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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/13**

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

2 hours

6565460452

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.

This document has **16** pages. Any blank pages are indicated.

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Section A: Drama

Answer **one** question from this section.

ERROL JOHN: *Moon on a Rainbow Shawl*

1 **Either** **(a)** Discuss the dramatic presentation and significance of sexual relationships in *Moon on a Rainbow Shawl*.

Or **(b)** Paying close attention to dramatic methods, discuss John's presentation of Sophia in the following extract.

ROSA: Oh, Esther.

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[*Laughing as he gets her meaning*] Lady!

(*from* Act 1, Scene 2)

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WILLIAM SHAKESPEARE: *Measure for Measure*

2 Either (a) Discuss Shakespeare's dramatic exploration of rulers and leaders in *Measure for Measure*.

Or (b) Discuss in detail some of the ways in which Shakespeare creates dramatic tension as the following extract unfolds.

ANGELO: This is a strange abuse. Let's see thy face.

MARIANA: My husband bids me; now I will unmask.

[*Unveiling*]

This is that face, thou cruel Angelo,
Which once thou swor'st was worth the looking on;
This is the hand which, with a vow'd contract,
Was fast belock'd in thine; this is the body
That took away the match from Isabel,
And did supply thee at thy garden-house
In her imagin'd person.

DUKE: Know you this woman?

LUCIO: Carnally, she says.

DUKE: Sirrah, no more.

LUCIO: Enough, my lord.

ANGELO: My lord, I must confess I know this woman;
And five years since there was some speech of marriage
Betwixt myself and her; which was broke off,
Partly for that her promised proportions
Came short of composition; but in chief
For that her reputation was disvalued
In levity. Since which time of five years
I never spake with her, saw her, nor heard from her,
Upon my faith and honour.

MARIANA: Noble Prince,
As there comes light from heaven and words from breath,
As there is sense in truth and truth in virtue,
I am affianc'd this man's wife as strongly
As words could make up vows. And, my good lord,
But Tuesday night last gone, in's garden-house,
He knew me as a wife. As this is true,
Let me in safety raise me from my knees,
Or else for ever be confixed here,
A marble monument!

ANGELO: I did but smile till now.
Now, good my lord, give me the scope of justice;
My patience here is touch'd. I do perceive
These poor informal women are no more
But instruments of some more mightier member
That sets them on. Let me have way, my lord,
To find this practice out.

DUKE: Ay, with my heart;
And punish them to your height of pleasure.
Thou foolish friar, and thou pernicious woman,
Compact with her that's gone, think'st thou thy oaths,

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Though they would swear down each particular saint,
Were testimonies against his worth and credit,
That's seal'd in approbation? You, Lord Escalus,
Sit with my cousin; lend him your kind pains
To find out this abuse, whence 'tis deriv'd.
There is another friar that set them on;
Let him be sent for.

FRIAR PETER: Would he were here, my lord! For he indeed
Hath set the women on to this complaint.
Your provost knows the place where he abides,
And he may fetch him.

DUKE: Go, do it instantly.

[*Exit* PROVOST.]

And you, my noble and well-warranted cousin,
Whom it concerns to hear this matter forth,
Do with your injuries as seems you best
In any chastisement. I for a while will leave you;
But stir not you till you have well determin'd
Upon these slanderers.

ESCALUS: My lord, we'll do it throughly.

[*Exit* DUKE.]

(*from* Act 5, Scene 1)

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JOHN WEBSTER: *The Duchess of Malfi*

3 **Either** **(a)** Discuss some of the ways in which Webster shapes an audience's response to the Cardinal in the play *The Duchess of Malfi*.

Or **(b)** Discuss in detail Webster's development of Bosola's character and role as the following extract unfolds.

DUCHESS: This good one that you speak of, is my husband.

BOSOLA: Do I not dream? Can this ambitious age
Have so much goodness in't, as to prefer
A man merely for worth, without these shadows
Of wealth, and painted honours? Possible?

DUCHESS: I have had three children by him.

BOSOLA: Fortunate lady,
For you have made your private nuptial bed
The humble and fair seminary of peace.
No question but many an unbeneficed scholar
Shall pray for you for this deed, and rejoice
That some preferment in the world can yet
Arise from merit. The virgins of your land,
That have no dowries, shall hope your example
Will raise them to rich husbands. Should you want
Soldiers, 'twould make the very Turks and Moors
Turn Christians, and serve you for this act.
Last, the neglected poets of your time,
In honour of this trophy of a man,
Raised by that curious engine, your white hand,
Shall thank you, in your grave, for't, and make that
More reverend than all the cabinets
Of living princes. For Antonio,
His fame shall likewise flow from many a pen,
When heralds shall want coats to sell to men.

DUCHESS: As I taste comfort in this friendly speech,
So would I find concealment.

