in the following extract from the play.

BOSOLA: Will you reject that noble and free league
Of amity and love which I present you?

DUCHESS: Their league is like that of some politic kings:
Only to make themselves of strength and pow'r
To be our after-ruin. Tell them so.

BOSOLA: And what from you?

ANTONIO: Thus tell him: I will not come.

BOSOLA: And what of this?

ANTONIO: My brothers have dispersed
Bloodhounds abroad; which till I hear are muzzled,
No truce, though hatched with ne'er such politic skill,
Is safe, that hangs upon our enemies' will.
I'll not come at them.

BOSOLA: This proclaims your breeding.
Every small thing draws a base mind to fear,
As the adamant draws iron. Fare you well, sir,
You shall shortly hear from's.

[*Exit* BOSOLA.]

DUCHESS: I suspect some ambush:
Therefore, by all my love, I do conjure you
To take your eldest son, and fly towards Milan.
Let us not venture all this poor remainder
In one unlucky bottom.

ANTONIO: You counsel safely.
Best of my life, farewell. Since we must part
Heaven hath a hand in't; but no otherwise
Than as some curious artist takes in sunder
A clock or watch when it is out of frame,
To bring 't in better order.

DUCHESS: I know not which is best,
To see you dead, or part with you. [*To her son*] Farewell, boy,
Thou art happy, that thou hast not understanding
To know thy misery, for all our wit
And reading brings us to a truer sense
Of sorrow. [*To* ANTONIO] In the eternal church, sir,
I do hope we shall not part thus.

ANTONIO: O, be of comfort!
Make patience a noble fortitude,
And think not how unkindly we are used:
Man, like to cassia, is proved best, being bruised.

DUCHESS: Must I, like to a slave-born Russian,
Account it praise to suffer tyranny?
And yet, O Heaven, thy heavy hand is in't.

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I have seen my little boy oft scourge his top
And compared myself to't: nought made me e'er
Go right but heaven's scourge-stick.

ANTONIO: Do not weep:
Heaven fashioned us of nothing, and we strive
To bring ourselves to nothing. Farewell, Cariola,
And thy sweet armful. [*To the* DUCHESS] If I do never see thee more,
Be a good mother to your little ones,
And save them from the tiger: fare you well.

DUCHESS: Let me look upon you once more, for that speech
Came from a dying father. Your kiss is colder
Than that I have seen an holy anchorite
Give to a dead man's skull.

ANTONIO: My heart is turned to a heavy lump of lead,
With which I sound my danger: fare you well.

[*Exit* ANTONIO *with his elder Son*.]

DUCHESS: My laurel is all withered.

CARIOLA: Look, madam, what a troop of armèd men
Make toward us.

[*Enter* BOSOLA *with a guard of soldiers,* (*all wearing*) *vizards*.]

DUCHESS: O, they are very welcome.
When Fortune's wheel is overcharged with princes,
The weight makes it move swift. I would have my ruin
Be sudden. I am your adventure, am I not?

BOSOLA: You are: you must see your husband no more.

(*from* Act 3, Scene 5)

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TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

4 **Either** **(a)** Gooper says: 'A family crisis brings out the best and the worst in every member of it.'

Discuss Williams's presentation of family tensions in the light of this comment.

Or **(b)** Comment closely on Williams's dramatic presentation of the relationship between Big Daddy and Brick in the following extract.

BIG DADDY: Why are you so anxious to shut me up?

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I slept with Big Mama till, let's see, five years ago, till I was sixty and she was fifty-eight, and never even liked her, never did!

(*from* Act 2)

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Section B: Poetry

Answer **one** question from this section.

MAYA ANGELOU: *And Still I Rise*

5 **Either** **(a)** In what ways and with what effects does Angelou present women's attitudes to men? In your answer, you should refer to **two** poems from the selection.

Or **(b)** Analyse some of the ways in which Angelou creates tension in the following poem.

My Arkansas

There is a deep brooding

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waves of brooding.

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SIMON ARMITAGE: *Sir Gawain and the Green Knight*

6 **Either** **(a)** In what ways and with what effects does Armitage explore loyalty in *Sir Gawain and the Green Knight*?

Or **(b)** Analyse ways in which Armitage presents the hunting of the boar in the following extract.

Soon they picked up a scent at the side of a swamp

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till the setting sun slipped from the western sky.

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WILLIAM BLAKE: Selected Poems from *Songs of Innocence and of Experience*

7 **Either** **(a)** Compare some of the ways in which Blake uses symbols in **two** poems from the selection.

Or **(b)** Comment closely on the following poem, analysing Blake's exploration of the effects of sorrow.

On Anothers Sorrow

Can I see anothers woe,
And not be in sorrow too.
Can I see anothers grief,
And not seek for kind relief.

Can I see a falling tear,
And not feel my sorrows share,
Can a father see his child,
Weep, nor be with sorrow fill'd.

Can a mother sit and hear,
An infant groan an infant fear –
No no never can it be.
Never never can it be.

And can he who smiles on all
Hear the wren with sorrows small,
Hear the small birds grief & care
Hear the woes that infants bear –

And not sit beside the nest
Pouring pity in their breast,
And not sit the cradle near
Weeping tear on infants tear.

And not sit both night & day,
Wiping all our tears away.
O! no never can it be.
Never never can it be.

He doth give his joy to all.
He becomes an infant small.
He becomes a man of woe
He doth feel the sorrow too.

Think not, thou canst sigh a sigh,
And thy maker is not by.
Think not, thou canst weep a tear,
And thy maker is not near.

O! he gives to us his joy,
That our grief he may destroy
Till our grief is fled & gone
He doth sit by us and moan

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Songs of Ourselves, Volume 2

8 **Either** **(a)** Discuss some of the ways in which **two** poems explore how people respond to the natural world.

Or **(b)** Comment closely on the following poem, analysing ways in which Gwen Harwood presents the woman.

In the Park

She sits in the park. Her clothes are out of date.
Two children whine and bicker, tug her skirt.
A third draws aimless patterns in the dirt.
Someone she loved once passes by – too late

to feign indifference to that casual nod.
'How nice,' et cetera. 'Time holds great surprises.'
From his neat head unquestionably rises
a small balloon … 'but for the grace of God …'

They stand a while in flickering light, rehearsing
the children's names and birthdays. 'It's so sweet
to hear their chatter, watch them grow and thrive,'
she says to his departing smile. Then, nursing
the youngest child, sits staring at her feet.
To the wind she says, 'They have eaten me alive.'

(Gwen Harwood)

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