BOSOLA: O, the secret of my Prince,
Which I will wear on th' inside of my heart.

DUCHESS: You shall take charge of all my coin and jewels,
And follow him, for he retires himself
To Ancona.

BOSOLA: So.

DUCHESS: Whither, within few days,
I mean to follow thee.

BOSOLA: Let me think:
I would wish your grace to feign a pilgrimage
To our Lady of Loreto, scarce seven leagues
From fair Ancona; so may you depart
Your country with more honour, and your flight
Will seem a princely progress, retaining
Your usual train about you.

DUCHESS: Sir, your direction
Shall lead me by the hand.

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CARIOLA: In my opinion,
She were better progress to the baths
At Lucca, or go visit the Spa
In Germany, for, if you will believe me,
I do not like this jesting with religion,
This feignèd pilgrimage.

DUCHESS: Thou art a superstitious fool.
Prepare us instantly for our departure.
Past sorrows, let us moderately lament them,
For those to come, seek wisely to prevent them.

[*Exit* DUCHESS *with* CARIOLA.]

BOSOLA: A politician is the devil's quilted anvil:
He fashions all sins on him, and the blows
Are never heard; he may work in a lady's chamber,
As here for proof. What rests, but I reveal
All to my lord? O, this base quality
Of intelligencer! Why, every quality i'th' world
Prefers but gain or commendation.
Now, for this act I am certain to be raised,
And men that paint weeds to the life are praised.

[*Exit*.]

(*from* Act 3, Scene 2)

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TENNESSEE WILLIAMS: *Cat on a Hot Tin Roof*

4 **Either** **(a)** In what ways and with what effects does Williams explore different kinds of deception in *Cat on a Hot Tin Roof*?

Or **(b)** Paying close attention to dramatic methods, analyse Williams's presentation of Maggie (Margaret) in the following extract, the opening scene of the play.

[*At the rise of the curtain someone is taking a shower in the bathroom*.

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[*Without interest*] What are they up to, Maggie?

(*from* Act 1)

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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 relationships between parents and children? In your answer, you should refer to **two** poems from the selection.

Or **(b)** Analyse Angelou's presentation of being Black in the following extract from *Ain't That Bad?*

Ain't That Bad?

Dancin' the funky chicken

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To nations, and when all else is gone will abide.

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SIMON ARMITAGE: *Sir Gawain and the Green Knight*

6 **Either** **(a)** Discuss some of the ways in which Armitage makes feasts and feasting significant in the poem.

Or **(b)** Comment closely on Armitage's presentation of the lady's gift in the following extract from *Sir Gawain and the Green Knight*.

Snubbed by his decision, she said to him then,

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three kisses come his way.

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

7 **Either** **(a)** 'Above all, Blake's poetry stirs the reader's emotions.'

How far and in what ways do you agree with this comment on Blake's poetry? In your answer, you should refer to **two** poems from the selection.

Or **(b)** Comment closely on the following poem, analysing some of the ways in which Blake presents the children.

Holy Thursday

Twas on a Holy Thursday their innocent faces clean
The children walking two & two in red & blue & green
Grey headed beadles walkd before with wands as white as snow
Till into the high dome of Pauls they like Thames waters flow

O what a multitude they seemd these flowers of London town
Seated in companies they sit with radiance all their own
The hum of multitudes was there but multitudes of lambs
Thousands of little boys & girls raising their innocent hands

Now like a mighty wind they raise to heaven the voice of song
Or like harmonious thunderings the seats of heaven among
Beneath them sit the aged men wise guardians of the poor
Then cherish pity, lest you drive an angel from your door

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Songs of Ourselves, Volume 2

8 **Either** **(a)** Compare some of the ways in which **two** poems present death.

Or **(b)** Comment closely on the following poem, analysing some of the ways in which Dilip Chitre presents the father.

Father Returning Home

My father travels on the late evening train
Standing among silent commuters in the yellow light
Suburbs slide past his unseeing eyes
His shirt and pants are soggy and his black raincoat
Stained with mud and his bag stuffed with books
Is falling apart. His eyes dimmed by age
fade homeward through the humid monsoon night.
Now I can see him getting off the train
Like a word dropped from a long sentence.
He hurries across the length of the grey platform,
Crosses the railway line, enters the lane,
His chappals are sticky with mud, but he hurries onward.
Home again, I see him drinking weak tea,
Eating a stale chapati, reading a book.
He goes into the toilet to contemplate
Man's estrangement from a man-made world.
Coming out he trembles at the sink,
The cold water running over his brown hands,
A few droplets cling to the greying hairs on his wrists.
His sullen children have often refused to share
Jokes and secrets with him. He will now go to sleep
Listening to the static on the radio, dreaming
Of his ancestors and grandchildren, thinking
Of nomads entering a subcontinent through a narrow pass.

(Dilip Chitre)

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